Jane Austen's Playlist: Teaching Music History Beyond the Canon

Marian Wilson Kimber

Although the discipline of musicology has undergone a great transformation in the past two decades, not all of the changes have trickled down into the pedagogical materials designed for music history classes. Textbook authors have rewritten and revised, yet the canon continues to loom large in the teaching of Western art music. Pedagogues, if not textbook publishers, readily acknowledge a new post-canonic world, or at least the need to "*Be skeptical of the canon*."[1]

Yet in spite of the laudable revisions and multiple improvements to our music history textbooks—more women, more American music, more music of ethnic groups, more vernacular musics—the "White Bust" composers and the ideas that have long surrounded them remain. Many music majors embrace concepts that had their origins in the nineteenth century, and Romantic ideology, transmitted from the wider ethos outside the academy, continues to shape student understanding, regardless of progressive local pedagogy. The myths surrounding biography and genius remain central to students' perceptions—for example, that the most important force in the origins of composers' works is personal "inspiration" alone, rather than a complex network of social, cultural, political, or economic factors. Students frequently come to music history with historical models and conceptual structures for understanding music that musicology as a discipline long ago recognized as problematic constructions, most notably a linear narrative of progress during which the noncanonic musical "trivia" of history fall away.

While I have no objections to teaching canonic works, expanding students' sense of the numerous musical worlds beyond their already burgeoning score anthologies has increasingly become one of my pedagogical goals. This task is difficult for a variety of reasons: it requires that students acquire a historical imagination, and it sometimes challenges some of their deeply held beliefs,

1. Douglass Seaton, "Teaching Music History: Principles, Problems, and Proposals," in *Vitalizing Music History Teaching*, ed. James Briscoe, Monographs & Bibliographies in American Music 20 (Hillsdale, NY: Pendragon Press, 2010), 64.

Journal of Music History Pedagogy, vol. 4, no. 2, pp. 213–30. ISSN 2155-1099X (online)

as their investment in the canon can be part of their still developing personal identity. Nonetheless, I want students to learn that the musical world in which they live, and which for many music majors is a collection of canonic repertoire to be mastered, exists largely in their own minds. Students are often surprised to discover that there were many successful composers whose names they don't know and that there is worthwhile music outside that by composers in the *Norton Anthology of Western Music* and the repertoire their applied teacher prescribes. They need to realize the extent to which modern repertoire and current concert programming limit what they are being taught in music history courses. Taking a historical approach to music means not just adopting a "survival of the fittest" approach to individual compositions, but recognizing the depth and variety in the history of music. At earlier points in history other people valued music that is now unfamiliar to us, and we might learn how to value it, too.

There are, of course, various techniques to move students beyond the canonic into wider repertoire and increased historical understanding. The simplest technique is to pair a lesser known composition with a more familiar one, such as Niels Gade's *Echoes of Ossian* overture and Felix Mendelssohn's *Hebrides,* two pieces that share audibly similar stylistic features. The problem of standardized anthologies is that they are typically based on a series of samples of one. With two or more related works, students can sometimes make the leap from "this is a 'masterpiece' I must know for the test" to "this is an example of a larger historical trend." A more substantial technique is to provide a list of noncanonic composers from which students can choose an individual to study; they can then center a variety of projects around their particular figure, researching that composer's life and works. Students discover the many realities of the careers of working musicians apart from Romantic myths and realize that their initial lack of recognition of a chosen individual does not mean that he or she didn't have a significant career. However, the danger of this approach is that the current lower status of any composer placed on such a list is automatically apparent; indeed, some students become well-informed about a composer's significance during his or her lifetime, only to revert to the notion that his or her music is now (justifiably?) "forgotten."

Rather than dance around the edges of the canon, another means of opening the door for students to a world outside of it is through the new orientation of another topic and disciplinary perspective. This article draws on my experiences designing and teaching "Music in the World of Jane Austen," a course that enabled music majors to enthusiastically embrace music of a cultural space removed from the chronological narratives and canonic figures associated with

traditional music history courses.[2] What made their trip into that alternative universe possible was that they had an already familiar figure as their guide: the novelist Jane Austen.

