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that Brahms discarded when composing the first movement of his Symphony no. 3, which he himself restored when arranging it for piano (pp. 128–36), which raises further questions as to the nature of the work of art.

The remaining essays on the collection deal with two additional topics. Heather Platt's 'The Construction of Gender and Mores in Brahms's *Mädchenlieder*' argues for a distinct correlation between Lieder with a young female narrator (or subject matter) and 'folkish' texts and musical style in Brahms's oeuvre. Her claim is effectively brought into focus by the comparison she offers between the *Mädchenlieder* from Op. 7, 'Die Trauernde' and 'Heimkehr', which are narrated by a young maiden and a male character and set to music in folkish and operatic styles, respectively. Offered as counterbalance to traditional characterizations of Brahms and his music as strongly 'masculine', Platt's essay shows a composer in tune with the sensitivities of young women, who availed himself of the 'purity and naturalness' associated with German folk song and poetry, in order to portray their emotional world.

Katrin Eich's 'Where was the Home of Brahms's Piano Works', Marie Sumner Lott's 'Domesticity in Brahms's String Sextets Opp. 18 and 36' and Natasha Loges's 'The Limits of the Lied: Brahms's *Magelone-Romanzen* Op. 33' all address the fluid borders between private and public music making. They explore the confluence of a number of elements in the three repertoires (i.e., sextets, piano music and lied) to illustrate the difficulty in confining a work or genre to either the private or public realms. In general, these essays suggest a (perhaps natural) correlation between the evolution of the music within each genre and the gradual process of transition from the home to the public concert that was taking place during Brahms's life.

Brahms in the Home and the Concert Hall effectively challenges the view of Brahms, the 'Classicist' that prevailed for so long in the scholarship. Michael Musgrave's promise of a 'fresh perspective on Brahms' output' does not disappoint (p. xix). For not only is the collection largely devoted to pieces that have traditionally received little attention – and that, as Musgrave argues, constitute the majority of his output – it also goes beyond that to try to reconstruct a picture of *Hausmusik* – however fractured or discontinuous it might emerge from a simultaneity of perspectives – as a broad, pervasive and rich socio-musical phenomenon in its manifold dimensions and complexities.

Adriana Ponce
Illinois Wesleyan University
aponce@iwu.edu

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Alison Hood, *Interpreting Chopin: Analysis and Performance* (Farnham: Ashgate, 2014). xx + 236 pp. £60.00.

Alison Hood's book *Interpreting Chopin: Analysis and Performance* is a thought-provoking study that concentrates, as the title tells us, on the interrelationships between analysis and performance in Chopin's music. After first introducing its theoretical starting point (Part I), the book examines works in different genres, consisting of three analytical sections: (1) analysis of several of the Preludes, Op. 28 (Part II), whose discussion highlight some specific musical aspect of each individual piece; (2) examination of Nocturnes, Op. 27 and Op. 48 (Part III),

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in which Hood traces interrelationships between the two pieces in both opuses; (3) study of the Barcarolle, Op. 60 (Part IV), in which Hood interprets the coda as a final resolution of several musical issues left unresolved earlier. Hood locates her study within a Schenkerian analytical tradition, with special emphasis on issues of rhythm.[1] With each of the preludes and with the two Nocturnes, Op. 48, Hood shows multi-layered voice-leading graphs of entire works, while with the Nocturnes, Op. 27, as well as the Barcarolle, she only includes graphs of several isolated passages. The voice-leading sketches covering entire pieces, as well as Schenkerian analysis more generally, function mostly as a backdrop for the analytical commentary. That is, Hood rarely addresses tonal structure in any comprehensive way. Often she only notes, for example, where the *Urlinie* reaches $\hat{1}$. As a result, the voice-leading graphs that show entire pieces mainly provide a general context in which Hood comments on issues like rhythm and motives.

The book's opening, Part I, clearly describes its theoretical foundation, which Hood discusses under five headings. As these points guide the analytical commentary in Parts II, III, and IV, I will take them as my starting point, too.

