

Multicultural Musicology for Monolingual Academics?

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The following is an expanded and more detailed version of a post submitted to the electronic discussion list of the American Musicological Society (**AMS-L**) as part of a thread about the decline of linguistic skills amongst students and musicologists, which grew out of an initial post about the removal of German from instruction in many French schools.

I believe passionately that we should consider whether the growth of certain areas of musicology have helped to accelerate a decline in foreign language skills amongst both students and musicologists. In particular, this applies to those various areas associated with increasing 'diversity' within the field of study. To even contemplate this possibility is sure to be controversial, but this should not deter serious consideration of the issues at stake.

To begin with, consider popular and film music studies: even a cursory glance at a cross-section of published English-language research in these areas shows a scarcity of any references to non-English scholarship or writing of any type. I have done a mini-study of two journals to consider these questions: first the *Journal of Popular Music Studies*, looking at all issues from March 2010 to March 2014. These include a total of 181 articles, including editorials and book reviews. Almost all of these have lists of 'works cited'. Of these, just 12 showed regular use of foreign language sources – 6 of them in a special June 2013 issue devoted to German popular music [1]. Otherwise, one article cited a Peruvian musical anthology in Spanish; one Michael Jackson article referenced one article in Spanish; another Jackson article referenced one article in French [2]. Another article referenced one book in Portuguese, though the ethnographic nature of the article implies full fluency in this language [3]. Then one article references in Spanish two books, one article and one LP booklet (alongside, in English, 14 books or theses, and 15 articles or book chapters) [4]; another refers to a Dutch-Javanese dictionary; and another to two texts in French and one Toraja-Indonesian dictionary [5]. In total this amounts to just 18 articles employing any foreign-language sources at all (the extent to which articles in this journal rely upon journalistic and internet sources is also notable).

Whilst Anglophone popular music is the focus of the overwhelming majority of articles (and this fact itself deserves more critical scrutiny), many of these make wider claims relating to philosophy, aesthetics, sociology, gender and much more, but still from the limited perspective available through monolingual reading. Furthermore, whilst many claims are made for the global significance of this music, this is hardly testable without access to some of the languages of the music's global listeners. A small few articles involve ethnographic work requiring language skills, but these are mostly accounted for above.

I also scrutinised the journal *Music, Sound and the Moving Image* over the same period, looking at issues from Spring 2010 to Spring 2014. This time I considered

only the full articles, not the book reviews which are briefer and involve fewer references. There were 44 articles here. The proportion employing foreign language sources was significantly enhanced by a special issue (Vol. 4, No. 2 (2010)) dedicated to Spanish cinema, in which most contributors were from Spanish-speaking countries and naturally referenced plenty of Spanish sources. This accounted for 9 articles [6]; otherwise there was one article citing two theses in Norwegian (one of these in a little detail) [7], another referencing three Spanish sources [8], another some French sources (but not Arabic ones, rather ironically considering this was an article dealing with colonialism and orientalism) [9], whilst another was a translation of a 1937 Spanish article [10] (I am not counting an article which cites one French source which has clearly only been accessed through a secondary source in English [11]). So a total of 13 with any foreign-language references; the proportion would have been more like that for the *Journal of Popular Music Studies* without the Spanish issue.

Something of the same phenomenon can be found in parts of the fields of New Musicology and Critical Musicology, even when this work entails broad (and frequently stereotypical) characterisations of European cultures, as has been pointed out wittily by Tim Carter in a review of Susan McClary's 2000 book *Conventional Wisdom* [12]. Looking through the references in *Conventional Wisdom* itself, I find just two not in English, one to a testo from Stradella's *La Susanna*, as used by McClary herself in a music-theatre piece [13] the other text to a Petrarch sonnet given with translation [14]. McClary's earlier book *Feminine Endings* had four non-English sources: a reference to Monteverdi's foreword to the *Madrigali guerrieri ed amorosi* [15] and to Bellerofonte Castaldi's *Primo Mazzetto di fiori musicalmente colti dal giardino Bellerofonteo* (1623) [16], Joachim Burmeister's *Musica poetica* (1606) [17], and Arturo Graf's "Una cortigiana fra mille", in *Attraverso il cinquecento* (Turin: Chiantore, 1926) [18].