Enter Miss Austen

Recent decades have seen an explosion of interest in the writings of Jane Austen (1775–1817), in part due to the highly popular movie and television adaptations of her novels, beginning in 1995 with Andrew Davies's adaptation of *Pride and Prejudice* for the BBC and Emma Thompson's film of *Sense and Sensibility*, directed by Ang Lee. Jane Austen is everywhere, from popular nonfiction such as William Deresiewicz's *A Jane Austen Education: How Six Novels Taught Me About Love, Friendship, and the Things That Really Matter* (2011) to surprising reworkings such as Seth Grahame-Smith's *Pride and Prejudice and Zombies* (2009). There are Jane Austen "apps": for a nominal charge, *The Jane Austen Fan Kit* will bring the author's complete output and an Austen "quote of the day" to your smart phone. Most recently, the *Lizzie Bennet Diaries*, a modern retelling of *Pride and Prejudice* through the format of social media (appropriately airing during its two hundredth anniversary year), is primarily made up of a series of video blogs, but also features the Facebook updates, Pinterest posts, and Twitter accounts of the story's characters; the series has attracted a large internet fan base. At the same time, the long-running scholarship on Jane Austen is in no danger of abating, and portions of it are readily accessible to nonspecialists; the journal of the Jane Austen Society of North America, *Persuasions*, "addresses both academics and general readers who wish to learn more about Jane Austen and her writing." Along with this outpouring of "Austenmania" has come an increased interest in Austen and music.

Jane Austen has figured in music scholarship more substantially than one might think. The musicological books and articles that recount particular episodes from individual novels are far too numerous to mention here. Indeed, the ways in which Austen's fiction treats music have almost become touchstones for writers on the history of the piano, the role of music in the domestic sphere, and the history of women and music; any course treating these topics might well draw upon her novels. Most of Austen's heroines play the piano, and her six novels not only offer a range of opportunities for exploring musical life of her period, but their musical references also reveal much about character and behavior. In some cases, the heroines' fictional musical activities highlight the contemporary expectations for their gender, as outlined in the conduct books of the period. Singing or performing on piano or harp served to

2. Special thanks to George McTyre for his encouragement of my development of this course and to the all of the enthusiastic class participants.

entertain young women, and artistic accomplishments could help them in their necessary pursuit of matrimony. Yet excessive involvement in music was considered socially unacceptable, and aspiration to a professional musical career was largely not an option for women of the upper classes. Given this cultural context, musical details in Austen's novels provide telling commentaries on her characters. For example, Marianne Dashwood's self-indulgent involvement in her music-making in *Sense and Sensibility* (1811) is part of her inappropriate behavior. Similarly in *Mansfield Park* (1814), Mary Crawford's harp playing (and her expectation that her harp will be transported to her during the harvest) reveal the fundamentally selfish nature of her otherwise engaging character, as opposed to that of the virtuous, mild-mannered (if unmusical) heroine, Fanny Price. The well-studied but excessive pianoforte performances of Mary Bennet in *Pride and Prejudice* (1813) contrast with her sister Elizabeth's less accomplished though more tasteful playing, in keeping with period feminine ideals. The mysterious gift of a Broadwood piano is central to the plot of *Emma* (1816), in which two more musical women are paired. Though Jane Fairfax's musical gifts far exceed those of Emma Woodhouse, the novel's comparison of them allows for further reflection on the difference between "taste" and "execution" in Austen's formulation.

While the numerous dance forms of music history are often taught to students with little reference to the actual physical motion that inspired them, Austen's novels frequently depict the importance of dancing to eighteenth-century life. *Northanger Abbey* (1818) features an Austen heroine who is not musical, Catherine Moreland, yet it vividly portrays the balls held in the assembly rooms in the resort of Bath, such as Austen herself might have attended during her residence there from 1801 to 1806. Dancing is a notable feature of *Pride and Prejudice* and Austen's final completed novel, *Persuasion* (1818), as well. Having lost her "bloom," *Persuasion*'s heroine, Anne Elliot, is relegated to the piano instead of the courtship-dominated dance floor.