(1) *Rhythm*. Hood locates her approach to rhythm within the Schenkerian tradition, as exemplified, in particular, by the writings of William Rothstein and Carl Schachter. She examines issues like durational reduction and rhythmic displacement, applying rhythmic analysis to local levels – like the polymetric situation in bars 17ff. in Prelude, Op. 28, No. 21, where she notes that 'the right hand remains in strict triple metre while the left hand introduces offbeat double metre' (p. 106) – as well as to musical spans covering entire pieces, like the durational reductions she shows of several entire preludes in Part II.

Hood also discusses motivic connections – or 'hidden repetitions', as she often calls them after Schenker[2] – under the rubric of rhythm, arguing that the motives may have rhythmic characteristics in addition to their pitch-based profile. For example, she argues that motives often have a 'natural metric organization' (pp. 18–20); as an example, displacement of the pitches of the motive from strong to weak beats of a bar may locally shift them away from their 'natural' metrical position (p. 134). In many of the book's analytical chapters, motivic associations form the main focus of analysis. As the application of the term 'hidden repetition' shows, Hood locates her approach to motives, too, within the Schenkerian tradition. She discusses both relatively local motivic connection and more extended ones; a clear instance of a deep-level motivic repetitions is the provocative idea that the global contrapuntal framework in the Prelude, Op. 28, No. 14, is a vast replica of the motive that opens the work (pp. 84–85).

Hood's discussion of motives can be roughly divided into three categories, each of which can be clarified through her analysis of Prelude, Op. 28, No. 22. She interprets the third-descent B♭–A–G that opens the piece as a kind of motto. In the first category of motives there are simple contours like neighbour notes or stepwise lines that just resemble each other; in the case of the Prelude, Hood argues that the descending third at the beginning prefigures the *Urlinie* (p. 117). In the second category, such motivic repetitions may be affected by some special characteristics of the piece in which they occur; again in the Prelude, 'the whole piece may be heard as an attempt to state this motif conclusively – that is, so that it

[1] The most comprehensive source for Heinrich Schenker's mature theory and analytical technique is his *Free Composition* (*Der freie Satz* [1935]), trans. and ed. Ernst Oster (New York: Longman 1979).

[2] See Heinrich Schenker, *Free Composition*, p. 99.

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ends on a stable tonic' (p. 117). The third category includes motivic associations in which there is tension between the motive and the voice-leading structure; in the Prelude, the descending-third motive in bar 8 can be heard 'as part of a dominant-functioning harmony. Yet, at the same time … we can also hear it as prolonging tonic harmony' (p. 118).

Hood does not herself make this three-category distinction, which is based on my interpretation of her analyses. Indeed, there is little reference to the Schenkerian literature on motives to clarify her approach to motivic analysis apart from an article by Steve Larson.[3] This omission of practically all pertinent literature on motivic associations seems slightly odd as motivic connections arguably form, together with issues of rhythm, the primary focus of the book. For example, the distinction into three categories that I have suggested above, based on Hood's analyses, could have been related to published literature: category 1 to the work of Allen Cadwallader,[4] category 2 to that of Charles Burkhart,[5] and category 3 to Richard Cohn.[6]

(2) *Foreground Emphasis*. In her analyses Hood often concentrates on relatively local structural levels, 'as these levels seem to me to provide the most useful information for performance interpretation' (p. 25). This foreground emphasis is evident throughout the study – not only in the actual analyses of the structure, but also in the organization of the analytical prose, which often traces the course of the pieces (their motivic, rhythmic, and harmonic factors) by describing the works' local events as they proceed from the beginning towards the end. This mode of presentation is logical, but it also has its challenges. If music-analytical text does not clearly specify the musical context in which the musical details are interpreted, as well as sufficiently explicate a research questions to which these details provide an answer, there is a danger that the local events that the analysis examines become rather isolated occurrences in a kind of pointillistic picture whose details do not form quite clear shapes.[7] Hood's prose, with its emphasis on foreground, does not always escape, at least as I read it, this danger of somewhat losing sight of the global musical context or the general temporal trajectories that the local events elucidate.

(3) *Strict Use of Analytical Notation*. In her graphs Hood uses a special graphing technique of strict notation, formulated by her teacher and mentor Steve Larson.[8] She finds it 'to be the most performer-friendly method of Schenkerian analysis' (p. 30). Her graphs are, indeed, easy to read. However, it was not quite clear why 'strict notation' is preferable to more standard Schenkerian graphics. One of Hood's main arguments seems to be that 'strict use is particularly adept at displaying

[3] See Steve Larson, 'Musical Forces and Melodic Patterns', *Theory and Practice* 22/3 (1997–1998): 55–71.