Lawrence Kramer's *Music as Cultural Practice 1800-1900* (Berkeley and Los Angeles: University of California Press, 1990) makes just four brief references to German texts (Hanslick's *Vom Musikalisch-Schönen* (1854), Kant's *Kritik der Urteilskraft* (1790), Schiller's *Über naive und sentimentalische Dichtung* (1795), and poems of Goethe [19], for all of which English translations are also available) but never engages with any scholarly literature not either written or translated into English, nor a vast range of primary sources which have never been translated (for example, much of the writings, correspondence and diaries of Schumann, of which only small sub-sections have been translated, or for that matter the literature of Jean-Paul). Kramer's 1995 *Classical Music and Postmodern Knowledge* contains one place in which the French original of a passage from Derrida is placed alongside a reference to the translation, a single reference to a passage from the second volume of Heinrich Schenker's *Das Meisterwerk in der Musik* (at that time not yet available in English translation), one article in French by Guy Rosolato, and a juxtaposition of a few lines of Celan and Derrida in the original languages [20]. Kramer's 2002 *Musical Meaning: Toward a Critical History* is a little better, with one translation and one modified one from short passages of Wagner, one reference to Schiller's *Über Matthissons Gedichte*, another to Adolph Bernhard Marx's *Ludwig van Beethoven: Leben und Schaffen* (1859), two to short passages from Heinrich Heine, and a modified translation of a passage Goethe's *Wilhelm Meister*, a couple of references to Brecht in German, and one to a contemporary article by Horst Weber on Schoenberg [21], but this is in the context of over 95% references to English language sources. In none of

these books is there almost any evidence of grappling with modern non-English scholarship on the many subjects addressed therein.

Of the 16 essays contained in the 1993 volume edited by Ruth Solie, *Musicology and Difference: Gender and Sexuality in Music*, four of these (by Leo Treitler, Gretchen A. Wheelock, Nancy B. Reich and Suzanne G. Cusick [22]) make regular reference to non-English texts, three others (by Ellen Koskoff, Carolyn Abbate and Lawrence Kramer [23]) very briefly to one or two texts, the other nine to none at all. Linguistic ‘difference’, and all that can be gained in terms of perceptions of difference by studying the work of scholars in other languages, is clearly not a major priority here. Another collection supposedly celebrating ‘difference’, the 2000 volume edited by Georgina Born and David Hesmondhalgh, *Western Music and Its Others*, contains 11 articles and an extended introduction. Of these, those by Jann Pasler, Philip Bohlman and Martin Stokes regularly engage with foreign texts [24], Richard Middleton deals in some degree of detail with Joseph Riepel’s *Grundregeln zur Tonordnung insgesamt* (1755) [25], and Claudia Gorbman includes a few French references; the six articles making up the other half of the book only reference English-language sources; all others belong within its own ‘Others’. [26]

Tia DeNora’s 2003 *After Adorno: Rethinking Music Sociology* quite incredibly only lists English translations of Adorno in its bibliography [27]. The other foreign texts cited in the bibliography are Joël-Marie Fauquet and Antonine Hennion’s 2002 *La grandeur de Bach*, Hennion’s 1992 *La passion musicale* [28] (alongside various texts of Hennion in English), and two Italian texts by Anna Lisa Tota [29]. However, these references are deceptive. Fauquet and Hennion is simply listed as a text which considers ‘the material and linguistic cultures that come to frame musical texts, that help to draw out particular meanings’ [30], and Hennion’s one cited text only in French is cited as an example of ‘a range of theorists who highlight the importance of theorising action as inhabiting and taking shape within a cultural matrix’ [31] Tota’s 1997 study is merely listed as an example of ethnographic studies [32], and the other not cited at all (unlike a text of Tota in English which is given very slightly more detailed engagement [33]). But this should not be surprising, as DeNora is also the author of *Beethoven and the Construction of Genius*, a potentially interesting subject which is thoroughly marred by the lack of any sustained engagement with German-language primary sources [34], even despite the fact that there is no real engagement with the music either [35]!

