

The background of the cover is a dense, overlapping collage of handwritten musical notation on staves. The notation includes various note values, stems, beams, and clefs, rendered in a sketchy, artistic style. The word "NOTES" is superimposed in the center in a large, bold, black, hand-drawn font. The overall aesthetic is that of a musician's working manuscript or a collection of musical ideas.

NOTES

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2021: Cincinnati, OH, (or virtual) 3–7 March (details forthcoming)

2022: Salt Lake City, UT, 2–6 March

2023: St. Louis, MO, 1–5 March

house inhabitants were kept out of the public eye, others were publicly displayed, especially children. Wealthier *madrileños* applauded these musical triumphs in the face of adversity; also much ballyhooed were the social and political structures that enabled children's music making, which many wrongly believed was benign. The contemporary reader may think of Venezuela's National System of Youth and Children's Orchestras and Choirs, known as *El Sistema*, widely imitated and admired but also criticized for embodying a similar range of conflicts.

As for the proverbial "fair and balanced review," I note that authors can disagree on organization, narrative, and style. I confess to finding the book difficult to negotiate and respectfully offer several suggestions. Llano devotes a section to each musical practice, each with an introduction. Especially in these introductions (but also in the body of each section), we find good bit of backtracking and chronological zigzagging. To be sure, history isn't linear. But neither should the reader be jerked around to quite this degree, nor subject to so much repetition. Repetition also occurs at the sentence (or word) level, frequently enough to be distracting. To give but one example: on page 55 we read that "the *juergas* [which the author has already defined as private parties with flamenco music] represent but one strand of the performance of flamenco." Four sentences later we learn that *juergas* were "not the only format in which flamenco performances were offered in the capital city." The author also expects too much of the non-Hispanist reader, to whom terms such as "Liberal Trienium" and "Revolutionary Sexenium" (p. 120) are opaque, as are certain literary allusions, such as "the inn Dwarf has replaced Don Quijote" (p. 23). Rather than assume that readers know part 1, chapter 2, of *Don Quixote* by Miguel de Cervantes Saavedra, the author should

either explain or omit this allusion. The skimpy index exacerbates these problems. As one example, on page 38, the author refers to *La Gitanilla*, a novella by Cervantes, and then remarks on page 51 that "supporting evidence" for the supposed criminal behavior of Gypsies can be found "in the opening line of Cervantes's *La Gitanilla*." The author then cites not the opening line under discussion but a work from the nineteenth century. In search of the exact reference—and imagining that I had missed it—I flipped to the index and searched "Gitanilla"; "la Gitanilla"; and "Cervantes" to no avail. This kind of thing happens far too often and could have been averted by the editorial team. The author boldly treats a new topic and it deserves the best care.

On the whole, Llano is to be commended for introducing new ways of listening to Madrid from 1850 to 1930. More important, he stimulates our hearing in the present, as we digest the beseeching gaze of the indigent street musician, negotiate an actual epidemic, and register society's anxiety over the immigrant Other amid the clamor of the contemporary world.

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Performing Antiquity: Ancient Greek Music and Dance from Paris to Delphi, 1890–1930. By Samuel N. Dorf. New York: Oxford University Press, 2019. [xiv, 221 p. ISBN 9780190612092 (hardcover), \$74.00; also available as e-book, ISBN and price vary.] Music examples, tables, illustrations, endnotes, bibliography, index.

In a reflection on the ancients and the moderns, eighteenth-century French author and academician M. de Fontenelle (1657–1757) chastises European Hellenists for their overzealous worship of the preeminence of the Greeks, for twisting the remote superiority of antiquity into something unnat-

ural, too great, beyond recognition. Did the trees of ancient Greece, he asks, grow larger than those of today? If so, fair enough. Then we can accept that Homer, Plato, and Demosthenes “cannot be equaled in our age” (my trans.; M. de Fontenelle, *Entretiens sur la pluralité des mondes: Digression sur les anciens et les modernes*, ed. Robert Shackleton [Oxford: Clarendon Press, 1955], 161). Yet how could this be? Were the brains of the Greeks, like their trees, “better disposed, formed of firmer or more delicate fibers, and filled with more animating fluids” (Fontenelle, 161)? Fontenelle concludes that nature has the same materials in her hands now as before, forming and reforming them in a thousand ways to create men, animals, and plants. And for him, this brings an end “to the whole great question of the ancients and the moderns” (Fontenelle, 163). Samuel Dorf marshals music, dance, archaeology, photography, and his own relationship to his sources to ponder this well-worn question anew—here not so much a question of minds, however, but of bodies. With an emphasis on performance, experimentation, and playful interpretation of sources, Dorf examines reenactments of ancient Greece by musicians and dancers—in collaboration with archaeologists and philologists—in early twentieth-century Paris. These artistic/scientific collaborators created joint reenactments of a musical past in which “history informs performance, and performance informs history” (p. 2).