[4] Allen Cadwallader, 'Prolegomena to a General Description of Motivic Relationships in Tonal Music', *Intégral* 2 (1988): 1–33.

[5] Charles Burkhart, 'Schenker's "Motivic Parallelisms"', *Journal of Music Theory* 22/2 (1978): 145–75.

[6] Richard Cohn, 'The Autonomy of Motives in Schenkerian Accounts of Tonal Music', *Music Theory Spectrum* 14/2 (1992): 150–70.

[7] In a classic essay, David Lewin clearly illustrates the significance of context in elucidating the function of individual musical events. If the musical and analytical contexts are not specified, we cannot really define, Lewin argues, the function of individual musical events. See Lewin, 'Music Theory, Phenomenology, and Modes of Perception', *Music Perception* 3/4 (1986): 327–92.

[8] See Steve Larson, 'Strict Use of Analytic Notation', *Journal of Music Theory Pedagogy* 10 (1996): 37–77.

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musical ambiguity', which it can highlight 'by the use of more than one graphic solution' (p. 31). Yet there is only one such pairing of 'graphic solutions' in the book, Example 11.4 on p. 119 (exactly the same example is, incidentally, also printed on p. 32 as Example 3.2). And as far as I understand, the incongruity of these two readings might be equally well shown with standard Schenkerian graphics. Indeed, Harald Krebs,[9] for example, uses pairings of different graphs as a means of elucidating situations that can be tonally interpreted in more than one ways.

(4) *Strategy/Premise*. Hood sees these concepts to be important as they reveal 'a great deal about the dramatic narrative of a work and can therefore speak more directly to the performer' (p. 33). In the analysis of Nocturnes, Op. 27, for example, she lists five premises – 'semitonal neighbours; melodic events becoming bass lines; the sixth; enharmonic reinterpretation; and a "new theme"/thematic similarities' (pp. 164 and 170) – and then traces how these premises appear in the two Nocturnes. As 'strategy' and 'premise' are associated with musical narrativity, it would have been interesting to read how Hood relates these concepts to the literature specifically addressing issues of musical narrative, like the writings of Byron Almén.[10] A firmer theoretical discussion of musical narrative might have also given more precise tools for forging continuity and coherence into Hood's examination of individual occurrences of the 'premises', as well as for interpreting narrative that they create. Occasionally the discussion of these premises seemed somewhat isolated from a more comprehensive and general unfolding of the musical drama, which also would take into account issues other than individual 'premises' like motives.

(5) *Dialogue with Performance*. Hood's discussion of analysis–performance issues can be divided into three categories. First, motion from analysis to performance, where analysis gives instructions, as it were, on how to perform a given musical passage. This is the most common approach in the published literature, and in Hood's book it can be found, for example, when she notes, after having analyzed Prelude, Op. 28, No. 14: 'Pedalling or slightly holding certain bass notes achieves a result resembling the rhythmic reduction and can reflect harmonic and intervallic knowledge. Therefore, an interpretative approach such as this that incorporates voice-leading and rhythmic analysis can prove very helpful in preparing a performance' (p. 86). Second, the book suggests the significance of the reverse direction from performance to analysis, where performance affects the analytical decisions. This perspective is less common in the literature, but Hood clearly advocates it when stating 'almost all of my analytical decisions follow repeated playing and listening, and in this way performance constantly informs my analyses' (p. 37). Third, Hood relates her analytical findings to recorded performances and traces how individual recordings could be seen to reflect her analytical insights. After her examination of the Barcarolle, for example, she notes that 'Arrau's performance addresses many of the kinds of performance questions that would arise from identifying the premises discussed above' (p. 202). She then substantiates this claim through discussing some details of Arrau's performance from the perspective of her analysis.

Hood does not herself make this distinction, so it is, like the three-category approach to motivic organization, my interpretation of her text. And, also like

[9] See Harald Krebs, 'Some Early Examples of Tonal Pairing: Schubert's "Meeres Stille" and "Der Wanderer"', in *The Second Practice of Nineteenth-Century Tonality*, ed. William Kinderman and Harald Krebs (Lincoln and London: University of Nebraska Press, 1996): 17–33.