All of the novels can be read for their musical details, and the issues surrounding music can be discussed by students, who can contrast the understanding of music in early nineteenth-century women's lives to more contemporary ideas. Instructors who also wish to assign scholarly writings about music in Austen's novels have several excellent options. Leading scholar Kathryn Libin has thoughtfully explained the rare instance in which Austen mentioned specific compositions in *Emma*.[3] Jane's ability to perform Johann Baptist Cramer's *Studio per il pianoforte* (1804, 1810) reveals her advanced pianistic abilities, and students can listen to selected studies, as these have recently been released in

3. Kathryn L. Shanks Libin, "Music, Character, and Social Standing in Jane Austen's *Emma*," *Persuasions* 22 (2000): 15–30.

their entirety in a 2012 recording.[4] In this way they can experience first hand what Jane might have played and also learn about Cramer's important historical role in the development of piano technique. The song, *Robin Adair*, which Jane and Frank Churchill sing together, is a telling indication of the true intimacy of their relationship and the pain of their separation; the set of variations on *Robin Adair* by George Kiallmark that the Austen family owned has also been recorded.[5] Other scholarly writing appropriate for students includes an article in a 2004 issue of *Persuasions* in which Juliette Wells has explored the conflicts between characters' personal pleasure in music making and the dangers of self-display.[6] Biographical treatment of music in Austen's life and more extended explorations of the role of music in each novel can be found in Patrick Piggott's monograph, *The Innocent Diversion: A Study of Music in the Life and Writings of Jane Austen*.[7]

The Austen Music Collection as Course Textbook

Not only is music a crucial part of Jane Austen's novels, but the writer's personal investment in her own musical life is an ongoing theme in her biography. The recollections of her niece about her musical activities are widely quoted by Austen scholars:

> Aunt Jane began her day with music—for which I conclude she had a natural taste; as she thus kept it up—tho' she had no one to teach; was never induced (as I have heard) to play in company; and none of her family much cared for it. I suppose, that she might not trouble them, she chose her practising time before breakfast—when she could have the room to herself—She practised regularly every morning—She played very pretty tunes I thought—and I used to stand by and listen to them; but the music, (for I knew the books well in after years) would now be thought disgracefully easy . . . .[8]

4. Johann Baptist Cramer, *Studio per il pianoforte (84 Études in Four Books)*, Gianluca Luisi, Giamoaolo Stuani Deljava, pianists (Grand Piano GP613–14, 2012).

5. *Entertaining Miss Austen: Newly Discovered Music From Jane Austen's Family Collection,* Amanda Pitt, soprano; John Lofthouse, baritone; and David Owen Norris, piano (Dutton Epoch CDLX 7271, 2011). This piece is not listed in Ian Gammie and Derek McCulloch's catalog, cited in note 11, and appears to be from another family collection.

6. Juliette Wells, "'In music she had always used to feel alone in the world': Jane Austen, Solitude, and the Artistic Woman," *Persuasions* 26 (2004): 98–110.

7. Patrick Piggott, *The Innocent Diversion: A Study of Music in the Life and Writings of Jane Austen* (London: D. Cleverdon, 1979). Teachers who wish to use Piggott's book should know that his negative attitude towards Austen's tastes may work to counteract the pedagogical goal of intellectual openness to music outside of the canon.

8. Caroline Austen, *My Aunt Jane: A Memoir* (London: Spottiswoode, Ballantyne for the Jane Austen Society, 1952), 6–7.

According to a nephew, Austen apparently sang with a "sweet voice" accompanying herself in "some simple old songs."[9] But beyond several oft-cited quotations, few specifics of Austen's musical life are recounted in her letters and other primary sources, and considerably more information is known about Austen's theatrical interests than her musical ones. Those looking for the sorts of deep insights into late eighteenth-century musical life suggested by the writer's fiction are sometimes disappointed to discover that Austen was relieved to be far from the music when attending the Sydney Gardens in Bath in 1799 or that she expected to find Thomas Arne's opera, *Artaxerxes*, "tiresome;" hoping for detailed commentary after the writer's attendance at a concert in 1805, musicians are chagrinned when her only comment is to recount in a letter to her sister that she wore her "crape sleeves."[10]

