entirely in keeping with the classicizing tendencies of the Florentine humanists of the day, and holds that such references would not have been construed as inappropriate within the overall context of the motet, a work in praise of the city and the Cathedral's dedicatee, the Virgin Mary.

William John Summers's "Forty-Eight Nights at the Opera: *La compañía lirica francesa* in Manila in 1865," relies on pre-performance newspaper notices to allow us a glimpse of a subject about which we would otherwise know next to nothing: operatic performances in the Philippine capital city during the late nineteenth century. This is so because nearly all of the sources that could tell us more were destroyed during World War II. It is unfortunate, then, that the essay is marred by what would appear to be authorial carelessness and editorial indifference. While the contents of the volume as a whole are well-written and well-edited, with only the occasional typographical error or misprint, this essay gives the impression of having been hastily written and added to the collection at the last minute. It is difficult to explain otherwise such problems as those found, for example, on page 324, which include "manger" (for "manager"), "Viaradini" (for Viardini), and the sentence "Maugard presented a body of operas that included many all-time favorites, among them *Il Trovatore*, *The Barber of Seville*, *Lucia di Lammermoor*, *El Caid*, *Martha*, and *Rigoletto*, to name just seven." In addition, Summers inconsistently and unsettlingly refers in the body of the text (and here I am not referring to the quotations from the newspaper entries) to Eugénie Viardini's titles variously as "Madam," "Madame," "Señora," and "Sra." Worst of all, in two separate places (pp. 321 and 331), the August 15 feast day of the Assumption (of the Virgin Mary) is referred to as the Ascension (of Christ)—*not* the same thing.

Grousing aside, the contributors to this festschrift have greatly honored its dedicatee, and the overall quality of the scholarship is a fitting tribute to one of the most remarkable and influential musicologists of our time.

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**Manuscripts and Medieval Song: Inscription, Performance, Context.** Edited by Helen Deeming and Elizabeth Eva Leach. (Music in Context.) Cambridge: Cambridge University Press, 2015. [xxi, 324 p. ISBN 9781107062634 (hardcover), $99.99; ISBN 9781316236680 (e-book), $80.] Music examples, figures, tables, list of manuscripts cited, bibliography, index.

This eleven-chapter volume edited by Helen Deeming and Elizabeth Eva Leach explores ten important manuscripts that contain different types of songs composed in England, France, and Germany between the ninth and fifteenth centuries. Each author has systematically examined a "famous but surprisingly little-studied manuscript" (p. 3), reconsidering how the contents, paleographical details, and codicological details relate to the context in which it was produced and used. Published in Cambridge University Press's Music in Context series, the essays are generally quite technical and addressed primarily to musicologists who study the medieval song repertory. This collection might also find a place as course reading in an advanced undergraduate musicological seminar or in graduate courses on medieval musicology or the history of the book. Important for medieval musicology, however, these essays offer a musical context for larger scholarly conversations of codicology, paleography, and book history. *Manuscripts and Medieval ong* opens a path for medieval musicologists, in particular, to consider the whole manuscript—from an interdisciplinary perspective, not studying simply notes and song texts on the page—in analyzing meanings and the symbolism of medieval song.

Several scholars in this collection demonstrate that interdisciplinarity for song scholarship can constitute taking a holistic view of a manuscript that can reveal its larger socio-cultural purpose. Sam Barrett and Sean Curran respectively examine Paris, Bibliothèque nationale de France, lat. 1154 (F-Pn lat. 1154) and the "La Clayette" manuscript (F-Pn n.a.f. 13521) from this perspective. These discussions demonstrate what the nonmusical materials in a miscellany can reveal about the sociocultural

function of a manuscript—here for training in devotional practice—although both of them could use the literary texts in the manuscripts they examine more effectively. Curran mentions the use of F-Pn n.a.f. 13521 in cultivating lay piety, "to be read by or to the lay devout" (p. 196) in his survey of previous literature on the manuscript, but most fully develops an argument around the fascicle that contains polytextual motets. The polytextual motets, many with Marian tenors, participate in the didactic purpose of the manuscript, being supermusical in their intent to purposefully challenge the attention of the listener (p. 217): the motets encourage cognitive labor to hone in on the meaning of the Marian prayer evoked in the slowest-moving and lowest voice, the tenor. While it is intriguing to consider this argument, the wide variety of texts in F-Pn n.a.f. 13521, some about Mary herself, could be considered in this didactic project. Barrett's article is more effective in this vein; it suggests that music is part of a larger devotional project in F-Pn lat. 1154, which contains a litany, prayers (including two by Alcuin), collects, Isidore of Seville's *Synonyma*, and a number of *versus*. F-Pn lat. 1154 could possibly have been intended as a didactic prayer book rather than a miscellany that happens to have a set of notated *versus* in the last 45 folios (pp. 10–11). The different liturgical and musical needs of the monastic audience of F-Pn lat. 1154 and the lay audience of F-Pn n.a.f. 13521 aside, Barrett's work serves as a model of how music and literary works in miscellany can be read together in a way that Curran's work does not. It is frustrating, however, that the strength of Barrett's reasoning relies on scholars examining previous iterations of his work in which he describes the textual content of the *versus* in F-Pn lat. 1154 (Sam Barrett, "Music and Writing: On the Compilation of Paris Bibliothèque nationale lat. 1154," *Early Music History* 16 [October 1997]: 55–96). In order to grasp the full import of Barrett's project, his article in *Manuscripts and Medieval Song* needs to be taken into consideration alongside his previous work in *Early Music History*.