Certainly some of these scholars are able to read other languages (as demonstrated in McClary’s work on the Italian madrigal, for example [36]). But many of the very broad arguments presented in this work are, in my view, untenable and unscholarly when the frame of reference is so narrow. The New Musicology has enabled musicologists to dispense sweeping pronouncements on whole swathes of music without any obligation to familiarise themselves with the existing range of scholarship – in multiple languages – first. I could argue more harshly that this whole field of musicology very often amounts to an assertion of Anglo-American superiority and hegemony behind a smokescreen of rhetoric of diversity; this may be somewhat hyperbolic, but not without some truth.

Some fields featuring practice-as-research or practitioners writing scholarship exhibit similar issues. For example, I note that none of the four chapters relating to the Twentieth Century in *The Cambridge History of Musical Performance* [37] (to which

I am also a contributor, but on the Nineteenth Century [38]) reference any non-English language texts at all, an option which would have been unacceptable for any chapters dealing with earlier periods.

I find it hard to avoid the conclusion that these fields of musicology have gained their popularity in part because it appears to be possible to produce work in them without language skills. This consideration might also be borne in mind with the growing fashionability of ‘ethnomusicology at home’ [39], often freeing its protagonists from the considerable linguistic skills required to do extended fieldwork in other musical cultures. All of these things are fruitful fields of endeavour for those who want to be productive without putting in the same amount of work as those in some other more traditional fields of study.

Furthermore, in some of the above cases, it is more than a little ironic when some fields eager to brandish their supposedly multicultural credentials end up contributing to a narrow monolingualism. It would not be inapt, in light of the above, to question the real agenda behind some varieties of musicological thought involving easy dismissals of many things ‘European’.

The historian Richard Evans, in his published series of lectures *Cosmopolitan Islanders*, draws attention to the remarkable range of historians from the UK and US who have produced pioneering and penetrating work on the history of many places beyond the English-speaking world, in sharp contrast to a large number of their European counterparts, some of who treat attempts by Anglosphere historians to trespass upon their countries with great suspicion [40]. Yet Evans feels that with the decline of language teaching, as well as other pressures (specifically in the UK) to do with requiring many students and academics to finish projects in a short period of time, this era is coming to an end, and he notes that the majority of his own PhD students are from outside of the English-speaking world.

There are still a significant (if dwindling) number of Anglophone academics researching music from a multilingual perspective. It would be tragic if these were allowed to dwindle to near-oblivion in the name of a narrow populist Anglocentric ideology dressed up as something ‘global’.

1. These six are Maria Stehle and Corinna Kahnke, ‘German Popular Music in the Twenty-First Century: Politics, Trends, and Trajectories’, *Journal of Popular Music Studies*, Vol. 25, Issue 2, pp. 123-126; Andrew W. Hurley, ‘Jack of All Trades’ or ‘Double Agent?’ The German Popular Musician as Novelist’, *ibid.* pp. 127-153; Sean Nye, ‘Minimal Understandings: The Berlin Decade, The Minimal Continuum, and Debates on the Legacy of German Techno’, *ibid.* pp. 154-184; Corinna Kahnke, ‘Transnationale Teutonen: Rammstein Representing the Berlin Republic’, *ibid.* pp. 185-197; Priscilla Lane, ‘One Like No Other? Blaxploitation in the Performance of Afro-German Rapper Lisi’, *ibid.* pp. 198-221; Maria Stehle, ‘Pop-Feminist Music in Twenty-First Century Germany: Innovations, Provocations, and Failures’, *ibid.* pp. 222-239. The other six articles are Ulrich Adelt, ‘Stunde Null: Postwar German Identity in the Music of Michael Rother and Klaus Dinger’, Vol. 24, Issue 1 (March 2012), pp. 39-56; Pauwek Berkers, ‘Rock Against Gender Roles: Performing Femininities and Doing Feminism Among Women Punk Performers in the Netherlands, 1976–1982’, Vol. 24, Issue 2 (June 2012), pp. 155-175; Shannon

Garland, “‘The Space, the Gear, and Two Big Cans of Beer’”: Fora do Eixo and the Debate over Circulation, Remuneration, and Aesthetics in the Brazilian Alternative Market’, Vol. 24, Issue 4 (December 2012), pp. 509–531; Falina Enriquez, ‘The Ins and Outs of Cultura: How Bands Voice Their Relationships to the State-Sponsored Music Scene in Recife, Brazil’, Vol. 24, Issue 4 (December 2012), pp. 532-553; Janice Protopapas, ‘Verses of Attack: Nāmdhārī Sikh Services of Halē dā divan as Sonic Weapons’, Vol. 24, Issue 4 (December 2012), pp. 554-577; and Magdelana Red, ‘Who are the “Emos” Anyway? Youth Violence in Mexico City and the Myth of the Revolution’, Vol. 26, Issue 1 (March 2014), pp. 101-120.