However, the collections of music owned by Jane Austen and her family, now in the possession of Chawton House, on the estate that included her final home, can serve as the basic material for the course. The six books of musical works, some copied into manuscript by Austen herself for her personal use, have been cataloged by Ian Gammie and Derek McCulloch, and substantial portions of the music have been released in a series of nine CDs by a range of artists, including the noted soprano Julianne Baird. Most of these have appeared in the past ten years and are still commercially available; several are streamed through Naxos (these recordings are listed in the bibliography at the end of this article).[11] Listening assignments can be selected from over seventy compositions, primarily songs and piano music, though also some accompanied sonatas and opera excerpts. While scores for the bulk of the music Austen owned have not been issued in modern editions, through the efforts of Austen scholars, copies of the works in the collection are increasingly accessible on the internet.[12] There is more than enough material to serve as the core for a course on music in Jane Austen's time. As the bulk of the music was composed in the eighteenth century and intended for amateurs such as Austen (by later standards "disgracefully easy," as her relatives noted), much of it is playable by students of varying abilities.

The nature of Jane Austen's music collection allows students to experience a musical world not, perhaps, atypical for a person of Austen's nationality, class, and gender, but far removed from the works encountered by the average

9. J. E. Austen-Leigh, *A Memoir of Jane Austen* (London: Richard Bentley & Son, 1882), 83.

10. *Jane Austen's Letters*, 4th ed., ed. Deirdre Le Faye (Oxford: Oxford University Press, 2011), 45, 271, and 107.

11. Ian Gammie and Derek McCulloch, eds., *Jane Austen's Music: The Musical World of Jane Austen Seen Through the Manuscripts and Printed Editions Held by the Jane Austen Memorial Trust at Chawton* (St. Albans: Corda Music, 1996).

12. See Joyce Donley, *Austen Music Online*, http://bama.ua.edu/~jdonley/austen/ and Jeanice Brooks, *Austen Music Transcripts,* http://dspace.flinders.edu.au/xmlui/handle/2328/15193.

music history student. The surviving books, some of which probably belonged to other family members, largely lack the composers that serve as pillars of what music majors usually study. There is plenty of music by Georg Frideric Handel, but Mozart is represented only by an arrangement of "Non più andrai" from *Le nozze di Figaro* called "The Duke of York's New March" and not even identified as a product of his authorship, and Haydn's Sonata No. 48, I. H.XVI: 35 is partially recognizable as a song, *William*, by Thomas Billington; Beethoven does not appear at all in the Austen collection. The volumes include some music by major eighteenth-century figures: Thomas Arne, Ignaz Pleyel, Giovanni Paisiello, and Christoph Willibald Gluck—of these only the latter is a regular fixture in undergraduate anthologies. Most of the composers featured will be unfamiliar to the average American student: Samuel Arnold, Georgiana Cavendish, Charles Dibdin, James Hook, Johann Schobert, William Shield, or Stephen Storace, to name just a few. Perhaps the most eye-opening experience for students is simply to encounter a list of some seventy composers from roughly the same chronological period and to recognize so few names.

The research assignments about noncanonic composers that I have given previous classes take on a new meaning when the composers have a relationship to Jane Austen. In my Austen class, students selected a composer whose work appeared in the collection and were assigned to create a biographical timeline, to describe a musical work by the composer (or alternatively, an anonymous work, of which there are many in the collection), and to assess the state of knowledge about their composer through creating a bibliography about him or her. The latter exercise, in particular, helped students to begin to formulate ideas about why these composers were unfamiliar to them. For example, the situation-specific reasons for the production of theater music shaped its future; music for a drama may or may not have been published in full and thus might fail to achieve widespread currency. In addition, these academic exercises were necessarily enhanced by a new set of questions: how might Austen or her family have encountered the music of this composer? From where did they acquire it? And for compositions surviving in manuscript, what stylistic features appealed enough to Austen for her to copy them? Did these works have any relationship to the author's writings?[13] Austen's personal tastes opened a door for new kinds of understanding. It was as if the students had been given the iPod playlist of someone they felt they knew or as if they had encountered Austen's Facebook "likes."

13. This question has begun to be explored in Mollie Sandock, "'I Burn with Contempt for My Foes': Jane Austen's Music Collections and Women's Lives in Regency England," *Persuasions* 23 (2001): 105–17, and Robert K. Wallace, "*Persuasion* and Jane Austen's Love Songs," in *Jane Austen and Mozart: Classical Equilibrium in Fiction and Music* (Athens: University of Georgia Press, 1983), 265–72.

What Can Jane Austen Teach Music Students?

