Schönbergian approaches. He notes "tonal problems" in the music and resolves them using voice-leading graphs, while his analyses also take non-pitch material into account. The article could serve as a textbook on using the right methodological tool for the job as opposed to sticking to a single approach. The collection's editor contributes his own thoughts on how Schubert's approach to sonata form evolved during the 1818-23 period, a time when the composer was highly experimental with the form. Sly convincingly concludes that Schubert's works during this era demonstrate his experimentation with the relationship between thematic and structural recapitulatory devices. In the end these experiments led to his writing of a recapitulation that neither uses the primary theme nor is in the tonic (the *Quartett-Satz*, D. 703).

The collection's two essays on Mozart are, in my opinion, too self-conscious about terminology, to the point where tautology overshadows otherwise interesting theses. Matthew Shaftel attempts to reconcile Mozart's instrumental sonata forms with his operatic practice using the *Marriage of Figaro*'s Act I trio as a case study. His argument on the interaction of drama and form makes many good points; however, he carries too much methodological baggage with him for my taste. Perhaps this is because the publisher did him no favors: many of his tables are simply too small to read comfortably (e.g. Figures 2.3 and 2.6). I also found myself disagreeing with the crux of Neil Minturn's analysis of K. 311/i. He argues that the movement is both a reversed and a subdominant recapitulation acting "in excessive haste" throughout. While it clearly is reversed (secondary theme recapitulated at m. 79 and the primary theme at 99) and hasty, I simply do not hear the recapitulation's beginning until m. 79 in spite of the stable subdominant section focusing on the closing group in mm. 58-70 (where Minturn locates the recapitulation). Having said this, his essay succeeded in engaging me and it forced me to re-hear the movement while providing ample food for thought on the nature of formal processes.

The remaining three essays each contribute to long-standing issues in analysis. Frank Samarotto examines the "divided tonic" in the first movement of Beethoven's Op. 132, whose sonata form is, like so many of Beethoven's late works, anomalous in the extreme. William Marvin and Edward Laufer both strive to reconcile border-line or "deformed" sonata structures with the archetype. The former works at the extremely large scale, examining Mahler's Third Symphony, while the latter moves to the smaller scale, writing on Chopin's Fourth Ballade. On the whole the book's essays are informative and well-written; Sly is to be commended for making good on his title's promise of providing nine differing perspectives on sonata form.

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Richard Wagner, Sämtliche Briefe. Band 18: Briefe des Jahres 1866.
Herausgegeben von Andreas Mielke.
Redaktionelle Mitarbeit Isabel Kraft.
Wiesbaden: Breitkopf & Härtel, 2008. [736 p. ISBN 978-3-7651-0418-3 €48.00]

Richard Wagner (1813–1883) is one of the most debated and controversial personalities of the nineteenth century. He is also one of the most thoroughly investigated figures of European history. In addition to his creative work as a composer, Wagner's literary output was astonishing. When his writings and poems were published as the so-called *Volksausgabe* in 1911–16, the book series ran into sixteen thick volumes. A matter of its own is Wagner's vast correspondence. When the first volume of *Sämtliche Briefe* came out in 1967, the editors estimated that there would be, in sum, 5,000 letters which would need 15 volumes. When the sixth volume came out in 1986, this figure had to be revised up to 12,000 letters which would cover at least 30 volumes. Now, when the 18th book is out, the editors are silent about the number of prospected volumes. Since volume 12, each book has contained letters from one year only, and the latest one covers the year 1866, including 310 letters and telegrams to 60 different addressees. The present volume has 736 pages. It might well be that the final *Sämtliche Briefe* runs over 30 volumes, simply because of the

fact that Wagner's productive years as the master of Bayreuth are still to come. If there will be one volume per year, the series will include at least 34 parts.

The year 1866 was a decisive turning point in Wagner's life. He had been invited to Munich by King Ludwig I in 1864, but his presence in Bavaria aroused opposition. In December 1865, three petitions demanded Wagner's deportation from Munich; the longest of the three, which included the signatures of more than 800 Munich residents, was submitted to Cabinet Secretary Franz von Pfistermeister on 8 December. Wagner's political influence on the young King was considered a dangerous and intolerable threat. Soon Ludwig had no alternative, and on 7 December he was forced to issue a decree requiring Wagner to leave the city immediately. Peter Cornelius described Wagner's departure as a dream evaporating into thin air: "When his carriage disappeared beyond the pillars, it was like the fading of a vision."