Textual descriptions and visual representations of musical practices in non-notated manuscripts represent other objects of study that this collection uses to encourage studying medieval song manuscripts from interdisciplinary perspectives. Elizabeth Eva Leach, in her analysis of GB-Ob Douce 308, and Henry Hope, in his analysis of D-HEu Cod.Pal.germ.848, for example, suggest that performance practices can be gleaned from musical descriptions and from iconography representing performers. Both authors examine manuscripts with collections of vernacular poetry, narratives, and music of the thirteenth and fourteenth centuries. These traditions performers would have known through oral transmission; manuscripts were designed with little or no notated music. Hope is to the point about the function of examining the illustrations of the *Minnesängers* in D-HEu Cod.Pal.germ.848 from an interdisciplinary point of view: "The strict disciplinary separation within the modern academy has hindered a fruitful interaction between art historians, philologists, and musicologists, making a study of Minnesang as song (including music) increasingly difficult" (p. 191). Leach, meanwhile, takes up textual presentation of motets of the *Le tournoi de Chauvency* in her examination of GB-Ob Douce 308 (pp. 233–45) as a strategy to remind musicologists that musicological arguments can be made about music without notation on the page (p. 230), specifically about the contexts and nature of performance.

Editorial choice in compilation and intentional creation of musical connections and textual allusions is a third strategy by which this collection argues that musicologists can nuance their understanding of medieval song manuscripts. Rachel May Golden's examination of London, British Library, Additional 36881 (GB-Lbl Add. 36881) purposefully draws attention to the liminal space this manuscript with the Aquitanian song repertory occupies because of how the *versus* it contains were collected and arranged. GB-Lbl Add. 36881 negotiates a number of divides: the sacred and the secular, monophonic and polyphonic genres, and literate and oral music transmission. With respect to its repertory, for example, the *versus* in the manuscript refer to the Song of Songs in a manner similar to texts by authors such as Honorius Augustoduensis, Rupert of Deutz, and Bernard of Clairvaux (p. 61), calling on explicitly textual traditions in a musical

context. A more explicit type of editorial intervention was undertaken in F-Pn fr. 1586, known to Machaut scholars as C. Elizabeth Eva Leach offers a contribution about Machaut's editorial hand in this manuscript, which may reflect new evidence of Machaut's interest in authorial control over his manuscripts. The first part of F-Pn fr. 1586, for example, contains five lais, each designed to be a discrete unit in the manuscript, with the result that the folios could be ordered and rearranged as Machaut wished (p. 257). Thus Leach reveals that Machaut's preoccupation with managing his output was not restricted to the symbolic meanings of his compositions (cf., for example, Anne Walters Robertson, *Guillaume de Machaut and Reims: Context and Meaning in His Musical Works* [Cambridge: Cambridge University Press, 2002]).

Two other case studies in these articles demonstrate how editing music and text established intertextual relationships. For example, Jeremy Llewellyn demonstrates that the *Carmina Cantabrigiensia* (Cambridge University Library, Gg. V35 or GB-Cu Gg.V.35) participates in a network of musical connections and textual allusions, a microcosm of a larger phenomenon, using the *Hec est clara dies* (CC44) as his case study. This collection of 83 songs and a notated eight-line poem about Amazons in battle, on the last fifteen folios of this over 400-folio manuscript, is embedded in a "panoply of dialogues" (p. 56), made possible through strategic borrowing. Of particular note are the textual concordances between some of the Cambridge Songs and texts on earlier folios in the manuscript (p. 44). Gundela Bobeth follows in a similar vein in that she demonstrates how songs in the *Carmina Burana* (D-Mbs Clm 4660-4660a) are embedded in deeper cultural contexts. Bobeth examines two Latin songs, *Dic Christi veritas* and *Bulla fulminante*, as a case study of "creative appropriation" (p. 112), using tools developed by scholars in the field of "New Philology," which allow her to accommodate differences in the transmission of these song texts across manuscripts (pp. 87–88). Differences in textual transmission can highlight the specific needs of a community, as is the case in pairing *Dic Christi veritas* and *Bulla fulminante* in D-Mbs Clm 4660-4660a. Of these two articles specifically focusing on cross-tradition connections in music and text, Llewellyn's argument is more persuasive and more interdisciplinary, bringing to light new information about textual concordances with the Cambridge Song repertory.