While gender issues surrounding women's musical performances in the novels are perhaps those most readily explored in a class about Austen and music, study of the contents of the Austen collection also opens up a wide range of topics for further consideration: musical genres, locations of music making, musical transmission, and, most importantly, interrelationships among the arts. As my students were advanced music majors, they were able to read scholarly writing from the fields of English literature and musicology, and the juxtaposition of disciplinary perspectives, sometimes in agreement, sometimes providing differing views, offered a wealth of material for class discussion. Indeed, while the literary field the students had entered was initially unfamiliar, they brought their musical backgrounds to bear in insightful criticism of some of the musical commentary by literature scholars, validating my sense that the class's interdisciplinary approach was rich in intellectual possibilities for them.

In addition to considering women as performers of music in the domestic sphere, my class also read about women as professional musicians, due to the inclusion of compositions by women in Austen's volumes, including Maria Hester Reynolds [Park] (1775?–1822) and Georgiana Cavendish (1757–1806); we also read about Jane Mary Guest (ca.1762–1846), because much of Guest's career centered in Bath.[14] The class compared the difficulties facing an aspiring female musician and those encountered by her literary counterpart, asking why there are no women composers from Austen's period of her stature, and gaining a greater understanding of contemporary gender and class restrictions, as well as the kinds of professional careers a female musician of the time might have had.

No longer focusing on a historical narrative dominated by Germanic composers or the Viennese style, and with a list that contained numerous English composers in hand, students were able to recognize the role of geography in shaping musical style. The Austen collection contains German, French, and Italian composers as well as British ones, but some of these are composers who worked for a time in England. The strong influence of Italians on British music, also a major factor in Bath concert life, is reflected in the substantial number of Italian composers in the Austen collection. For an audible reflection of the impact of the Italianate style, the class listened to Thomas Arne's *Artaxerxes*, a full-length British opera based on the *seria* model, that was performed for over fifty years after its 1762 premiere (despite Austen's belief that it was "tiresome").

14. Jane Bowers, "Jane Mary Guest," vol. 5, pp. 166–72; Deborah Hayes, "M. H. Park," vol. 5, pp. 108–11; and Barbara Garvey Jackson, "Duchess of Devonshire (Georgiana Cavendish)," vol. 4, pp. 216–18, in *Women Composers: Music Through the Ages*, ed. Martha Furman Schleifer and Sylvia Glickman (New York: G. K. Hall, 1996–).

The concert as a musical institution, sometimes envisioned as reverential audiences rapturously silent in quiet spaces, is often central to students' conceptions of European art music, particularly as much of the canon has had its historical home in nineteenth- or twentieth-century concerts. However the varied contexts for music-making in the eighteenth century, readily apparent in Austen's world, are sometimes under-explored in coursework for music majors. Here Austen's life in Bath allowed for focus on settings for music in a particular city: an orchestra played while tourists strolled and conversed in the Pump Room, and the weekly concerts in the Upper and Lower Assembly rooms and benefit concerts featured music by Handel, Haydn, J. C. Bach, Pleyel, and Karl Stamitz. The class listened to a symphony by Sir William Herschel, better known as the astronomer who discovered Uranus, but who worked in the town from 1767 to 1781, several decades before Austen's time there. Austen's association with the pleasure gardens in Bath allowed the class to explore the ways in which music functioned in that type of institution and to become familiar with an organ concerto by James Hook, whose music appears in the Austen collection, and who worked at Vauxhall Gardens in London for forty-six years.[15] Organ concertos were a regular fixture of Vauxhall entertainments, and the sacred associations students had with the organ had to fall away when they were faced with music played in a location in which people strolled, danced, ate, courted, watched fireworks, and (occasionally) erupted into rowdy violence. ("What happens in Vauxhall, stays in Vauxhall," quipped one student, parodying the "Vegas" advertisements.) Although Austen, as a female, would not have been a member of a catch club, the lone catch in the collection, *Joan Said to John*, allowed students to learn about the impact such male clubs had on British musical life, the concerts that they sponsored, as well as the drinking and singing of lewd polyphony that went on late into the evening.