When January 1866 came, Wagner was again a refugee who was separated not only from Ludwig but also from his future wife Cosima von Bülow. Despite his deportation from Munich, Wagner's relationship to Ludwig and Cosima remained close which is revealed by the fact that almost half of the letters and telegrams written in 1866 were addressed to them. Ludwig received 27 letters and 39 telegrams, Cosima even more, 66 letters and 42 telegrams. Furthermore, it seems that, while the connection to Cosima was active throughout the year, Wagner's correspondence with Ludwig decreased considerably after July 1866. There were obvious reasons for this. In spring 1866, political tension between Austria and Prussia had been worsening, which on the other hand influenced Bavaria's position. Surprisingly, on 15 May, Ludwig telegraphed Wagner about his proposal to abdicate the throne in order to remain forever in Wagner's company. The proposal horrified Wagner, who urged the King to be patient and to continue to execute his duties to his subjects (pp. 154–156).

It seems that Wagner set particular expectations for Ludwig. He hoped that Bavaria could have a stronger political role in the future of Germany. This is revealed by the fact that, in June 1866, Wagner wrote a "political program" for the King. In fact, it would have been illuminating to publish this program together with the letters of June 1866, but now there is only a short notice about this in the commentary (p. 551). The program was a part of Wagner's attempt to place his King in the role of a policymaker, even though Ludwig was more reluctant than ever to take political action. In a letter to Hans von Bülow on 4 June, Wagner stressed that "Ludwig the Bavarian" should become "Ludwig the German" (p. 170).

Wagner seems to have believed in Bavaria's possibilities, until the Seven Weeks' War between Austria and Prussia broke out on 14 June 1866. Wagner disliked Bismarck as can be seen from his letter to François Wille on 20 June: he describes the Iron Chancellor as an "inferior copy of the un-German character" (p. 185). Thus, Bismarck does not only represent "un-Germanness", but he is – according to Wagner – a triple negation because he is simultaneously a copy and an inferior one!

On the eve of the war, Wagner was in close contact with Ludwig. He sent 16 messages to the King in May and 12 in June, but much fewer towards the end of the war, seven messages in July and none in August. It is obvious that Wagner, despite his critical remarks on Bismarck, started to turn into the Prussian side. In the summer of 1866, Prussia proved superior to the other German states. It is amazing to notice how soon Wagner started to speak in favor of his old enemy. In his letter to Ludwig on 26 July, he asked Ludwig to negotiate with the well-known Prussian-minded politician: "Appoint Prince Hohenlohe-Schillingsfürst at once, – discuss the matter in detail with him and seek his advice" (p. 200).

The political intrigues of 1866 make the Volume 18 of *Sämtliche Briefe* especially compelling to read, irrespective of the fact that most aspects are already known from previous research. Still, these letters show interestingly how Wagner's thinking changed after the turbulent years of Munich and also how his nationalist ideas began to influence his next music drama *Die Meistersinger von Nürnberg* that was more and more under process towards the end of the year.

Richard Wagner's *Sämtliche Briefe* started in 1967 as a joint project between East and West

German scholars. Undoubtedly there were many difficulties in tracing and collecting Wagner's letters before the fall of the Berlin Wall and only six volumes came out before 1989 (vols. 1–4, 6–7). After the political change, the old publisher VEB Deutscher Verlag für Musik merged into Breitkopf & Härtel which continued publication after a while. Volume 5 had remained unpublished, but was finally published in 1993. Werner Breig created a new concept for the series in 1999, and the editorial process started to speed up. During the subsequent years, every volume of *Sämtliche Briefe* has been exhaustively researched and carefully edited, and there seems to be an unwavering belief that one day the task will be completed. The present volume is a product of the new rise of the series and does not leave much to criticize. The only minus is, perhaps, that although more than half of the pages is devoted to commentaries and indexes, the contextualizing part, thematic commentaries, is rather thin, only 48 pages. It is evident however that Volume 18, as the whole series of *Sämtliche Briefe* once completed, will be an indispensable reference work for historians of nineteenth-century music and culture.

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Wagner and Venice. By John W. Barker. Rochester, N.Y. : University of Rochester Press, 2008. [xvii, 404 pp. ISBN 978-1-58046-288-4. $65.00]

Prof. Barker's volume grows out of a quarter of a century of engagement with both Wagner's music and the city of Venice, beginning with a conference paper presented at a colloquium in 1983, on the occasion of the centenary of the composer's death. Venice was a destination for Wagner on nine different occasions over a period of more than thirty years. It was the city where he was, in 1858, to compose much of *Tristan and Isolde*'s second act, and where, decades later, he was to die.