2. Kirstie A. Dorr, ‘The Andean Music Industry: World Music Geographies in the San Francisco Bay Area’, *Journal of Popular Music Studies*, Vol. 24, Issue 4 (December 2012), pp. 486-508, referencing Raul R. Romero, *Sonidos Andinos: Una Antología de la Musica Campesina del Perú* (Lima: Pontificia Universidad Católica del Peru, 2002). Tamara Roberts’ ‘Michael Jackson’s Kingdom: Music, Race, and the Sound of the Mainstream’, Vol. 23, Issue 1 (March 2011), pp. 19-39, references José Peñín’s ‘Música popular de masas, de medios, urbana o mesomúsica venezolana’, *Latin American Music Review*, Vol. 24, No. 1 (2003), pp. 62–94; while Tavia Nyong’o, in ‘Have You Seen His Childhood? Song, Screen, and the Queer Culture of the Child in Michael Jackson’s Music’, Vol. 23, Issue 1 (March 2011), pp. 40-57, references **Amelie Dalmazzo’s “Michael Jackson, une figure de tous les temps”**, *Charismes et Fascinations: L’ideal et le Monstre*, **7 July 2009**.

3. Gregory Mitchell, “‘Michael, eles não ligam pra gente!’ Brazilian Rentboys, Queer Affinity, and the Michael Jackson Exception’, *Journal of Popular Music Studies*, Vol. 23, Issue 1 (March 2011), pp. 109-123, which cites Luiz R. B. Mott and Marcelo Ferreira de Cerqueira, *Matei Porque Odeio Gay* (Salvador, Brasil: Editora Grupo Gay da Bahia, 2003).

4. Heidi Carolyn Feldman, ‘Translation Acts: Afro-Peruvian Music in the United States’, *Journal of Popular Music Studies*, Vol. 22, Issue 2 (June 2010), pp. 139-165. The Spanish sources are Feldman, *Ritmos negros del Peru: Reconstruyendo la herencia musical africana* (Lima: Instituto de Estudios Peruanos and Instituto de Etnomusicología de la Pontificia Universidad Católica del Perú, 2009); Rosa Elena Vasquez Rodríguez (Chalena). *La práctica musical de la población negra en Perú: La danza de negritos de El Carmen* (Havana: Casa de las Americas, 1982); Diana Taylor, ‘Hacia una definición de performance’, in Paolo Vignolo (ed), *Ciudadanías en escena: Performance y derechos culturales en Colombia* (Bogotá: Universidad Nacional de Colombia, 2009), pp. 29–35; Nicomedes Santa Cruz (Gamarra), *Cumanana: Antología afroperuana* (booklet to accompany LP) 3rd edition (Lima: El Virrey Industrias Musicales S.A. P6350 001/002, 1970).

5. R. Anderson Sutton, ‘Gamelan Encounters with Western Music in Indonesia: Hybridity/Hybridism’, *Journal of Popular Music Studies*, Vol. 22, Issue 2, pp. 180-197, cites Theodore Pigeaud, *Javaans-Nederlands Handwoordenboek* (Gronigen: J.B. Wolters, 1938). Andy Hicken, “‘The Wishes of Your Parents’”: Power Ballads in Tana Toraja, Indonesia’, Vol. 22, Issue 2 (June 2010), pp. 198-218 cites Dana Rappoport, *Musiques rituelles des Toraja Sa’dan, musiques du Couchant, musiques du Levant (Célèbes-Sud, Indonésie)*. (Villeneuve d’Asq, France: Presses Universitaires du Septentrion, 1997); Rappoport, ‘Chanter sans être ensemble: Des

musiques juxtaposées pour un public invisible', *L'Homme* 152 (1999), pp. 143–62; and J. Tammu and Hendrik Van Der Veen, *Kamus Toradja-Indonesia* (Rantepao, Indonesia: Jajasan Perguruan Kristen Toradja, 1972).

