

Chapters Four and Five turn to the most notable British composer of this era, Sir Edward Elgar, and several instances of Elgar's unidentified quasi-programmatic music (his *Enigma Variations* are a famous instance of this), for which Allis supplies possible literary sources. In Chapter Four, Allis argues that Elgar's Piano Quintet, op. 84, could relate to Edward Bulwer Lytton's novel *A Strange Story* (1862), based on a suggestion made by Elgar's wife. The final chapter places Elgar alongside not a single author but in the context of travel literature of the era, utilizing literary critic Chloe Chard's definitions of travel literature (intent, "otherness," past and present, etc.) to address recent critical confusion over the composer's overture *In the South* (1903–4).

This book is not for the musically faint-hearted. As part of the rich Boydell Press Music in Britain, 1600–1900, series (edited by Rachel Cowgill and Peter Holman), this volume assumes a musically literate audience who will not need any introduction to this late-century "second" renaissance of British music and the careers of Hubert Parry, Charles Villiers Stanford, and Granville Bantock. If intended also for an interdisciplinary audience, literary specialists especially, foregrounding these lesser-known composers and their contributions to music history, at least in the Introduction, would have been useful (as well as the lesser-studied writers Robert Bridges and Bulwer Lytton for non-literary scholars). The same might be said for the musical-score excerpts which are generously printed throughout the book, referenced within Allis' arguments, though rarely closely explained or explicated for the non-musician. Occasionally the literary-music connections that Allis sees are less convincing (Stanford's Second Symphony in D Minor relating specifically to Tennyson's *In Memoriam*'s section 70 or Elgar's Piano Quintet closely paralleling Bulwer Lytton's *A Strange Story*), though still enjoyable to consider. At other times, chapters may become bogged down with interesting though somewhat long sections (literary plot summaries, discussions of genre such as program music, author-composer biographical connections) as one waits anxiously for the proffered musical analysis. These comments

aside, Allis proves to be impressively well-versed in both musical and literary scholarship, offering ample critical references in his text, voluminous footnotes, and a nearly-20-page bibliography to ground his study in the major scholarship of both disciplines. As such, his discussions shed light not only on musicological debates (regarding, for instance, the structure of Elgar's *In the South*; or the neglect of Bantock's compositions), but also enter into current literary discussions (of the gendering of music in Tennyson's *The Princess*, or the ways that travelogue literature operates, for example). There are fascinating passages of musical analysis to prove music's ability to translate poetic meaning into auditory form: Stanford's "stuttering rhythmic dislocation... [and] tonal deflection" to link with "Tennyson's ocular uncertainty" of *In Memoriam* (p. 118) or the "'growl' motif [that] is developed in a cadenza-like passage [in Bantock's 'Soliloquy of the Spanish Cloister']", representative of the increasingly colourful fancies of the speaker" (p. 155), for example. Allis is at his best when closely explicating musical ethereality for tangible meaning; it is a delight to read.

This is an exemplary work of scholarship that I anticipate becoming a major work of Victorian and Edwardian interdisciplinary studies. I recommend it whole-heartedly.

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Historical Dictionary of Baroque Music.

By Joseph P. Swain. Lanham, MD: Scarecrow, 2013. [xxix, 363 p. ISBN: 978-9-81-087824-2-2 (hdbk) \$105. ISBN: 978-0-13-878259 (e-bk) \$99.99]

In the current climate of music research, the dictionaries that appear to generally receive the most usage are *The Harvard Dictionary of Music*, Baker's biographical dictionaries, and the Oxford/Grove coterie. Ubiquitous digital access to definitions and entries, along with more sporadic use of historical dictionaries and lexica like those by Tinctoris, Mersenne, Kircher, Brossard, Walther, Mattheson and so forth for period-specific evidence, has left

modern demand for musical dictionaries in a precarious position. In this volume, Joseph Swain attempts to address that issue by providing an era-specific resource that is both introductory in its access to the terms, people, and concepts of Baroque music while offering a bit of context and citations to enable further study.

Prior to the publication of Swain's dictionary, perhaps the most comparable resource would have been Julie Ann Sadie's 1990 *Companion to Baroque Music*, a mostly geographically-organized anthology of entries about active musicians and other historical personalities followed by modest sections on forces, forms and specific issues (national styles, ornamentation, and authenticity). While Sadie's companion is clearly more focused on scholarship and research than defining terms or introducing concepts, it has proven itself a vital tool for quick reference when studying the history (and hence, performance practice) of the era. The introductory texts for each area and latter sections are filled with especially dense and useful prose, given time to unpack and contextualize their subject matter.

Swain, on the other hand, acknowledges in the introduction that his dictionary contains basic information intended for readers of all levels and diverse interests; hence, it may not seem at first glance to possess much value. However, this is not the case. It is entirely conceivable that a reader may need a simple, understandable definition for "cantus firmus" just as much as they require basic information about Giacomo Carissimi. Terms and names that possess entries themselves are bolded in the definitions, thus conceivably making it easier for the reader to navigate across the book. The fact that foot- or endnotes are not present to enable quick access to citations was initially disappointing; however, the bibliography is rather robust and logically more recent than Sadie's. Swain includes a chronology of the era that is predictably less involved than that of his predecessor, but again it does contain very useful (if basic) information that could be easily consumed by readers.

It comes as no surprise that this volume is part of a larger series of historical dictionaries, covering other areas such as sacred and choral music, jazz and opera: it seems that introduc-

tory music dictionaries from a historical perspective could be considered a movement within scholarly music publishing, and it isn't incredibly difficult to envision the patrons who would use them. Swain's dictionary, with its era-specific focus and broad if not deep coverage, enables readers' quick access to basic concepts of Baroque music while providing leads for further study for those so motivated.

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Style and Performance for Bowed String Instruments in French Baroque Music.

By Mary Cyr. Burlington, VT: Ashgate, 2012. [xxi, 256 p. ISBN: 978-1-40-940569-6 (hdbk) \$119.95. ISBN: 978-1-40-944234-9 (e-bk) \$119.95]

Although there are some recent practical (i.e., how-to) texts regarding Baroque performance that are accessible to today's patrons (Jeffery Kite-Powell's second edition of *A Performer's Guide to Seventeenth-Century Music* comes to mind), Mary Cyr's *Performing Baroque Music* (1992) remains one of the fundamental resources for students and non-specialists alike. Perhaps the beauty of Cyr's book rests in its balance: each chapter plainly lays out its aims and accomplishes them step by step, with enough historical detail and citations to further satisfy the serious reader but delivered in an uncomplicated language and manner. The only potential criticism of Cyr's text (and it is clearly a question of scope) is that it does not delve too deeply into national styles and their particular executions, something especially important for French Baroque music, with its distinctive textures, gestures and significant origins in dance.

Luckily for us, Cyr has anticipated this need with a new volume focusing on bowed string instruments in the French Baroque, which functions as something between an introduction and a guide to research on French music for the violin and viol families in the late-seventeenth and early-eighteenth centuries. The first section discusses sources and styles, exploring questions of "the text" and what it represents when performing from facsimiles, as well as the Baroque separation of French and Italian style, citing