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Don Fader, *Music, Dance and Franco-Italian Cultural Exchange, c.1700: Michel Pignolet de Montéclair and the Prince de Vaudémont*. Woodbridge, Suffolk, and New York: Boydell, 2021. xviii + 343 pp. Figures, tables, musical examples, bibliography, and index. £65.00 / $95.00 U.S. (hb). ISBN 9-78-1783276288; £24.99 / $29.95 U.S. (eb). EPDF: ISBN 9-78-1800102798. EPUB: ISBN 9-78-1800102804.

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In his well-structured, logically presented, and lucidly written book, Don Fader examines the history of mixing French and Italian musical styles around 1700. This eclectic style became a significant feature in published music, which led French composer François Couperin to reframe the stylistic synthesis as a mix of "tastes" and coin the term the "united tastes" (*les goûts réunis*) (p. 3) for the title of his musical collection *Les goûts-réünis, ou Nouveaux concerts* (1724). How did the mixed tastes come about?

Fader argues that a stylistic hybrid emerged after decades of blending "national styles" (p.9). His monograph contributes significantly to studies of national identity and taste in eighteenth-century French and Italian musical cultures. Although music scholars such as Martha Feldman have inspected French influence on mid- and late-eighteenth-century Italian *opera seria*, no scholar has published a monograph on the musical exchange between France and Italy around 1700.[1] In addition, what makes this book outstanding is the author's deep knowledge of his sources--especially archival sources--and his clarification of how to use these sources for his research topic. Instead of offering a straightforward history of a musical style, which typically involves tracing stylistic evolutions in printed French music and Italian music and explaining how composers used stylistic characteristics and musical topics in their creative process, Fader presents a multilayered approach by prioritizing the material traces of the travelers--primarily musicians and composers and to some degree dancers, choreographers, dance masters, and the patron who funded their travels--who stayed in a foreign location for an extended period and an identified purpose. In Fader's account, an important foundation for the rise of *les goûts réunis* originated with composer Michel Pignolet de Montéclair (1667-1737) and his employer in Italy, Charles-Henri de Lorraine, prince de Vaudémont (1649-1723). The appointment of Vaudémont in 1698 by Charles II of Spain as governor of Milan--and continued later by Charles II's successor, Philip V, until 1706--marked a period of international exchanges between musicians. Supported by Vaudémont, the French musicians who lived in Italy, including Montéclair, integrated elements of French and Italian music in compositions primarily for political, diplomatic, and self-fashioning purposes.

Fader tells a lively and original story supported by numerous interesting details (e.g., carriage and horses' expenses for transporting the violinists and a harpsichord) unearthed from archival documents. He adopts methods developed in music history and music theory (e.g., schema theory, score analyses, instrumentation, style history) and cultural history (e.g., *transfert culturel*, the *histoire croisée*). He develops a historicist approach to writing the history of musical style, complete with helpful musical analyses of excerpts by composers such as Paolo Magni and lists of work by music practitioners such as librettist Pietro d'Averara. Based on Vaudémont's expense records and correspondences preserved in the Vaudémont papers and made accessible by the Département des manuscrits of the Bibliothèque nationale de France, Fader tells readers what these sources include and how to use them for research. For researchers and graduate students learning to do archival research, Fader's explanations for the Vaudémont papers are valuable. He then sketches an overview of musicians traveling between cities--notably Paris, Turin, and Milan--and uses the archival documents to identify categories of musical examples (e.g., Italian arias in French opera; French dance in Italian vocal music; the minuet and the bourrée) that strongly suggest the mixing of national styles facilitated by travel, which was a direct cause for cultural exchange. As a result of his rigorous research method and logical, step-by-step account, abstract, predominantly cerebral stylistic experimentation made sense in eighteenth-century terms.