The author is not a musician, but trained as a medieval historian. For this volume, he has mined much primary source material: Cosima Wagner's diaries, contemporary accounts of Wagner by Henriette Perl's *Wagner in Venedig* (1883), Giuseppe Norlenghi's *Ricordo Wagneriano* (1886), Angelo Neumann's *Erinnerungen an Richard Wagner* (1886), and three of the most important contemporary newspapers: *La Gazzetta di Venezia, La Venezia,* and *Il Gazzettino.*

It is Barker's extraordinarily thorough attention to Venetian newspapers, along with Neumann's reminiscence, that informs the narrative at the center of Barker's volume. Chapters 9 through 14 provide a fascinating account of Venice's coming to terms with Wagner's music. Neumann enters Wagner's biography as the director of *Das Wanderden Wagner-Theater,* a touring troupe which presented Wagner's Ring cycle in major cities throughout Europe, beginning in London in 1882. Discussions of performances in Venice begin in early 1883, although as Neumann noted, ". . . the Master . . . had very earnestly warned us against Venice and Italy." But following the composer's death in February of 1883, Neumann proceeded with his plans for performances in Venice, and thus it was that Venice obtained the first Ring cycle in Italy.

As Barker notes, this was not the logical choice – Bologna had up until then been the Italian city most sympathetic to Wagner's work, and there were certainly logistical difficulties in Venice – for example, moving all of the scenic apparatus from the train station by boat to the Fenice Theatre. Barker deftly describes all of the preparations for, and critical responses to, the premiere, allowing substantial quotations from Neumann and the Venetian papers to aid his narrative.

Another aspect of Venice's reception of Wagner might have escaped many musical chroniclers: the outdoor band concerts that were a prominent feature of Venice's musical life. The most important organization was the Banda Cittadina, financially supported by the city's budget. Jacopo Calascione conducted this organization for a number of years, and had some personal contacts with Wagner. He arranged not only the Overture to *Rienzi* for his ensemble, but also pot-pourris of music from *Lohengrin* and *Tannhäuser*, which came to be featured regularly on Banda Cittadina's concerts. By 1891, eight years after the composer's

death, Calascione had instituted an annual all-Wagner concert on February 13, the anniversary of the composer's death. Barker follows this tradition, along with other Wagner commemorations, through to the 1990s, and the founding of the Associazione Richard Wagner di Venezia, with the purpose of sponsoring conferences and cultural events relating to Wagner studies.

The book's opening chapters offer multiple accounts of Wagner's visits to Venice, or, as Barker describes it in his Preface, "We see how Wagner saw Venice, and . . . how Venice saw Wagner." Central to the latter are two chapters which summarize the contents of the volumes by Perl and Norlenghi noted above. Henriette Perl (writing as "Henry Perl") was born in the Polish-Ukrainian city of Lvov, trained as an opera singer, and eventually became a writer of romance novels and travelogues. She settled in Venice in the late 1870s, and moved in expatriate circles there. Although never a part of the Wagner family's inner circle, she seems to have befriended the Wagners' family doctor, Dr. Friedrich Keppler, and possibly other members of the household staff as well. Her modest volume of "mosaic images," as she describes it, was published a mere two months after the composer's death. Although demonstrating a ". . . propensity for exaggeration, if not downright fabrication . . .", her descriptions of daily life in the Wagner household, and of the events the day of, and immediately following Wagner's death, are of interest, and quoted at considerable length by Barker.

Norlenghi's volume was not published until 1884. Norlenghi's aim was broader than Perl's, and his volume of greater interest, as he not only wrote anecdotally about Wagner, the man, but also entered into the culture wars Italy was undergoing at the time, firmly in support of Wagnerian opera reform. There are more musical discussions than in Perl, and his accounts of Wagner's discussions about tempi with the band director Calascione are fascinating. Norlenghi notes that Wagner ". . . was most strict on this issue of tempo, and he always spoke of it . . . as of a matter of the very highest significance." Again Barker quotes extensively from the original.

Over forty photographs are included, in addition to an extensive bibliography of both primary and secondary sources and a general index. Over 15% of Barker's text is given over to a variety of Addenda, fifteen of them devoted to brief discussions of topics such as "Wagner's Last Words," "What Made Wagner Laugh?," or "Luigi Trevisan." (Trevisan was Wagner's chief gondolier, and most likely contributed to both Perl's and Norlenghi's accounts of Wagner's last stay in Venice). These are of varying degrees of interest, and contribute to the overall sense of this volume as being meticulously researched, well-written, and yet rather unfocused. In his Preface, Barker admits that he made no attempt ". . . to assemble all of these topics into the larger, overarching story of how the identity of a great cultural figure came to fuse with the identity of a remarkable city." Rather, he expects that his volume will ". . . add some interesting details for Wagnerian biography, while illuminating neglected areas of Venice's modern cultural history." At that, he has succeeded admirably.

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