[10] See Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008).

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with the motivic structure, Hood only discusses relatively limited literature on the topic of analysis and performance, even though this is arguably the main issue of her book (as suggested by its subtitle). As her approach combines examination of Schenkerian structure and rhythm with issues of performance, she might have referred, for example, to William Rothstein's essay on general issues on analysis and performance,[11] as Rothstein examines voice leading, rhythmic reductions, motives, alternative readings, and narrative, or to Rothstein's essay on Chopin's A-flat major Prelude, Op. 28, No. 17,[12] which discusses interrelations among grouping, metre, tonal structure, and performance in Chopin – both of these essays examine the very issues that Hood herself addresses. Or as Hood notes the significance of performance for her own analyses, noting that recorded performances can be understood as 'serving' (p. 205) her analyses, the reader might have been interested to see this topic elaborated further, and to read, for example, how she relates her approach to those of Joel Lester[13] or Patrick McCreless,[14] both of whom discuss how recorded performances may affect analysis.

I do not mean to suggest that Hood should have discussed precisely the studies mentioned above, or, more generally, that a scholar should examine earlier research just for the sake of discussing it – certainly there is much literature that is so remotely related to a given topic that its inclusion would complicate rather than clarify the issues at hand. But in my opinion Hood has also excluded literature that might have been helpful for specifying her approach, and thus might have made it more nuanced. Moreover, owing to the relatively limited literature that she refers to, the reader may find it somewhat difficult to locate Hood's study in a larger scholarly context, and thus also to recognize its specific focus.

I will close this review with a detailed discussion of two short musical excerpts – bars 11–12 and 16–17 of the C minor Nocturne, Op. 48, No. 1 – also considering the function of these passages in a larger context. Ex. 1 shows an adaptation of Hood's graph of bars 1–24, the small ternary form that constitutes the larger A section opening the ternary Nocturne. I have summarized bars 1–8 of Hood's graph in parentheses and show bars 17–24 only in the reading of her deepest A level. Hood's verbal commentary of the Nocturne mostly elucidates motivic connections – in particular the semitonal G–A♭–G motion in bars 1–2, a figure whose pitches have been initially rhythmically displaced (motive a in Ex. 1), as well as the continuation of this neighbouring motion via F to E♭ in the second half of bar 2 (motive b). Level A of Hood's graph (Ex. 1) shows, convincingly, in my opinion, that both motives a and b are then expanded.

Hood notes that in bar 17, with the onset of the a′ section, the opening motivic material returns: 'The primary tone $\hat{5}$ returns in bar 17 with a modified version of the theme … The original motif of $\hat{5}$ – NN – $\hat{5}$ – $\hat{4}$ – $\hat{3}$ [motive b] and the ascending fourth

[11] See William Rothstein, 'Analysis and the Act of Performance', in *The Practice of Performance: Studies in Musical Interpretation*, ed. John Rink (Cambridge: Cambridge University Press, 1995): 217–40.

