

"colloquial" language, where the annotator of a specific work acts as an advocate of the instrument or a specific composition or composer, forgetting that the prime readers of this reference are already advocates of the euphonium. There is a bias towards the use of subjective evaluation of works in many (not all) of the annotations, along with colloquialisms, exclamation marks, and an overuse of superlatives such as "fantastic" and "beautiful" in describing the value of specific works. Inappropriately expressed, some of the annotations are less than effective in conveying the necessary information for the euphonium teacher and student. The use of "first person" comments in a subjective and colloquial style in some of the annotations also degrades the professional tone exhibited by the majority of this volume. This is a focus area in which the editors could and should have done a better job of creating consistency within the text, with the goal of clarity of information for the reader. The reader may also note an occasional problem of indexing.

Nonetheless, this is significant collection for teachers and students of the euphonium, band directors, composers and performers. It brings together in a single volume a wealth of information on the euphonium, its capabilities, and its literature. The process of bringing together the work of all of the contributors and organizing it into a comprehensive whole by the editors is greatly to be lauded.

The *Guide to the Euphonium Repertoire* is a major resource for college and university low brass teachers and professors, and should be a required purchase for music libraries at colleges and universities that offer undergraduate and graduate degrees in instrumental music education and performance. Almost 1,000 pages in length, it includes articles and bibliographies not available from other sources. It is a reputable source of information for program notes and contains an excellent graded listing of solo literature for the euphonium, inclusive of elementary/intermediate level compositions to advanced/professional-caliber works. The *Guide to the Euphonium Repertoire* is highly recommended for acquisition by all music libraries.

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Classic Chic: Music, Fashion, and Modernism. By Mary E. Davis. (California Studies in 20th-Century Music, 6). Berkeley: University of California Press, 2006. [xix, 336 p. ISBN-10: 0-520-24542-3; ISBN-13: 978-0-520-24542-6. \$39.95]

In the early 1920s, Jean Cocteau visited London and mailed a picture postcard to friends and colleagues. Signed "Souvenir de Londres," the photograph superimposed the writer on the latest English styles, including hats, gloves, and neckties. Cocteau's unconventional greeting reminds us of the symbiotic relationship between the arts and high fashion, a topic that until recently has evaded scholarly attention. Prior to Mary E. Davis's new study, such issues had never been explored in a monograph.

Davis concentrates on the quarter century between 1900 and 1925. The opening chapter surveys the pre-1900 fashion press, with special attention to *Mercure Galant* and *Comoedia Illustré*. The rise of *haute couture* is traced to the 19th-century, and Davis employs a wide variety of sources to demonstrate how the fashion press "participated in the nascent music publishing business" (p. 4) by including musical scores. The contributions of fashion designer Paul Poiret also show instances of such intersections in the early twentieth century. Poiret created a *Style Sultane* that freed women from the constraints of restrictive clothing while also hosting invitation-only musical events focused on overlooked repertoire. Davis reminds us that these *soirées*, featuring music by Couperin, Rameau, and other early French masters, occurred "well in advance of the trend for historically informed performances in France, which is often ascribed to Nadia Boulanger's influence" (p. 39).

The third chapter explores the seminal role of *La Gazette du Bon Ton* and its founder, Lucien Vogel, in the emergence of modern art. An advocate of both cubism and the Ballets Russes, the *Gazette* helped secure the place of "fashion as the fourth of the *beaux-arts*" (p. 49). Most of the chapter is devoted to Erik Satie, who was introduced to the fashion milieu by Valentine Gross. Davis reassesses Vogel's commission for *Sports et Divertissements*, refuting the common assumption that Satie rejected the

project because the payment was too generous. In describing *Sports* as a "musical adaptation of the fashion magazine," Davis proclaims the work both "extraordinary and category-defying" (p. 65). She is accurate on both counts, and her examination of illustrator Charles Martin's revised plates clearly demonstrates that two very different versions of the work exist. In the case of "Le Golf," Martin's original drawings show clear connections to Satie's music, while the revised plates do not. Davis provides lucid commentary on several sections of the work, marred only by tiny musical examples with illegible staff lines.