6. These are Teresa Fraile and Eduardo Viñuela, 'Recent Approaches to Sound and Music in Spanish Audiovisual Media', *Music, Sound and the Moving Image*, Vol. 2, Issue 2 (Autumn 2010), pp. 135-138; Julio Arce and Yolanda Acker, 'The Sound of Silent Film in Spain: Heterogeneity and homeopatía escénica', *ibid.* pp. 139-160; Laura Miranda and Dan Hamer, 'The Spanish 'Crusade Film': Gender connotations during the conflict', *ibid.* pp. 161-172; Philippe Roger, 'Land Without Bread: A film that never stops ringing', *ibid.* pp. 173-176; Karen Poe and Benedict Hoff, 'The Bolero in the Cinema of Pedro Almodóvar', *ibid.* pp. 177-195; Jaume Radigales, 'Music and European Identity: Notes on Pere Portabella's The Silence Before Bach', *ibid.* pp. 213-224; Josep Lluís i Falcó and Dolores Gadler, 'The Film Composer in Spain: The generation of '89', *ibid.* pp. 226-235; whilst Martin Barnier, 'The Sound of Fear in Recent Spanish Films', *ibid.* pp. 197-211 cites equal numbers of English and French sources (mostly by Michel Chion), but not Spanish ones.

7. Tina Rigby Hanssen, 'The Whispering Voice: Materiality, aural qualities and the reconstruction of memories in the works of Janet Cardiff and George Bures Miller', *Music, Sound and the Moving Image*, Vol. 4, Issue 1 (Spring 2010), pp. 39-54. This cites Anne-Karin Lundebj, 'Elsker man livet, 'Går man på kino' – en studie av kinopublikumet i Ouagadougou, Burkina Faso', (Master's thesis: University of Oslo, 2002); and Arnt Maasø, 'Se-hva-som-skjer!': en studie av lyd som kommunikativt virkemiddel i TV' (Doctoral thesis: University of Oslo, 2002).

8. Miguel Mera, 'Outing the Score: Music, Narrative, and Collaborative Process in *Little Ashes*', *Music, Sound and the Moving Image*, Vol. 6, Issue 1 (Spring 2012), pp. 93-108. This article on the composition of the music for a film on the romantic/sexual attraction between Federico Garcia Lorca and Salvador Dalí cites three biographical sources: Ian Gibson, *Lorca-Dali. El Amor Que no Pudo Ser. La Apasionante y Trágica Amistad de dos Colosos de la España del Siglo XX* (Madrid: Nuevas Ediciones del Bolsillo, 2004); Andrés Sorel, *Yo, García Lorca* (Bilbao: Zero, 1977) and Rafael Santos Torroella, *La miel es más dulce que la sangre: Las épocas lorquiana y freudiana de Salvador Dali*(Barcelona: Seix Barral, 1984), though not, most surprisingly, any of Lorca's poetry or theatrical work, nor Dalí's seven volume *Obras completas*, seven volumes (Barcelona: Fundació Gala-Salvador Dalí, 2003-2006).

9. Kathryn Lachman, 'Music and the Gendering of Colonial Space in Karin Albou's *Le chant des mariées*', *Music, Sound and the Moving Image*, Vol. 7, Issue 1 (Spring 2013), pp. 1-17. Linguistic limitations to the study of orientalism are not new, however; as has been pointed out by various commentators, Said focused entirely on British and French orientalists, and neglected many German and Hungarian figures (from nations which did not have a foreign empire encompassing the 'orient' during the periods in question), such as Joseph Freiherr von Hammer-Purgstall (1774-1856), Johann Gottfried Eichhorn (1752-1827), Friedrich August Wolf (1759-1824), Gustav Weil (1808-89), Gustav Leberecht Flugel (1802-70), the Schlegel brothers, Franz Bopp (1791-1867), Christian Martin Frähn (1782-1851), Ignaz Goldziher (1850-1921) or Joseph Schacht (1902-1969). On, the other hand, Said made too much of Arthur de