Each of the performances Dorf studies pairs female dancers and musicians (relying on a sensuous, Sapphic communion with the past) with male scholars who have privileged access to modern, scientific, academic training. After an initial chapter proposing his models and methods, Dorf presents four reenactments, each combining performance with a more traditional form of

scholarship. Chapter 2 traces several editions of the Delphic *Hymn à Apollon*. Set to music by Gabriel Fauré, this textual fragment became the particular obsession of archeologist Théodore Reinach and received numerous performances in his Greek Villa Kérylos on the French Riviera. In chapter 3, Dorf introduces Natalie Clifford Barney, whose Parisian reenactments of Sapphic poetry attracted the attention of a small circle of avant-garde intellectuals, including the archaeologist Salomon Reinach (brother to Théodore). We then turn in chapter 4 to Maurice Emmanuel’s *Salamine*, a scientifically modern reenactment of ancient Greek music and dance for the Paris Opera. Finally, Dorf takes us in chapter 5 to Greece, for an examination of Eua Palmer-Sikelianou’s ethnographically informed production of *Prometheus Bound* at Delphi. Dorf’s case studies contrast the different kinds of knowledge available to men and women as turn-of-the-century Europeans feverishly rummaged through the remains of the ancient world. Barred from institutional training, women drew on personal forms of cognition, circumventing the analytical principles of textual analysis and the rationalist foundations of scientific method. Shany Fiske’s 2008 study has shown that Victorian women writers relied on their own sensual reactions to widely available popular sources of information about antiquity in a significant subversion of “the traditional status of the classics as an elite, exclusively masculine field of knowledge” (Shany Fiske, *Heretical Hellenism: Women Writers, Ancient Greece, and the Victorian Popular Imagination* [Athens: Ohio University Press, 2008], 9). Jane Ellen Harrison, for instance, who specialized in classical art and archeology and was the first woman to lecture at Cambridge, “mitigated her alienation from nineteenth-century classical scholarship by assert-

ing the privileged insight of her ‘sympathetic imagination’” (Fiske, 151). The “heretical Hellenism” Fiske identifies in women’s alternative approach to antiquity becomes, for Dorf, what we might call a “mischievous musicology,” in which playfully embodied practice gains credibility as a mode of understanding. “One’s own imagined past” (p. 10) thus gains, as Fontenelle might have wished, a more equal footing as evidence of the ancients’ experience.

The most compelling of Dorf’s reenactments are those by Barney and Palmer-Sikelianou. Really the central characters of Dorf’s story, these women and their Hellenist longings authenticate the book’s scholarly premises. Barney’s relationship with Palmer-Sikelianou creates a structural beam under which other projects—Reinach’s *Hymne à Apollon* and Emmanuel’s *Salamine*—form rooms of their own. The sites of Barney’s life in Paris become Dorf’s spiritual-scholarly home: “magic circles” where Barney engaged with scholars to recreate “Greek-inspired female homoerotic performance aesthetics”; where “the pretense of scholarly objectivity” falls away; and where “past and present are free to mingle in the scholars’ imagination” (p. 49). Weaving Barney’s writings and correspondence together with photographic records of her life, relationships, and performances, Dorf describes in chapter 3 the network of lovers, friends, and scholars that produced the intimate dance performance of *Equivoque* in the back yard of Barney’s Paris home. Chapter 5 takes us from Paris to Greece, a fitting culmination of the longing for antiquity motivating the reconstructions by Reinach, Barney, and Emmanuel.

The American dancer Palmer-Sikelianou moves the quest for antiquity closer to the source to make performed reenactment “a knowledge-seeking process” (p. 108) with staged

performances of *Prometheus Bound* and *The Suppliants* at the Delphic Festivals of 1927 and 1930. Living among native Greeks and learning to weave as a reparative immersion in past lifeways, Palmer-Sikelianou supplanted archeological imprecision with an emotional truth that earned her an enduring place in modern Greek dance. Dorf uses Nicholas Roerich’s contributions to *Le sacre du printemps*, Millicent Hodson and Kenneth Archer’s reconstructive process for this ballet, and Serge Diaghilev’s productions of *Daphnis et Chloé* and *L’après-midi d’un faune* as comparatives, to explain how Palmer-Sikelianou’s reconstructions “brought an unknown Greece back to the Greeks” (p. 118).