The large number of popular songs in the Austen collection facilitated consideration of the rich theatrical life in Britain and the vast amounts of music it involved. That the Austen collection's songs were separated and often adapted from their original theatrical contexts highlighted issues surrounding transmission, adaptation, and musical meaning. For example, the collection contains a song called *For Tenderness Formed*, actually an aria from Giovanni Paisiello's *Il barbiere di Siviglia* (1782); however, it seems to have ended up in Austen family hands as arranged by Thomas Linley via the British theatrical production, *The Heiress*, which ran at Drury Lane in 1786. Later Romantic conceptions that might shape an ideal of authenticity or of a unified work were unsuitable for these sorts of excerpts, transformed in their new contexts. Changes in scoring across genres also figure in the Austen collection, as opera overtures and

15. Roger Bevan Williams, *Six Eighteenth-Century Organ Concertos* (Alpha CDCA 964, 1994) contains Hook's Concerto in C Major.

orchestral music appear in piano arrangements. Several keyboard works in the collection were published with optional instrumental parts, as in the accompanied sonata; that three sonatas by Johann Schobert had been issued with two optional horn parts as well as violin, was of particular interest to one French horn player, who was motivated to research the existence of other such works during the period. Austen's ownership of these sorts of compositions further highlighted their relationship to amateur music-making, as well as gender; technically easy flute and violin parts were often added, intended for men to use in accompanying more accomplished female performers.[16]

Austen's collection contained a large number of Scottish songs, which enabled the class to learn about the popularity of Scottish folk music in Europe during this period, the romanticization of Scottish history via James McPherson's Ossianic poetry, and the various publications and arrangements that transmitted the songs in highly ornamented arrangements for professional singers. Although these have no particular association with Austen herself, the class also listened to some of the Scottish folksong arrangements by Franz Joseph Haydn commissioned by George Thompson, as well as some by J. C. Bach, and analyzed how those composers treated the melodies. The editions of Scottish songs owned by the Austen family are available in digital versions on the website of the National Library of Scotland; however, the wide-ranging circulation of Scottish songs required that music majors, sometimes devoted to the score as the ultimate source of musical information, consider how to conceptualize a musical work that exists in a variety of forms. In doing so, they could approach the history of this music in a less score-bound manner, as has been advocated by James Parakilas.[17]

While much of this material—gender, geography, musical contexts, arrangements and transmission—might be easily explored without the excuse of Austen's personal collection at its core (and should certainly be considered when teaching canonic works), using the writer, her work, and her music as pedagogical tools also provides special opportunities to explore the relationships among different art forms. In addition to reading Austen's dance scenes and about dance in her life, my students invited their friends and spent an extended class period learning basic English country dances. They prepared for the event by reading nineteenth-century dance master Thomas Wilson's writings on ballroom etiquette, and also his descriptions of how metrical construction of the music facilitates understanding the physical maneuvers of individual dances. Most students had seen dancing in Austen film adaptations,

16. Howard Irving, "Music as a Pursuit for Men: Accompanied Keyboard Music as Domestic Recreation in England," *College Music Symposium* 30 (Fall 1990): 126–37.

17. James Parakilas, "Texts, Contexts, and Non-Texts in Music History Pedagogy," in *Vitalizing Music History*, 45–47.

but their encounters on the dance floor gave them a new appreciation of the unity of music and movement, and the skills required to dance rhythmically and gracefully while pursuing the subtleties of social intercourse.

Comparison between music and the novel gave me a new way to introduce important conceptions of musical narrative. The sonata form that underlies much canonic music is a fundamentally dramatic construction, and the idea that musical narrative can be a characteristic of instrumental music is a defining factor in Romanticism. In my experience, students have often found these concepts difficult to grasp and are more often taught to locate themes and analyze keys than to identify thematic characters or plot archetypes of musical compositions. Students first read Douglass Seaton's article on narrative in music and Beethoven's "Tempest" Sonata, written for an interdisciplinary audience, and thus at an approachable level for students.[18] They followed Seaton's introduction to narrativity with a portion of Robert K. Wallace's methodologically experimental *Jane Austen and Mozart: Classical Equilibrium in Fiction and Music*, in which he compares Mozart's Piano Concerto no. 9, K. 271, and *Pride and Prejudice*. While my students ultimately found many of Wallace's arguments unconvincing, the exercise nonetheless freed them to consider the ways in which music from the eighteenth and nineteenth centuries features dramatic elements, and many later made interesting comparisons between Austen novels and the works they were performing on their recitals. In short, their familiarity not just with novels, but specifically with the novels of Austen, allowed them to explore the idea of musical narrative in more depth and with a new level of understanding.