Gobineau (1816-82), who Said had probably only read through a secondary source. See Malcolm Kerr, review of *Orientalism*, *International Journal of Middle Eastern Studies*, vol. 12 (December 1980), pp. 544-547; Albert Hourani, 'The Road to Morocco', *New York Review of Books*, Vol. 26 (March 8th, 1979), pp. 27-30; Bernard Lewis, 'The Question of Orientalism', *New York Review of Books*, Vol. 29, No. 11, pp. 49-56; and Robert Irwin, *For Lust of Knowing: The Orientalists and their enemies* (London: Penguin/Allen Lane, 2006), pp. 150-158, 168-173, 249-250. Peter T. Daniels goes further, to question whether Said really had any 'discernable qualifications to speak on the topic'. See Daniels, 'The Decipherment of the Near East' in Daniel C. Snell (ed), *A Companion to the Ancient Near East (Blackwell Companions to the Ancient World)* (Oxford: Blackwell, 2004), p. 427. Similar criticisms are made by veteran French scholar Maxime Rodinson in Nancy Elizabeth Gallagher (ed), *Approaches to the History of the Middle East: Interviews with leading Middle East Historians* (Reading: Ithaca Press, 1994), p. 124.

10. Marco Alunno, introduction to and translation of 'Cinema and Music (1937) by Ignacio Isaza Martínez', *Music, Sound and the Moving Image*, Vol. 8, Issue 1 (Spring 2014), pp. 87-91.

11. Lori Burns and Jada Watson, 'Spectacle and Intimacy in Live Concert Film: Lyrics, Music, Staging, and Film Mediation in Pink's Funhouse Tour (2009)', *Music, Sound and the Moving Image*, Vol. 7, Issue 2 (Autumn 2013), pp. 103-140. This cites one French source (Michel Bernard, 'Quelques réflexions sur le jeu de l'acteur contemporain', *Bulletin de psychologie*, 38:370 (1985), 421-424) alongside 30 other English-language text sources, but even the Bernard appears only to have been accessed via a secondary source in English (Patrice Pavis, *Analyzing Performance: Theater, Dance, and Film* (Ann Arbor, MI: University of Michigan Press, 2003)).

12. Tim Carter, review of Susan McClary, *Conventional Wisdom: The Content of Musical Form* (Berkeley, Los Angeles & London: University of California Press, 2000), 'An American in...?', *Music & Letters*, Vol. 83, No. 2 (May 2002), pp. 274-278. As Carter puts it, to McClary 'The French are rational beings who dance a great deal; the Italians are exuberantly erotic and always ready to mix sex with religion; the Germans are bourgeois burghers with festering morbid sensibilities (I exaggerate only slightly)' (p. 277).

13. McClary, *Conventional Wisdom*, p. 175 n. 19. 'La bella Donna intanto sul' verde pavimento movea le molli piante, Ambiano l'erbe di prostrarsi al sue piè, pareo che i fiori apostati del sole a la novella luce chi nassero idolatri le cervici odorose— [...] Ivi tuffa nell'acque il petto ignudo e sirena del Ciel dentro il liquido gel così confonde crome di foco a l'armonia dell' onde'.

14. Ibid. p. 122. The citation and translation are 'i miei gravi sospir non vano in rime, il mio duro martir vince ogni stile' (my deep sighs will not submit to rhyme, my harsh martyrdom defeats all styles) (Petrarch, 'Mia benigna fortuna', *Rime sparse* 332).

15. Susan McClary, *Feminine Endings: Music, Gender, & Sexuality*, revised edition with new introduction (Minneapolis and London: University of Minnesota Press, 2002) (first published 1991), p. 176 n. 1.