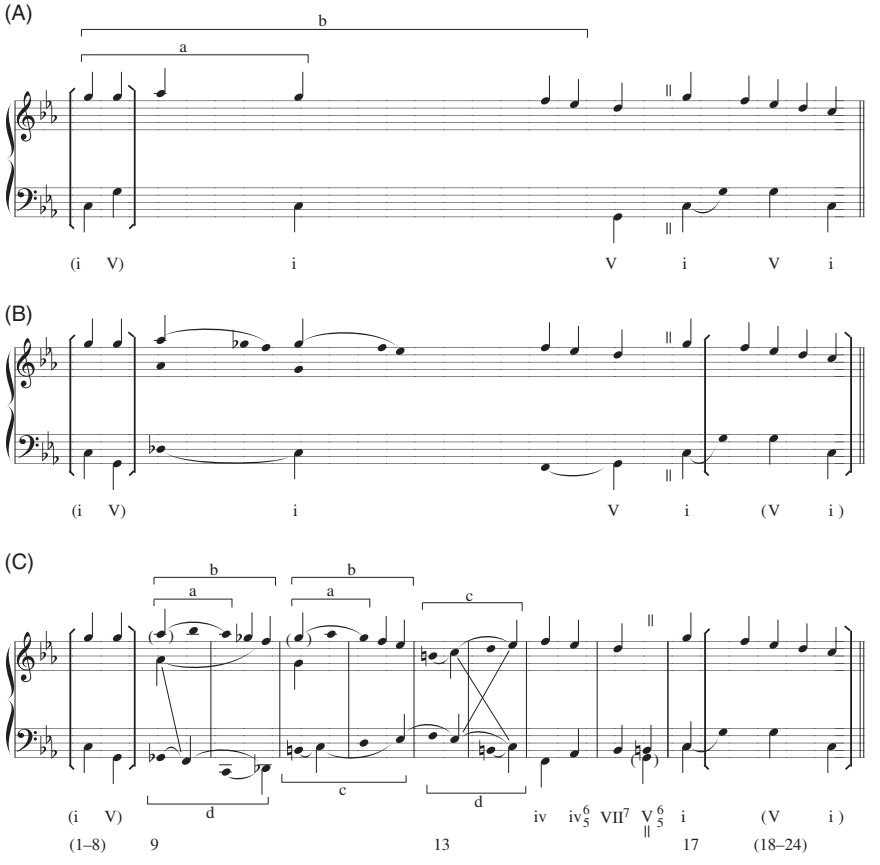
[12] See William Rothstein, 'Like Falling off a Log: Rubato in Chopin's Prelude in A-flat Major (op. 28, no. 17)', *Music Theory Online* 11/1, www.mtosmt.org/issues/mto.05.11.1/mto.05.11.1.rothstein.html (Accessed 21 May 2015.)

[13] See Joel Lester, 'Performance and Analysis: Interaction and Interpretation', in *The Practice of Performance: Studies in Musical Interpretation*, ed. John Rink (Cambridge: Cambridge University Press, 1995): 197–216.

[14] See Patrick McCreless, 'Analysis and Performance: A Counterexample?', *Dutch Journal of Music Theory* 14/1 (2009): 1–16.

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Ex. 1 **Chopin, Nocturne, Op. 48, No. 1, bars 1–24, Alison Hood's analysis. Adapted by permission of the Publishers from Example 12.3, 'Voice-leading graph of Nocturne Op. 48, No. 1, Section A', in *Interpreting Chopin: Analysis and Performance* by Alison Hood (Farnham: Ashgate, 2014), p. 131. Copyright © 2014.**



[motive c] both return' (p. 134). The return of the opening motive is preceded in bar 16, according to Hood, by 'D $\hat{2}$ as an interruption' (p. 134). The motivic return in bar 17 is clear, but the musical context of this return seems to me subtler than either Hood's prose or her graph suggest. First of all, bar 17 does not feature a C-minor triad, as the work's beginning did, but rather a dominant-seventh chord on C, a sonority that may, of course, represent the structural tonic also in the minor mode, but that is not the most common representative of this function. (Incidentally, Hood does not note the harmonic change in bar 17, when compared to bar 1, either in her graph or prose.) Likewise, the dominant in bar 16 that constitutes, in Hood's interpretation, a deep-level dominant of an interruption is a $^6_5$ sonority, which occurs, moreover, only on a relatively weak metrical position.[15]

[15] In the French first edition of the Nocturne, there is a fleeting semiquaver G at the end of bar 16. However, this brief G is not sufficient to transform the chord into a root-position sonority.

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When seen more globally, the role of a C-minor tonic seems even more complex than this. In bars 11–12 Hood notes the return of the a and b motives at the original pitch level (Ex. 1C), also reading the return of the structural tonic (Ex. 1A); she notes that bars 11–12 form 'a modified sequence of the preceding two-bar phrase, now in the tonic key' (p. 133). But is a sequential repetition within a musical unit that has already started any more likely candidate for the return of the structural tonic than the dominant-seventh chord of bar 17? If we follow Carl Schachter and understand structural tonic 'as significant beginning or goal of motion',[16] neither the C-minor chord in bar 11 nor the dominant-seventh sonority in bar 17 is an unproblematic structural tonic. Thus the idiosyncratic aspects of the harmonic environment strongly colour the motivic occurrences that Hood discusses.