Consequently, Fader's deeply researched argument places music and dance within a broader context of cultural history. The book demonstrates how careful archival research conducted in various libraries (primarily in France and Italy, with additional sources from libraries in Germany, Austria, Spain, Belgium, the U.K., and the U.S.) can shed new light on a musical phenomenon long known to music scholars and performers. According to Fader's account, the consolidation in 1724 of a hybrid style--*les goûts réunis*--indicates a stylistic maturity. Neither a single composer nor an institution forged this style, although the informal gatherings in Parisian *foyers* and the Catholic church contributed to it. It resulted from more than twenty years of international travel. In his book, the adjective international primarily refers to travel between France and Italy, with some from what we now call Germany. The process of stylistic maturity resulted from years of musicians learning from musical elements they encountered, incorporating them into their new compositions, and systemizing these styles in pedagogical treatises for music students and a broad audience. Fader's chronological narrative thus encapsulates histories of style, travel, exchange, patronage, and cultural diplomacy. However, one key aspect of the book deserves more in-depth discussion: Following scholar Matthew Binney, Fader emphasizes the keyword cosmopolitan in quite a few expressions throughout the book celebrating exchange: "eighteenth-century cosmopolitanism" (p. 7), "a cosmopolitan meta-practice" (p. 7), "eighteenth-century European musical cosmopolitanism" (p. 9), the "cosmopolitan atmosphere" in seventeenth-century Brussels (p. 24), "stylistic cosmopolitanism"(p. 40), "cultural cosmopolitanism" (p. 75), "a cosmopolitan corps of librettists, composers, dancers and musicians for opera productions" (p. 105), "Montéclair's cosmopolitan training" (p. 185); "a cosmopolitan musician" (p. 217), "a musical cosmopolitanism" (p. 272), "the centrality of cosmopolitanism" (p.273), "many different cosmopolitanisms in this period" (p. 275). In what ways is the term cosmopolitanism justified for early eighteenth-century studies?

While cosmopolitanism and its cognates of cosmopolitan appear throughout the monograph, Fader repeatedly evokes the cosmopolitan in a positive sense, but without sufficient explanation. Unfortunately, he does not discuss in his study Vanessa Agnew's 2008 monograph on the English traveler and music historian Charles Burney, whose experiences as a travel writer--rather than a

musician or a composer--would provide many themes for comparison.[2] What did the word cosmopolitanism mean in the eighteenth century? According to the *Oxford English Dictionary*, cosmopolitanism was not used in the eighteenth century. It was first used by the author Thomas Carlyle in the December 1828 issue of *The Edinburgh Review, or Critical Journal*. The word means "cosmopolitan character" or "adherence to cosmopolitan principles".[3] This tautological definition does little to clarify the word. However, it intensifies the need to explain what Fader calls "the development of eighteenth-century cosmopolitanism" (p. 7), which he considers significant in understanding the lives and works of Handel, Telemann, Vivaldi, and later, Mozart, and Haydn, who together form the standard list of male composers that have become the core of almost all histories of eighteenth-century music. A more helpful lexical explanation comes from another entry in the *Oxford English Dictionary*. The word cosmopolitan, used both as an adjective and a noun, came from the nineteenth century. The adjective mainly means "belonging to all parts of the world; not restricted to one country or its inhabitants". The second meaning of this entry offers clarification. Sometimes cosmopolitan means "having the characteristics which arise from, or are suited to, a range over many countries; free from national limitations or attachments". The third meaning concerns natural history, which is irrelevant to this review. The fourth meaning describes a place "composed of people from many different countries".[4] These nineteenth-century uses of the word cosmopolitan raise new questions about Fader's thoroughly researched and carefully crafted argument. Fader seems to use the fourth meaning of cosmopolitan in his argument in an inclusive and neutral sense. Still, would it be an overstatement for Fader to use cosmopolitan to describe the mixing of essentially just two styles--French and Italian--in music, as summarized in Table I.1?