Continuing her exploration of Satie in Chapter 4, Davis examines his connection to designer Germaine Bongard. She notes Bongard's affiliation with artists and musicians as well as her sponsorship of interdisciplinary events. Several of Satie's keyboard collections had their premieres in this environment (for example, *Les Trois Valses*), and I would have enjoyed more commentary regarding their reception by audiences and the press.

Vanity Fair, founded in 1913 by publisher Condé Nast, was another significant resource in the promotion of new French music. Davis notes the prominence of American styles such as ragtime in the magazine's pages, with Satie's *Parade* especially featured. She argues that *Vanity Fair* was largely responsible for the work's success after its rejection by French critics. Perhaps most telling is her assertion that a 1917 Cocteau article on *Parade* served as the model for his 1918 manifesto *Le Coq et l'Arlequin*. If this is true, then the fashion press played a larger role in promoting Cocteau's synthesis of popular culture and French music than has been previously acknowledged.

Another key figure in the development of French modernism was Coco Chanel, whose utilitarian fashions reflected similar trends in music. After providing a lucid summary of Chanel's early career, Davis demonstrates how her numerous artistic collaborations were "complex and always multifaceted" (p. 154). Chanel's support of the Ballets Russes and brief affair with Stravinsky are given special attention. Although Davis could easily have descended into gossip column chatter, she remains squarely focused on the business side of

their relationship. Two early neoclassical works—*Symphonies of wind instruments* and *Les cinq doigts*—were composed while Stravinsky lived with Chanel. Davis crystalizes the significance of their relationship by writing that "in the early 1920s the meaning of "neoclassic" in music and "chic" in fashion stabilized respectively around the work of Stravinsky and Chanel" (p. 193).

The final chapter examines *Vogue*, the "first periodical to have not just export copies but distinct and separate editions" (p. 203). *Vogue* promoted diverse musical styles, starting with jazz and later encompassing Satie, Stravinsky, and Les Six. Especially important in this regard was critic "J.R.F." (identified as Jeanne Robert Foster). Foster's first published review covered Satie's "Furniture Music," and she wrote about major artistic events for several years. Drawing heavily on the work of Lynn Garafola and Richard Taruskin, Davis posits *Vogue* as crucial to the success of the Ballets Russes following its disastrous 1921 season. The chapter includes a brief appraisal of intersections between art and fashion in Stravinsky's *Les Noces*. At the close of the book, Davis asserts that "by the time of the great Art Déco exhibition in Paris during the summer of 1925, fashion and modernist music had parted ways" (p. 254).

But we need not fully subscribe to the finality of her statement. Consider, for example, Poulenc and Cocteau's 1958 *La Voix humaine*, which Cocteau set in the stylish 18th arrondissement. He gave careful attention to sets and costuming, hiring top designers and requiring that the sole character be played "par une femme jeune et élégante." Since no major weaknesses mar Davis's book, I will mention a few minor ones. A complete lack of color plates renders the fashion photographs—almost one hundred total—less vibrant than they could have been. Detailed musical analysis is limited to a few brief examples, mostly by Satie. As a result, several important works receive short shrift.

Although intended primarily for academic musicians, *Classic Chic* is a broad, interdisciplinary study that will appeal to a wide spectrum of readers in art history, theater, and European studies. The book is elegantly written and meticulously researched, with an impressive

bibliography of sources across several fields. Above all, Davis compels us to reexamine a crucial and fertile period through the lens of its clothing. Her groundbreaking work promises to inspire and influence scholars and general readers for some time.

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The following reviews originally appeared in the journal of the German branch of IAML, *Forum Musikbibliothek* (28/4 (2007)), and are reprinted here with the gracious approval of the *Forum Musikbibliothek* editor and the reviewers.

Ryom, Peter: Antonio Vivaldi. Thematisch-systematisches Verzeichnis seiner Werke (RV) / Thematic-Systematic Catalogue of his Works. – Inhaltsverzeichnis, Vorwort und Hinweise zur Benutzung in deutsch und englisch. – Wiesbaden [u. a.]: Breitkopf & Härtel, 2007. – XXX, 633 S.: zahlr. Notenbsp. ISBN 978-3-7651-0372-8 : €98,00 (geb.)