Ex. 2 shows another way of reading the harmonic structure of this passage. Briefly, one may take the C-minor chord in bar 12 as a passing sonority (Ex. 2 shows the middleground arrival at a C-minor chord only in bar 12, thus suggesting a larger prolongation of the V of C in bars 11–12 than Hood, who reads the tonic already in bar 11). Formally, bars 11–12 may be seen to represent a repetition of the basic idea within a presentation of an eight-bar sentence, thus the C-minor chord is neither beginning nor goal of motion.[17] In bar 17, in turn, one may read the dominant-seventh chord as a contrapuntal sonority within an extended prolongation of IV. It is not preceded by a clearly articulated dominant, and it begins a sequential harmonic progression, which suggests a destabilizing, medial formal function; thus it shows no unequivocal beginning or goal of harmonic motion. Significantly, bar 17 thus includes an apparent contradiction, combining a thematic initiation (the onset of the a′ section) with medial harmonic function (a sequence).[18] In all, it is possible to read in bars 1–24 an uninterrupted top-voice fifth-progression, supported by a harmonic progression from the opening tonic via a vastly prolonged predominant to the concluding cadence in bars 23–24. According to this reading, there is a structural tonic only in bars 1–4 and 24; as a result, we might consider the postponement of the return of the structural tonic, or avoidance of an unequivocally stated tonic more generally, as a 'premise' in the sense that Hood uses this term, and create a narrative trajectory that takes this feature into account.

I do not offer my alternative analysis to suggest that it is better, or, certainly, that it is more 'correct' than Hood's.[19] But I feel that the alternative reading,

[16] Carl Schachter, *Unfoldings: Essays in Schenkerian Theory and Analysis*, ed. Joseph N. Straus (New York: Oxford University Press, 199), p. 137.

[17] The sentence in bars 9–16 is not an archetypal one, as William Caplin would describe it (see William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998): 35–48); most importantly for us, the presentation phrase is not tonic prolongational and the continuation phrase does not end in a cadence. Owing to limitations of space, it is not possible to here address aspects of nineteenth-century sentences.

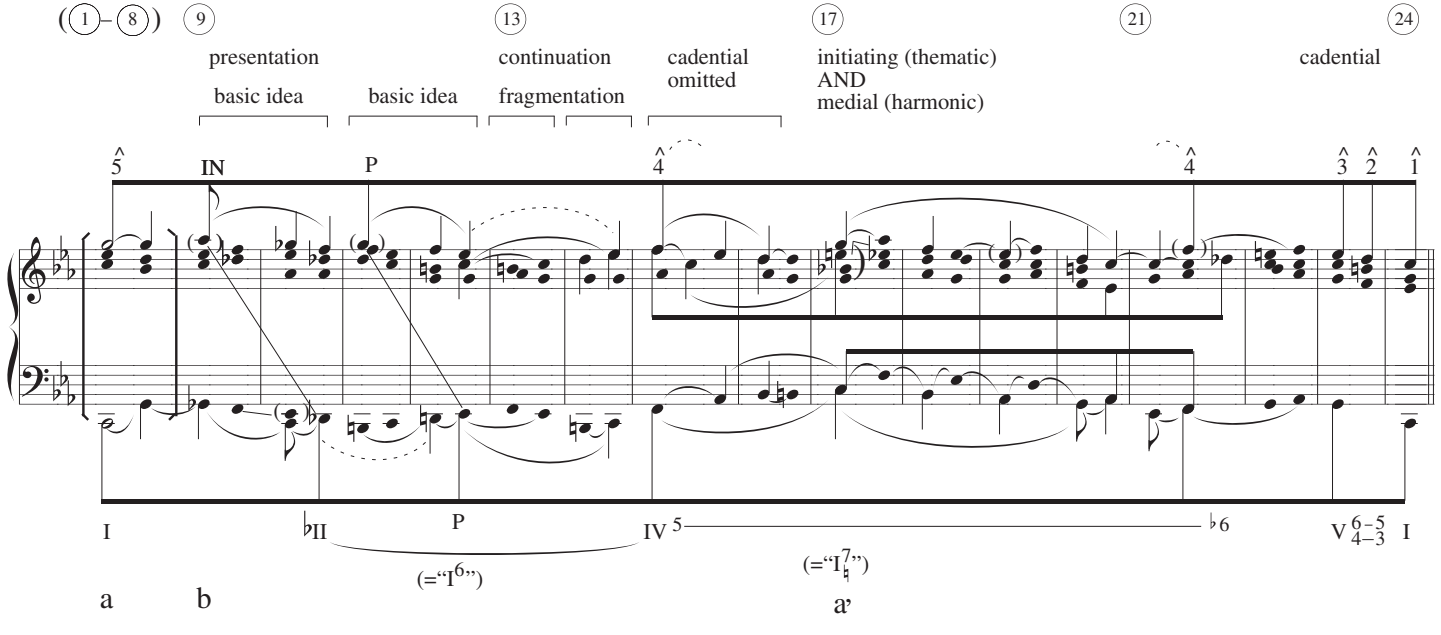
[18] Such non-congruence of temporal functions is not uncommon in Chopin; for an analysis of the Nocturne, Op. 62, No. 2 that concentrates on this issues, see Lauri Suurpää, 'Non-Congruent Temporal Functions in Chopin's Nocturne Op. 62, No. 2', *Dutch Journal of Music Theory* 16/1 (2011): 64–71.