Finally, the numerous movies of Austen's novels provide opportunities for considering how the filmmakers treat music in their adaptations and how the film scores might respond to screenwriters' transformations of Austen's narratives. The film versions of *Pride and Prejudice*, not only the 1995 BBC production, but also director Andrew Black's 2003 version with a modern-day setting, the Bollywood-influenced *Bride and Prejudice* (Gurinder Chadha, 2004), and the 2006 film directed by Joe Knight, all treat Mary and Elizabeth Bennet's musical encounters differently.[19] Students can compare the productions and consider what messages emerge about music in the characters' lives. They can speculate on the possible reasons for the diegetic music the filmmakers chose for Austen's characters to perform (for example, Mrs. Hurst's rousing rendition

18. Douglass Seaton, "Narrative in Music: The Case of Beethoven's 'Tempest' Sonata," in *Narratology Beyond Literary Criticism: Mediality, Disciplinarity*, ed. Jan Christoph Meister with Tom Kind and Wilhelm Schernus (Berlin, New York: Walter de Gruyter, 2007), 65–81.

19. These are compared in Juliette Wells, "Filming the 'Really Accomplished' Woman: Performance and Gender in Recent Film Adaptations of *Pride and Prejudice*," in *The Public's Open to Us All: Essays on Women and Performance in 18th-Century England*, ed. Laura Engel (Newcastle: Cambridge Scholars, 2009), 300–22.

of Mozart's *Rondo alla turca*, K. 331, in the 1995 television series vs. Elizabeth's *Andante grazioso* from the same sonata, or her aria, "Voi che sapete" from *Le nozze di Figaro*, which so captivates Mr. Darcy, in the famous interpretation of Colin Firth).[20]

Music created specifically for the film adaptations, such as "My Father's Favorite," composed for Marianne Dashwood to play during an important scene in Emma Thompson's version of *Sense and Sensibility,* can reveal much about how filmmakers interpret Austen. Robynn Stilwell has written insightfully about Patrick Doyle's film score, and her comparison of the entire film to sonata form generated much discussion, pro and con, among my students.[21] Carl Davis's score for the BBC production of *Pride and Prejudice* features a veritable musico-historical continuum—from Baroque dance to classical sonata form to Romantic leitmotive—providing an additional layer of meanings to the series. The "original" time period referenced by a musical cue signals information about a character's class status, personality, and actions. Davis's score is sometimes the main source of the film's narrative, and its musical historicism even provides the ironic commentary characteristic of Austen's literary voice.[22]

The Austen music collection features few pieces that would qualify as an anthologizable "masterwork," but there is much that encapsulates the charm, wit, and beauty that was part of a pre-Romantic aesthetic. Near the end of the semester, having gotten to know many compositions the writer owned as well as other music from the cultural world surrounding her, my students read Edmund Burke's famous aesthetic statements on the beautiful and the sublime from his *Philosophical Inquiry* (1757).[23] Many literary scholars have written about Austen's ideas on the picturesque; my students incorporated sections from William Crotch's contemporaneous *Lectures on Music* (ca. 1808–15, published in 1831), which bring the specific musical style characteristics of the beautiful, the sublime, and the ornamental, into the aesthetic discussion.[24]

20. See Kim Rooney, "Parlor Music in Film Adaptations of Jane Austen's Novels," *Music Research Forum* 20 (2005): 49–50, and Kathryn L. Shanks Libin, "'—a very elegant looking instrument—': Musical Symbols and Substance in Films of in Jane Austen's Novels," *Persuasions* 19 (16 December 1997): 193.

21. Robynn J. Stilwell, "*Sense & Sensibility*: Form, Genre, and Function in the Film Score," *Acta musicologica* 72, no. 2 (2000): 219–40.

22. See Marian Wilson Kimber, "Musical Topics, Historical Styles, and Narrative in Carl Davis's Score for *Pride and Prejudice* (1995)," *Journal of Adaptation in Film & Performance* 6 (2013): 141–55.

