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Edward Klorman. *Mozart's Music of Friends: Social Interplay in the Chamber Works*. Cambridge: Cambridge University Press, 2016. xxxiii, 325 pp., \$120.

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Inspired by Wagner, who famously called Beethoven's Seventh Symphony "the apotheosis of the dance," I would like to call Edward Klorman's book "the apotheosis of conversation." Social interaction is apparent in many levels of this delightful and thought-provoking monograph, a study of "stylized social intercourse as it is encoded in Mozart's chamber music and animated by the musicians who play it" (xxii).

The conversations that the book embodies start with its origins in what we might call the author's two personas. Klorman is a professional instrumentalist—a violist who specializes in the performance of chamber music; and he is also a music theorist and professor of music theory. As he writes in his preface: "I was initially drawn to this subject by a dissonance I perceived between my education as a music theorist and my experience performing chamber music as a violist" (xxii). The book as a whole is a conversation between Klorman the violist and Klorman the theorist.

The book falls into two parts. The first, somewhat shorter part ("Historical Perspectives") lays the foundations for the second part ("Analytical Perspectives"). Part 1 begins with a brief chapter ("The music of friends") that introduces the idea of late eighteenth-century chamber music as intended primarily for playing in private, for the pleasure of the players themselves. In Chapter 2, "Chamber music and the metaphor of conversation," Klorman subjects to careful critical scrutiny the oft-expressed idea that string quartets and other kinds of chamber music are musical conversations analogous to the social interactions in eighteenth-century salons and coffee houses. Klorman's discussion itself constitutes another kind of conversation: an intellectual exchange between him and eighteenth-century theorists, such as Heinrich Christoph Koch and Jérôme-Joseph de Momigny, who characterized chamber music in their writings.

In Chapter 3, "Private, public, and playing in the present tense," Klorman investigates the performance of chamber music as it evolved during the late eighteenth and early nineteenth centuries. Sight-reading was an important part of the private playing of chamber music; but as the music grew more technically challenging and more appropriate for performance in public, rehearsals and performances became increasingly distinct.

Part 2 begins with a chapter ("Analyzing from within the music: toward a theory of multiple agency") which constitutes the heart of the book. From a scholarly conversation with Gretchen Wheelock and W. Dean Sutcliffe emerges Klorman's concept of multiple agency, which he presents in yet another dialogue, this one consisting of an analysis of a passage from Mozart's String Quartet in G, K. 387 followed by a critique of his own analysis:

This discussion engages certain familiar analytical categories, such as harmony, form, and musical topics, but it describes

musical events as the actions and statements of four separate personas, represented in this case by the individual instrumental parts. The analytical text explicitly treats these parts in anthropomorphic terms, using the pronouns "who" and "he" and describing the parts as possessing both consciousness and volition" (121).

In subsequent discussion Klorman demonstrates persuasively the usefulness of multiple agency as an analytical tool.

In chapter 5 ("Multiple agency and sonata form") Klorman engages in a dialogue with scholars who have enhanced our understanding of sonata form, including William Caplan, James Hepokoski, Warren Darcy, and Janet Schmalfeldt. His analyses of passages from Mozart's Sonata for Piano and Violin in E minor, K. 304 and the Piano Quartet in E-flat major, K. 493 show how the theory of multiple agency offers new insights into some particularly intractable aspects of sonata form.

Chapter 6, "Multiple agency and meter," is the longest in the book; and here again the reader benefits from a lively conversational interaction between the author and previously published work by other scholars, in this case Danuta Mirka's *Metric Manipulations in Haydn and Mozart* and Fred Lerdahl and Ray Jackendoff's *A Generative Theory of Tonal Music*. To their insights he brings the perspective of a performer, "shifting the focus toward meter as experienced by the various players within a chamber ensemble" (201).

Chapter 7, "An afternoon at skittles: analysis of the 'Kegelstatt' trio, K. 498," presents a test case for the application of the theory of multiple agency to an entire multi-movement work. Klorman's brief analysis of the trio is intimately connected to and fully supports his understanding of the work's historical context and its origins in the circle of Mozart's friend Gottfried van Jacquin—specifically Gottfried's sister Franziska and the clarinetist Anton Stadler:

Its setting for the unlikely combination of keyboard, viola, and clarinet—the last an instrument that few if any dilettantes could play—reflects its conception as an occasional piece for these three friends to enjoy together rather than as a commercially viable publication. In this respect, the "Kegelstatt" trio resembles, for example, the comic terzetto "Liebes Mandel, wo ist's Bandel," which Mozart composed to sing with his wife and Gottfried van Jacquin. . . . Such scores stand as scripts for a musical/social exchange among a particular group of friends, born of their real-world, non-musical relationships and of their particular social milieu.

With all the different kinds of conversation represented by this book, I was disappointed that one kind of conversation is conspicuously absent: the dialogue between Mozart's music and that of his contemporaries. Mozart's chamber music constitutes only a tiny fraction of the chamber music composed and played during the second half of the eighteenth century, and Klorman's focus on Mozart will leave readers wondering how his music fits into the soundscape as a whole. Does Mozart's handling of multiple agency differ from that of Leopold Koželuch, Carl von Dittersdorf, or Adalbert Gyrowetz? Graduate students looking for a dissertation topic, take note!

Effectively organized, beautifully written, and informed throughout by extraordinary musical intelligence and sensitivity, *Mozart's Music of Friends* is a major contribution to our understanding of Mozart's chamber music and of eighteenth-century music in general.