Helen Deeming's contributions reflect a fourth perspective to motivate more interdisciplinary research on medieval song manuscripts. She examines codicological and paleographic characteristics in two manuscripts to advance new evidence about song in medieval clerical and monastic culture. Her work puts forth new understandings of the sociocultural context in which several manuscripts were written and read. The style of the hands in the first—British Library, Harley 978 (GB-Lbl Harley 978)—is known most famously to musicologists for containing the *rota* song (a round) *Sumer is icumen in*. From the scribal hand, Deeming suggests new origins for different quires in this manuscript, which made its home at Reading Abbey. Based on the "two-column layout and running titles" (p. 121), at least one section seems to have been produced in a professional workshop, possibly in the university community at Oxford, rather than originating at Reading Abbey (cf. Ernest H. Sanders, ed., *English Music of the Thirteenth and Early Fourteenth Centuries* (Polyphonic Music of the Fourteenth Century, vol. 14) [Monaco: Éditions de l'Oiseau-Lyre, 1979]).

British Library, Egerton 274 (GB-Lbl Egerton 274), also known as "LoB" and "chansonnier F," is the other manuscript discussed by Deeming in this volume. Her conversation focuses on the manuscript as a "whole book" for the purpose of unearthing new layers about how its musical contents were read and used (p. 141). The layers to which Deeming refers consist of textual and musical changes made at different points in the history of GB-Lbl Egerton 274 between the thirteenth and fifteenth centuries. Deeming uses the construction of the fascicles as evidence for the kind of work valued by the scribal editors: on the whole, song becomes progressively less important because French chansons and Latin songs were removed and replaced with liturgical material (p. 160). The replacement liturgical materials were, however, strategically placed in the manuscript to be co-located with existing songs.

Deeming argues that modifications were made by each editor with an eye to "bridg[ing] the generic, textural, and linguistic divides" of the contents (p. 162). Deeming thus demonstrates the effective use of paleographic and codicological tools to enhance musicological arguments about who was writing and, later, reading manuscripts.

In a robust concluding essay, Deeming and Leach bring together the disparate temporal, geographic, and repertorial strands that characterize this collection. They make their central claim here: these essays approach the analysis of song and song manuscripts in three new, interdisciplinary, ways—inscription, performance, and context—with the result that scholars will see anew how writers and readers were intimately linked by these manuscripts. Inscription deals with how the music is presented by writers of the manuscripts (with notation or not) (p. 272). Performance approaches what the manuscripts reveal about how music was sung or heard, as well as other performative activities in which readers engaged (p. 279). Context addresses both readers and writers who participated in the social milieu in which each manuscript was produced (p. 283). While their ultimate goal is to demonstrate that songs can be read through "the manuscript books that preserve them," Deeming and Leach also offer an important collection of famous but little-studied manuscripts for scholars of the book (p. 284).

At the heart of the essays in this collection are writers and readers, two audiences of central concern to historians of the book, and of increasing concern to medieval musicologists. This set of essays excels at asking musicologists to consider what Helen Deeming calls the "whole book" (p. 282), which includes studying all of the contents, fascicle arrangement, and scribal editing of a given manuscript, thus bringing tools and methods used by scholars of the history of the book to medieval musicology. It is less certain whether book historians will be able to plumb the depths of these essays; nevertheless, by arguing that this book is, in fact, about readers and writers, Deeming and Leach invite both musicologists and book historians to reconsider the place of musical manuscripts in the history of the book. Theirs is a worthy pursuit, but one that the overall tenor of this volume struggles with in a way: many articles privilege studying the manuscript as the primary artifact rather that starting with the manuscript as an artifact of a larger community of reading and writing practices. Hints about readers and writers and "explicit alignments with other texts" (p. 1) are sprinkled throughout this volume, however, which suggests that medieval song manuscripts can be examined as parts of larger sociocultural networks. Through this particular consideration of readers and writers, this collection begins to explore production and use of medieval musical manuscripts and thus takes important (and exciting!) steps toward participating in the broader conversation about the history of the book.

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## PROGRAM MUSIC

**Understanding the Leitmotif: From Wagner to Hollywood Film Music.** By Matthew Bribitzer-Stull. Cambridge: Cambridge University Press, 2015. [xxiv, 331 p. ISBN 9781107098398 (hardcover), $120; ISBN 9781316161678 (e-book), Cambridge Books Online.] Music examples, illustrations, bibliography, index.

"Leitmotif" is one of the few terms in music's technical vocabulary to have left the confines of its discipline and entered common parlance. Its ubiquity has come with a trade-off, however, as the original intentions and intendant nuances behind the term attached to Richard Wagner since the 1870s have become at best obscured, at worst unintentionally misused and intentionally abused. Recognizing that such a