Whether Fader's use of the term is justified can be clarified by surveying French dictionaries. The entry for *cosmopolite* was first included in the fourth edition of *Le Dictionnaire de l'Académie française* (1762), which appeared around half a century later than the period Fader examines in his book. There a *cosmopolite* refers to "a person who does not adopt a fatherland" (*celui qui n'adopte point de patrie*), and the editor offers an example of the usage of this word: "A cosmopolite is not a good citizen". ("*Un Cosmopolite n'est pas un bon citoyen*".)[5] This negative meaning contradicts Fader's celebratory tone whenever he evokes the word cosmopolitan. Moreover, the negative connotation is consistent with the subject matter of the book *Le Cosmopolite, ou le citoyen du monde* (1750) by Louis Charles Fougeret de Monbron (1706-1760), who declared in its opening paragraph that "I hated my fatherland" ("*Je haïssais ma patrie*").[6]

The negative connotation of *cosmopolite* was retained in volume one of *Dictionnaire critique de la langue française* (1787), and the editor added "a citizen of the universe" ("*un citoyen de l'univers*") as an example of this pejorative usage.[7] To be sure, Fader is aware that "*un citoyen de l'univers*" is used in the title of an article by Hubert Collin (pp. 22–23, n. 2). In addition, he acknowledges that the "patriotic" (p. 28) Saint-Simon used this expression "a citizen of the universe" not as a compliment, but as an insult to Vaudémont (p. 28). However, Fader does not seem to know that Saint-Simon's usage indicates a widely accepted pejorative meaning of a citizen of the universe. The negative meaning of "a citizen of the universe" lasted through the end of the century. It was slightly modified in the fifth edition of *Le Dictionnaire de l'Académie française* (1798) as "a citizen of the world," while its pejorative meaning remained unchanged.[8]

The meaning of *cosmopolite* became affirmative in the French lexicon only in the early nineteenth century. In the sixth edition of *Le Dictionnaire de l'Académie française* (1835), the use of the word

shows a sharp turn. In keeping with the fifth edition, the noun *cosmopolite* means "a citizen of the world". However, contrary to referring to "a person who does not adopt a fatherland," this edition uses the word *cosmopolite* to label a person "who has for all countries the same affection as for one's fatherland" and "is interested in everyone equally" ("Celui qui a pour tous les pays la même affection que pour sa patrie, qui s'intéresse à tous les hommes également").[9] This definitional revision indicates a more profound conceptual change in the notions of equality and national identity for constructing the new idea of a world citizen, which seems in line with Fader's ideas of cosmopolitanism. However, this positive connotation became apparent about a century after Vaudémont died.

Admittedly, Fader's book does not survey the uses of cosmopolitan in period sources. However, this survey would allow him to sustain a historicist viewpoint throughout the argument. A discussion about changing understanding regarding international travelers might make his argument more nuanced. The above lexical overview reveals that Fader adopts the affirmative meaning that emerged after the French Revolution, which reversed the pejorative usage of *cosmopolite* in the eighteenth-century French lexicon. His celebration of cosmopolitanism in his book, though inclusive and idealistic, is anachronistic and incompatible with an eighteenth-century understanding of this word in France, and no amount of relativizing on the semantic level (e.g., "one of many cosmopolitanisms," [p. 275]) can compensate for this conceptual shortcoming.

That said, Fader is not the only music scholar who uses cosmopolitan liberally. Julia Doe also does so in her otherwise excellent monograph.[10] The crucial point is, of course, not to impugn their effort, as both are thoughtful and knowledgeable scholars whose books are significantly reshaping the field of eighteenth-century music. Instead, it is crucial to see in their uses of cosmopolitan a gravitation in the field toward establishing some critical framing for trans-local musical exchange. To this end, Fader's book offers helpful pointers for follow-up research. His term Northern Italian nexus is well justified for explaining cultural exchange among musicians touring from one court to another along a circuit of cities in Northern Italy. One may investigate what national borders meant in practical terms for eighteenth-century diplomats, travelers, itinerant musicians and dancers, and migrants to cross national boundaries, what privileges a princely patron such as Vaudémont could provide for his employees such as Montéclair, and how these privileges enabled well-funded cultural exchanges (e.g., a French-trained oboe trio from Hanover; Milanese violinists) different from those experienced by other itinerant musicians and dancers who did not enjoy similar princely entitlements. One may examine topics such as the formation of specific national style (e.g., French, Italian, English, German, Spanish), the meaning of being foreign, different kinds of music travelers and their varying experiences, or the formation of stylistic, national, cultural, or regional difference. One may employ specific foundational concepts--region, space, nation, border--theorized in widely cited work such as Sebastian Conrad's *What Is Global History* (2016).[11] Already musicologists and ethnomusicologists have developed concepts and methodologies for research on music and sound in the emerging field of mobility studies or global music history.[12]

Language is another theme in Fader's book with much potential for future research. There is surprisingly little discussion on bilingual or multilingual compositions and their impact on listening practices. There is also little discussion about the linguistic competency of key figures. Which languages did Vaudémont speak? Did he hire any translators to forge his brand of musical patronage?

