

chose to be known by, there is a glitch in the entry for B. B. King. Both B. B. King and Riley B. B. King are listed in the index, but the article is under King, Riley.

Criticisms notwithstanding, instructors who assign the "Blues" article will not only provide a clear introduction to the genre but will expose students to this vitally important reference source. The *Encyclopedia of the Blues* should find much use in music libraries, and by any musician or researcher wishing to learn more about the blues.

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**French Music since Berlioz.** Edited by Richard Langham Smith and Caroline Potter. Aldershot: Ashgate, 2006. [xxiii, 363 p. ISBN-10: 0-7546-0282-6; ISBN-13: 978-0-7546-0282-8. \$99.95.]

When Camille Saint-Saëns and Romain Bussine founded the Société nationale in 1871, they famously selected *Ars gallica* as its motto. One of the principal goals of the society was to feature music by contemporary French composers, and its creation played a crucial role in restoring national pride after France's crushing defeat in the Franco-Prussian conflict. As a result, concert activity and music publishing flourished, providing a significant foundation for later developments. Given the enormous breadth and diversity of repertoire, any survey of post-Berlioz music must be highly selective. The editors of *French Music since Berlioz* selected ten major scholars (all English) to assist in the task. Their description of the book as a "mosaic" (p. xx) focused on the "social and political context of music" (p. xix) is accurate and, for the most part, successful.

The opening chapter outlines issues and controversies explored in subsequent essays. Topics include the ubiquitous shadow of Wagner, the seminal role of *Parade* in Satie's development, and the rise of *Jeune France* as antidote to *Les Six*. Minor errors appear early, as Ravel's *L'enfant et les sortilèges* is listed as *Les enfants et les sortilèges* (p. 14) and Poulenc's *Dialogues des Carmélites* as *Les Dialogues des*

*Carmélites* (p. 16). Despite Thomas Cooper's contention that French ballets "were frequently as spectacular as any opera" (p. 19), his informative chapter on late Romantic spectacle largely excludes dance. Exotic elements in Bizet's *Djamileh* and Saint-Saëns' *La princesse jaune* are covered along with a feminist reading—drawn largely from Susan McClary's work—of *Carmen*. One of the most illuminating sections is Cooper's comparison of Messager's *Madame Chrysanthème* with Puccini's *Madama Butterfly*. He outlines ways the two operas represent race, power, and the non-Western world in sharply different ways.

Since French chamber and orchestral music have often received scant attention from scholars, it is encouraging to find an entire chapter devoted to the topic. Timothy Jones illuminates subtle motivic connections in Fauré's *Piano Quartet in C minor* and Franck's *Piano Quintet*. An "anxiety of influence" (p. 83) is posited for the dearth of late Romantic French symphonic music and Jones provides detailed analyses of the two best-known symphonies of the period: Franck's *D Minor* and Saint-Saëns' *C Minor*. Labeling both "deeply problematic" (p. 85), he fails to fully justify this assertion. Jones's usage of advanced analytical terminology will render much of this chapter beyond the scope of non-specialists.

James Ross examines the Third Republic salon in a concise chapter. The significance of these Parisian venues arose from a diverse repertoire performed by both men and women. The salons of Geneviève Halévy (Bizet's widow), Madeleine Lemaire, and the Princesse Edmond de Polignac are featured. Polignac, arguably the most important *salonnière*, is posited as "responsible for the commissioning of many of the greatest French compositions written from the 1890[sic] to the 1930s" (p. 108). The chapter concludes with brief commentary regarding salon culture during the Nazi occupation.

At 42 pages, Richard Langham Smith's survey of modern French stage music is the longest essay and one of the best. He provides a broad overview extending from Charpentier's *Louise* through the operas of Debussy, Ravel, Poulenc, and Messiaen. Smith considers the influence of Raoul Laparra's Spanish operas on

Ravel's *L'heure espagnole* and contends that Ravel's finale is a "double parody" (p. 136) of Spanish stereotypes and operatic conventions. Smith's brief commentary on Messiaen's elusive *Saint François*, which he labels a "wordy opera" (p. 147), is less effective.

Nigel Simeone examines the role of French architecture, organ building, and improvisation in the development of *fin-de-siècle* church music. He emphasizes composers he admires, chiefly Messiaen. *La Nativité du Seigneur* is described as a major "stylistic breakthrough" (p. 170), and Fauré's *Requiem* a work that launched a uniquely French requiem style copied by Duruflé, Ropartz, and others. Simeone's brief discussion of Lili Boulanger's sacred choral music represents some of the only commentary on women composers in the entire book. References to forgotten sacred music during the occupation—including Henri Tomasi's *Requiem pour la paix* (1945)—demonstrates that there is still a great deal of repertoire to be explored.

Roy Howat reminds us that Fauré, often viewed as a salon composer, was regarded as "revolutionary" (p. 197) by several contemporaries. Chabrier's seminal role as precursor to Debussy and Ravel is posited through analytical comments centered on his harmonic idiom and flexible approach to form. Robert Orledge then provides a lively overview of Satie and *Les Six*. After briefly surveying Satie's career, Orledge revisits the genesis of *Les Six* and covers key works by each member. He correctly surmises that the real value of the group was "as a launching pad for individual careers" (p. 235).

Chapters nine and ten, by Deborah Mawer and Caroline Potter, respectively, explore the period from 1930 through the Nazi occupation. Concurrent with a sharp decline in concert activity was the emergence of modern French radio and the rise of Léon Blum's popular front, a loose alliance of anti-fascist groups active in the late 1930's. Mawer focuses on Messiaen and Jolivet, and she effectively demonstrates how the growing fascist threat affected a wide variety of musicians. Although Potter concentrates on the cultural and political milieu of occupied France, she covers in broad terms selected musical responses to the war by Auric, Dutilleux,

Honegger, and Poulenc. Both of these chapters should be required reading for those interested in this complex and unsettled period. The final two chapters examine music since 1950, including an accessible survey of Boulez (no easy task), the founding of IRCAM, and the unique status of post-serial composers such as Maurice Ohana.

For all its merits, this compact and accessible book is not flawless. Most troubling is the spotty index. Compositions by important names—including d'Indy, Honegger, and Messiaen—are not indexed at all, which makes locating specific works especially cumbersome. There are other omissions. Maurice Delage and Pierre Vellones, regarded by contemporaries (including Ravel) as major figures, are not even mentioned. The book would also have benefited from a conclusion to tie together its diverse chapters. Yet despite these concerns, *French Music Since Berlioz* is a significant addition to the general literature on its subject that no French scholar, enthusiast, or academic music library can afford to be without.

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**Music in Eighteenth-Century Life: Cities, Courts, Churches.** Edited by Mara E. Parker. Ann Arbor: Steglein Publishing, 2006. [x, 149 p. ISBN 0-9719854-5-6. \$20 (paper)]

The Society for Eighteenth-Century Music is a rather new organization, first convened in 2001 at the Atlanta meeting of the American Musicological Society. The motivation behind its formation was simple: to bring disparate interests and backgrounds together for further discourse to forge a more uniform identity within the discipline. The inaugural event, a conference entitled "Music in Eighteenth-Century Life: Cities, Courts, Churches," occurred at Georgetown University from April 30–May 2, 2004. Selected papers from this conference appear in a new volume edited by Mara E. Parker, and are organized into sections corresponding to the meeting. The method of organization seems a bit redundant, especially when on occasion only one paper fills a section and the original program follows the table of contents.