Dorf saves the fullest development of his argument for the final chapter, which revolves around the value of performativity as scholarship and has less to do with *what* he has presented in the case studies of previous chapters than *how*. In search of a reparative scholarship that will renew musicology’s relationship with music, Dorf outruns Fontenelle, going right past the mind to the body. His characters insist that to be of the same mind with the Greeks, we must be of the same body. The premise that performing is a reparative form of scholarship in fact suggests Dorf’s scholarly process itself as a tertiary reenactment of his subjects’ reconstructions of antiquity. Following in the mode of carnal musicology launched in part by Elisabeth Le Guin, Dorf argues passionately for the value of physical sensation and performed experience as credible scholarly evidence. Wary of the critical distance maintained in more traditional musicological advocacy—what he calls, in Charles Rosen’s case, “standing up for genius” (p. 144)—Dorf seems instead to be standing up for nongenius, for the scholar-performer collaboration such as Emmanuel’s *Salamine* “that produced

no issue" (p. 139) but that can nonetheless offer vital insights. To consummate the scholar–performer collaboration, Dorf proposes the condition of love (loving one's materials, one's archives, one's quest for knowledge) as a crucial condition of scholarship. Yet here we wonder what the point might be of passing judgment on scholarly love. Surely Charles Rosen's performance/scholarship came from an equally deep love of his subject.

Such an approach to scholarship is not without dangers. What, Dorf asks, does it mean to love one's subject, to become its advocate? And where do we draw the ethical line between advocacy and fetish? The second of the Reinach archaeologist brothers, Salomon, becomes a final cautionary tale, in which the past "is unable to give consent" to its unethical appropriation by the present (p. 145). Salomon's desire for a modern reenactment of the Sapphic *terra cottas* he studied became a scholarly voyeurism—verging on creepy, in Dorf's telling (p. 149)—into Barney's erotic physical possession of Sappho's secrets. His overbearing interest in Barney's sensual reenactments reduced him to being a "beggar at the doorsteps of the 'Greek' lesbians" (p. 152). Where men like Salomon Reinach controlled the archive and women like Barney controlled the repertoire, who should go to whom in the question of authenticity? And how much should love, erotic or otherwise, guide the way?

To authenticate these very questions, Dorf invites us to shed our scholarly paranoia, to be open to surprises, to let our materials take us where they will, to play them, dance them, love them. By making his work personal, openly declaring infatuation with his materials and his process, Dorf, like Barney, makes an asset of his tantalizingly fragmentary sources. The spaces Barney filled with her repertoire of embodied practice, Dorf fills with a repertoire of

methodological possibility. Because the final chapter explains so much about his approach to subject and materials, I wished it had come first. Still, frontward or backward, the book asks fascinating questions that demand cross-engagement from traditional fields of interest. Ethnomusicology, archaeology, performance studies, dance and music history, queer studies, media studies: scholars and students in each of these fields will find much to ponder in this book, and perhaps even much to love.

CHANTAL FRANKENBACH

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The Symphony and Symphonic Thinking in Polish Music since 1956. By Beata Bolesławska. New York: Routledge, 2019. [xvi, 250 p. ISBN 9781409464709 (hardcover), \$124; also available as e-book, ISBN and price vary.] Music examples, index.

The publication of a monograph devoted to any post-1950 symphonic music is a momentous occasion. Studies of this era's symphonies usually appear in smaller, article- or chapter-length publications. If such repertoire receives attention in books, it is nearly always in the course of pursuing some other aim. Reasons for this become clear to anyone familiar with the literature. The sheer volume and variety of symphonies composed since 1950 can seem daunting to the surveyor. Furthermore, music historians and commentators have sometimes looked askance at parts of this repertoire that do not align with their views of the genre. Persistent prejudices about what a symphony should be, and in some cases even if it should be, have continued to weigh heavily on the discourse.

Momentous though it is, Beata Bolesławska's *Symphony and Symphonic Thinking in Polish Music since 1956* is very much shaped by these issues. For