[19] John Rothgeb, incidentally, agrees with Hood and reads a structural tonic in bar 17 as well as an interruption in bar 16; Hood appropriately refers to Rothgeb's analysis in her book. See John Rothgeb, 'Chopin's C-Minor Nocturne, Op. 48, No. 1, First Part: Voice Leading and Motivic Content', *Theory and Practice* 5/2 (1980): 26–31. Some other aspects in their harmonic readings are different, however; most importantly, Rothgeb reads a prolongation of the dominant in bars 8–16, while Hood reads the return of the structural tonic in bar 11.

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Ex. 2 Chopin, Nocturne, Op. 48, No. 1, bars 1–24, an alternative analysis



shown in Ex. 2, indicates the significance of taking the large context and its unusual features into consideration when assessing the function of musical details. Therefore, when deciding not to elucidate the Nocturne's harmonic structure and its idiosyncrasies almost at all, I feel that Hood leaves many of the work's salient harmonic and linear qualities unaddressed, the book's Schenkerian orientation and the accompanying graph notwithstanding. And if the commentary on relationships between analysis and performance is restricted to comments on motivic material, as Hood does with the Nocturne on pp. 142–43, some musical aspects that are potentially valuable for a performer – like the 'premise' of investing the tonic's return with tension – are bypassed. Often Hood describes the musical details she concentrates on, like here the motivic organization, in a clear and plausible manner. What I occasionally miss is a more comprehensive discussion of the interactions among various musical parameters, as well as a clearer explication of the global musical context in which the musical details occur. I tried to provide such a context above, in a very tentative manner, by incorporating into motivic analysis some highly idiosyncratic aspects of harmony, voice leading, and form. A view like this might give a more comprehensive context for those motivic details that Hood examines, and thus be also valuable for performers, whom Hood is addressing in her book.

Lauri Suurpää
Sibelius Academy, University of the Arts Helsinki
lauri.suurpaa@uniarts.fi

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Dorottya Fabian, Renee Timmers and Emery Schubert, eds, *Expressiveness in Music Performance: Empirical Approaches across Styles and Cultures* (Oxford: Oxford University Press, 2014). xxx + 383 pp. £55.00.

It is a *sine qua non* that music must be expressive of something in order to occupy a special affective habitus in human life. Yet what does it really mean to be expressive in music performance across diverse historical and cultural domains? The richness and ubiquity of expressive musical activity is fleetingly portrayed in the images of the book's front cover but is comprehensively explored in 22 chapters that collectively constitute a compelling cross-disciplinary and cross-cultural investigation into the subject matter. This edited volume brings together an eclectic cast of established scholars and practitioners as well as upcoming researchers from an array of disciplinary specialities, reflecting not only key developments in the state of scholarship over the last few decades but also mapping out new directions for the future. In its breadth and scope, therefore, this book promises to satisfy many a discerning scholarly taste.

In defining expressiveness at the outset, the three editors are adamant to stress that 'expressiveness does not refer to deviations from a written score, but rather the sound world that the score (should a score of music exist) attempts to represent in performance' (p. xxi). Through the contextualization of expressiveness within the act of performance this book undeniably becomes snuggly entrenched in the recent disciplinary shift of studying music as performance, which has been

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