Wenn heutzutage eines der fast tausend echten oder ihm zugeschriebenen Werke Antonio Vivaldis (1678–1741) in Konzertprogrammen oder im Rundfunk genannt wird, so geschieht das meist in einem Atemzug mit dem Namen Peter Ryoms, des dänischen Musikwissenschaftlers (von 1980–2002 Programmdirektor und Sprecher des Klassikprogramms von Danmarks Radio), der sich seit vielen Jahrzehnten mit dem Oeuvre des venezianischen Meisters beschäftigt. In seinem Vorwort schreibt Ryom (S. VII), daß das vorliegende Verzeichnis als eine erweiterte Fassung der 1974 erschienenen *Kleinen Ausgabe* [*Verzeichnis der Werke Antonio Vivaldis* (RV). *Kleine Ausgabe*. Engström & Sødning, Kopenhagen / Deutscher Verlag für Musik, Leipzig 1974 (umfasst RV 1–750); 2. verb. und erw. Aufl. Leipzig 1977 (erweitert um RV 751–780)] angesehen werden könne, eine kleine Untertreibung angesichts eines allein von der Optik schon größeren und dreimal so dicken Bandes! Aufgabe der *Kleinen Ausgabe* war es, in erster Linie sämtliche bekannten Werke Vivaldis durch eine eindeutige Numerierung zu bezeichnen; die Vivaldi-Literatur wurde damals aus diversen Gründen nicht

einbezogen. Im Laufe der vergangenen drei Jahrzehnte ist diese aber so angewachsen, nicht zuletzt durch die verschiedenen, im Vorwort einzeln aufgeführten Publikationsreihen des *Istituto Italiano Antonio Vivaldi*, daß es Ryom möglich war, sich in grundlegenden Fragen der Chronologie als auch des Quellenwertes, besonders bei den zahllosen nicht-autographen Überlieferungen, auf eine breite wissenschaftliche Basis zu stützen. Das neue RV enthält erstmals sämtliche Werke Antonio Vivaldis mit Notenincipits und mit allen wesentlichen Angaben zu Entstehung, Überlieferung, Veröffentlichung und früher Rezeption. Die Numerierung der *Kleinen Ausgabe* wurde dabei konsequent beibehalten – die seither neu entdeckten Vivaldi-Werke erhielten die neuen Nummern von RV 751 bis RV 809. Vivaldis Werke sind in den beiden Hauptteilen des Katalogs unterschiedlich angeordnet. Die Instrumentalwerke (RV 1–585) sind nach verschiedenen Besetzungen untergliedert und folgen innerhalb der einzelnen Unterkapitel nach Tonarten aufeinander. Die Beschreibung besteht aus RV-Nummer mit Titel, Tonart und ggf. Zählung; es folgen Angaben zur Besetzung, Entstehungszeit, zur Quellenlage (Autographe und frühe Drucke, Lesarten); Konkordanzen zu anderen Verzeichnissen, Ausgaben und Sekundärliteratur. Im Gegensatz zur *Kleinen Ausgabe*, die jeweils nur das Incipit des ersten Satzes enthielt, sind die Incipits aller Sätze und, bedingt durch den Computersatz, längere Incipits angegeben.

Die Vokalwerke (RV 587–740), unterteilt in geistliche (RV 587–645) und weltliche (RV 649–740) sind innerhalb der einzelnen Gattungen alphabetisch geordnet – mit Ausnahme der chronologisch sortierten Oratorien (RV 643–645) und der Psalmen (RV 593–609), die nach der Vulgata-Numerierung aufeinanderfolgen.

Bei den Instrumentalwerken und den nicht-szenischen Vokalwerken sind die als selbständige Sätze erkennbaren Werkteile durchlaufend numeriert und die entsprechenden Incipits in der Reihenfolge der Quellen angeführt, für die Opern (RV 695–740) wurden abweichende Prinzipien erstellt. Hier werden zusätzlich Angaben zum Libretto gemacht, einzeln überlieferte Werkteile (z. B. gesondert überlieferte Sinfonien) genannt und