16. Ibid. pp. 177-178 n. 7.
17. Ibid. p. 179 n. 15.
18. Ibid. p. 180 n. 23.
19. Lawrence Kramer, *Music as Cultural Practice 1800-1900* (Berkeley and Los Angeles: University of California Press, 1990), pp. 3-4, 27, 167-168.
20. Lawrence Kramer, *Classical Music and Postmodern Knowledge* (Berkeley and Los Angeles: University of California Press, 1995), pp. 240, 257 n. 24, 268-9 n. 12, 272 n. 48, 279 n. 9, 289 n. 14.
21. Lawrence Kramer, *Musical Meaning: Toward a Critical History* (Berkeley, Los Angeles & London: University of California Press, 2002), pp. 290 nn. 6, 9, 292 nn. 4, 16, 298 nn. 18-19, 300 n. 35, 316 n. 1, 317-8 nn. 12, 14, 319 n. 25. The Horst Weber article is ‘‘Melancholisch düsterer Walzer, kommst mir nimmer aus den Sinnen!’’ Anmerkungen zum Schönbergs ‘soloistischer Instrumentation’ des Kaiserwalzers von Johann Strauss, *Musik-Konzepte* 36 (1984), pp. 86–100.
22. Leo Treitler, ‘Gender and Other Dualities of Music History’, in Ruth Solie (ed) *Musicology and Difference: Gender and Sexuality in Music* (Berkeley, Los Angeles and London: University of California Press, 1993), pp. 23-45; Gretchen A. Wheelock, ‘Schwarze Gredel and the Engendered Minor Mode in Mozart’s Operas’, *ibid.* pp. 201-221; Nancy B. Reich, ‘Women as Musicians: A Question of Class’, *ibid.* pp. 125-146; and Suzanne G. Cusick, ‘Of Women, Music, and Power: A Model from Seicento Florence’, *ibid.* pp. 281-304.
23. Ellen Koskoff, ‘Miriam Sings Her Song: The Self and the Other in Anthropological Discourse’, *ibid.* pp. 149-163; Carolyn Abbate, ‘Opera; or, the Envoicing of Women’, *ibid.* pp. 225-258; Lawrence Kramer, ‘Carnaval, Cross-Dressing, and the Woman in the Mirror’ *ibid.* pp. 305-325. Koskoff’s article draws upon ethnographic work amongst a Hasidic Jewish community in Brooklyn such as clearly betokens wider linguistic skills in Hebrew and Yiddish, but only uses a few non-English texts. Abbate (p. 232 n. 14) references a few articles on cinema in French, though these may only have been accessed via a secondary source in English; also (p. 238 n. 26) Sarah Kofman’s *Quatre Romans analytiques* (Paris: Éditions Galilée, 1973), and (p. 243 n. 34) an essay from Christian Metz’s *Essais sémiotiques* (Paris: Klincksieck, 1977). Kramer simply cites one Goethe text in German (p. 308 n. 6).
24. Jann Pasler, ‘Race, Orientalism, and Distinction in the Wake of the “Yellow Peril”’, in Georgina Born and David Hesmondhalgh (eds), *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (Berkeley, Los Angeles & London: University of California Press, 2000), pp. 86-118; Philip V. Bohlman, ‘Composing the Cantorate: Westernizing Europe’s Other Within’, *ibid.* pp. 187-212; Martin Stokes, ‘East, West, and Arabesk’, *ibid.* pp. 213-233.