Fader might not know all the answers to these basic questions, and a key strength of his book is that he does not overstate his case, but these questions help scholars to conduct further research.

Nevertheless, Fader mentions musical language and the *galant*, topics that connect his research to a larger domain of eighteenth-century music. On this note, an important finding in Fader's book is the significance of dancing and dance music in the early uses of the *galant*. Fader shows that the Italian experience of French music meant French dances, not Lully's operas. Taking Fader's lead, future scholars have a reason to revisit the early history of the *galant* style. Instead of seeing *opera buffa* in Naples as a place of origin, as Daniel Heartz argued, scholars inspired by Fader's argument may explore other origins inspired by French dance music in Northern Italy.[13] Symmetrical phrasing and regular phrasing in dance music may influence the development of periodicity, a defining feature of *galant* style. This line of research may well revise Daniel Heartz's explanation for the *galant* style as a core component of eighteenth-century Western art music, the dominant musical language for the musically literate in Western Europe and beyond, regardless of the audiences' linguistic backgrounds. Fader's book substantiates eighteenth-century music by connecting *les goûts réunis* with the *galant* style. It offers a timely addition to the literature on global music history by demonstrating how travel charted a Franco-Italian musical region. It unveils through Parisian archival sources a hidden musical world beyond Paris.

NOTES

[1] Martha Feldman, *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy* (Chicago and London: The University of Chicago Press, 2007).

[2] Vanessa Agnew, *Enlightenment Orpheus: The Power of Music in Other Worlds* (New York: Oxford University Press, 2008).

[3] "Cosmopolitanism, n.," *OED Online*, March 2023, Oxford University Press, https://www.oed.com/view/Entry/42260?redirectedFrom=cosmopolitanism (accessed June 20, 2023).

[4] "Cosmopolitan, adj. and n.," *OED Online*, March 2023, Oxford University Press, https://www.oed.com/view/Entry/42259?redirectedFrom=cosmopolitan (accessed June 27, 2023).

[5] *Le Dictionnaire de l'Académie française, quatrième édition, Tome 1* (Paris: Brunet, 1762), s.v. "Cosmopolite."

[6] Louis Charles Fougeret de Monbron, *Le Cosmopolite, ou, le citoyen du monde* ([1750]; Londres, 1753), p. 3.

[7] Jean-François Féraud, *Dictionnaire critique de la langue française, Tome 1* (A–D) (Marseille: The ARTFL Project, 1787–1788), s.v., "Cosmopolite."

[8] *Le Dictionnaire de l'Académie française, cinquième édition, Tome 1* (Paris: Smits, 1798), s.v. "Cosmopolite."

[9] *Le Dictionnaire de l'Académie française, sixième édition, Tome 1* (Paris: Didot, 1835), s.v., "Cosmopolite."

[10] Julia Doe, *The Comedians of the King: Opéra Comique and the Bourbon Monarchy on the Eve of Revolution* (Chicago and London: The University of Chicago Press, 2021).

[11] Sebastian Conrad, *What Is Global History?* (Princeton, New Jersey: Princeton University Press, 2017).

[12] See, for example, Kate van Orden, ed., *Seachanges: Music in the Mediterranean and the Atlantic Worlds, 1550–1800* (Florence, Italy: Villa I Tatti, 2022); Reinhard Strohm, ed., *Transcultural Music History: Global Participation and Regional Diversity in the Modern Age* (Berlin: Verlag für Wissenschaft und Bildung, 2021).

[13] Daniel Heartz, *Music in European Capitals: The Galant Style, 1720–1780* (New York: Norton, 2003).

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