25. Richard Middleton, 'Musical Belongings: Western Music and Its Low-Other', *ibid.* pp. 59-85. The reference to Riepel is on p. 63.
26. Claudia Gorbman, 'Scoring the Indian: Music in the Liberal Western', *ibid.* pp. 234-253. Gorbman cites (p. 252 nn. 16, 18) two French texts: Yves Kovacs, *Le Western* (1963; reprint, Paris: Gallimard, 1993) and Georges-Henri Morin, *Le Cercle brisé: L'Image de l'indien dans le western* (Paris: Payot, 1977).
27. Tia DeNora, *After Adorno: Rethinking Music Sociology* (Cambridge: Cambridge University Press, 2003), p. 159.
28. Joël-Marie Fauquet and Antoine Hennion, *La grandeur de Bach* (Paris: Fayard, 2002); Antoine Hennion, *La passion musicale* (Paris: Métailié, 1992).
29. Anna Lisa Tota, *Etnografia dell'arte: Per una sociologia dei contesti artistici* (Rome: Logia University Press, 1997); *La memoria contesa. Studi sulla comunicazione sociale del passato* (Milan: Angeli, 2001).
30. DeNora, *After Adorno*, p. 27.
31. *Ibid.* p. 126.
32. *Ibid.* p. 91.
33. *Ibid.* pp. 75.
34. Tia DeNora, *Beethoven and the Construction of Genius: Musical Politics in Vienna 1792-1803* (Berkeley, Los Angeles & London: University of California Press, 1995). In the bibliography, DeNora cites nine German sources: the *Allgemeine Musikalische Zeitung* from 1798 to 1806 (p. 209), Marthe Bigenwald's *Die Anfänge der Leipziger Allgemeinen Musikalischen Zeitung*, reprint (Hiversum: FAM Knuf, 1965) (originally published 1938); Eduard Hanslick's *Geschichte des Concertwesens in Wien*, reprint (New York: Olms, 1979) (originally published 1869); Herbert Matis, Herbert. "Die Grafen von Fries", *Tradition: Zeitschrift für Firmengeschichte und Unternehmenbiographie*, Vol. 12 No. 1 (1967), pp. 484-96; Ludwig Nohl, *Beethoven's Leben*, four volumes (Leipzig: Günther, 1864); Gustav Nottebohm, *Beethoven Studien I* (Leipzig: Winterthur, 1873); Otto G. Schindler, 'Das Publikum des Burgtheaters in der Josephinischen Ära: Versuch einer Strukturbestimmung', in *Das Burgtheater und sein Publikum*, vol. 1. (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1976), pp. 11-96; J. Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag* (facsimile), edited Otto Biba, reprint (Munich: Emil Katzwichler, 1976), (originally published 1796); Hannes Stekl, 'Harmoniemusik und 'turkische Banda' des Fürstenhauses Liechtenstein', *Haydn Yearbook 10* (1978), pp. 164-75; and Constantin Wurzbach, *Biographisches Lexikon des Kaiserthums Oesterreich, 1750-1850* (Vienna: K. K. Hof- und Staatsdruckerie, 1856-91). But once again this is deceptive: most of the *AmZ* references come from secondary sources in English translation; Bigenwald is simply a 'See also' (p. 205 n. 11), Schindler and Matis are just sources mentioned in brackets alongside an English one (pp. 30, 47), Nohl is mentioned because cited by Maynard Solomon (p. 138), Nottebohm is cited briefly on errors in some manuscripts (p. 105, 135), whilst the references to Stekl (pp. 40-41, 51) come from a translation by Julia V. Moore

(‘Beethoven and Musical Economics’ (PhD. dissertation: University of Illinois, Urbana-Champaign. 1987). Wurzbach is used for a description of Schönfeld (p. 167) and for compiling a list of Viennese patrons (pp. 21-23). Hanslick’s history gets one paragraph’s serious attention (pp. 37-38), whilst two sentences are translated from Schönfeld (p. 40), a few other phrases elsewhere (pp. 42, 106, 154) and he is alluded to briefly in several other places (pp. 43, 46, 87-89, 102, 113, 116, 167-8, 195 n. 13, 196); another citation comes from a translation of H.C. Robbins Landon (*Beethoven: A Documentary Study* (New York: Macmillan, 1970)) (p. 87). Else Radant Landon is thanked for providing information on the Schönfeld families (p. 204 n. 9) and it is possible most of this information may have come from this source.

35. A scathing but well-focused critique of this book is Charles Rosen, ‘Beethoven’s Career’, in *Critical Entertainments: Music Old and New* (Cambridge, MA: Yale University Press, 2002), pp. 105-124.

36. Susan McClary, *Modal Subjectivities: Self-Fashioning in the Italian Madrigal* (Berkeley, Los Angeles & London: University of California Press, 2004).

37. These are Stephen Cottrell, ‘Musical performance in the twentieth century: an overview’, in Colin Lawson and Robin Stowell (ed), *The Cambridge History of Musical Performance* (Cambridge: Cambridge University Press, 2012), pp. 725-751; Jane Manning and Anthony Payne, ‘Vocal performance in the twentieth century and beyond’ *ibid.* pp. 752-777; Roger Heaton, ‘Instrumental performance in the twentieth century and beyond’, *ibid.* pp. 778-797; William Mival, ‘Case study: Karlheinz Stockhausen: *Gruppen für drei Orchester*’, *ibid.* pp. 798-814. The latter in particular devotes a disproportionate amount of attention to British performances of this work and their reception.

38. Ian Pace, ‘Instrumental performance in the nineteenth century’, *ibid.* pp. 643-695.

39. This is a field with its own ‘canon’ of works, often treated almost like scripture by members of this sub-culture. Time and space do not permit for a detailed examination of this here, but I intend to embark upon such a thing in some format in the future.

40. Richard J. Evans, *Cosmopolitan Islanders: British Historians and the European Continent*(Cambridge: Cambridge University Press, 2009).

41. *Ibid.* pp. 189-234.