23. Edmund Burke, "Excerpt from *A Philosophical Enquiry into the Origins of our Ideas of the Sublime and the Beautiful* (London, 1757)," in *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries*, ed. Peter Le Huray and James Day (New York: Cambridge University Press, 1988), 69–74.

24. Crotch's writings are discussed and partially reprinted in A. Peter Brown, "The Sublime, the Beautiful, and the Ornamental: English Aesthetic Currents and Haydn's London

Ultimately, encountering Austen's music collection helped them to understand the relationships among aesthetic categories in more than one art form, and that the idea of taste, so important in Austen's work, is not a historical absolute. We encountered many works that one can imagine reflected Austen's personal taste, particularly songs with humorous, ironic texts, such as Charles Dibdin's *The Joys of the Country* or *The Irishman*; the unhappy love songs Austen owned perhaps evoke the emotional states of an Anne Elliot or a distraught Dashwood sister. But the more important notion that Austen's collection made possible was part of the course's original pedagogical goal: to understand why, at this point in history, Austen and others valued this music.

The students in my Austen class were advanced-level music majors, not lower-level undergraduates or general education students, yet many of the activities in which we engaged—reading the novels, listening to and performing music from the Austen collection, learning English country dances, and watching Austen film adaptations—are certainly adaptable to students with a range of musical backgrounds and at varying levels of intellectual development. Creative pedagogy could also shape other courses around a similar interdisciplinary encounter: a literature course based on what Robert Schumann read, for example, or a semester concentrating on the various artworks that Serge Diaghilev brought to Paris or commissioned there. Jane Austen's love of music provides an unusual pedagogical opportunity, but it should not be considered unique.[25] Perhaps it is cleverly circuitous to achieve the pedagogical goal of expanding students' musical worlds beyond the canon using a figure so unarguably canonic as Jane Austen, but who better to help students develop a historical imagination, than a great writer?

Bibliography

The Jane Austen scholarship is voluminous, and this bibliography in no way attempts to be a comprehensive list of all sources that might be used to prepare and teach a course on Austen and music. It does endeavor to provide resources that are not only specific to the topic but also relay a basic historical understanding of Austen's biography and cultural world, and a few of the wider musical activities in Britain during the era surrounding her brief life.

Symphonies," in *Studies in Music History Presented to H. C. Robbins Landon on His Seventieth Birthday* (London: Thames & Hudson, 1993), 50–54.

25. For example, the website "What Jane Saw" (http://www.whatjanesaw.org/) created by Janine Barchas and Liberal Arts Instructional Technology Services at the University of Texas at Austin, recreates Austen's visit to an 1813 exhibition of paintings by Sir Joshua Reynolds.

Jane Austen

Austen, Jane. *Jane Austen's Letters*. 4th ed., edited by Deirdre Le Faye. Oxford: Oxford University Press, 2011.

Brownstein, Rachel M. *Why Jane Austen?* New York: Columbia University Press, 2011.

Copeland, Edward and Juliet McMaster, eds. *The Cambridge Companion to Jane Austen*. 2nd ed. Cambridge: Cambridge University Press, 2011.

Jane Austen's Fiction Manuscripts. http://www.janeausten.ac.uk/index.html.

Johnson, Claudia L. and Clara Tuite, eds. *A Companion to Jane Austen*. Chichester: Wiley-Blackwell, 2009.

Le Faye, Deirdre, William Austen-Leigh and Richard Arthur Austen-Leigh. *Jane Austen: a Family Record*. London: The British Library, 1989.

Persuasions: The Jane Austen Journal (1979–) and *Persuasions: The Jane Austen Journal On-line* (Summer 1999–), http://www.jasna.org/persuasions/on-line/.

Todd, Janet, ed. *Jane Austen in Context*. Cambridge: Cambridge University Press, 2005.

Jane Austen and Music

Libin, Kathryn L. "Lifting the Heart to Rapture: Harmony, Nature, and the Unmusical Fanny Price." *Persuasions* 28 (2006): 137–49.

———. "Music, Character, and Social Standing in Jane Austen's *Emma*." *Persuasions* 22 (2000): 15–30.

Lustig, Jody. "The Piano's Progress: The Piano in Play in the Victorian Novel." In *The Idea of Music in Victorian Fiction*, 83–104, edited by Sophie C. Fuller and Nicky Losseff. Aldershot: Ashgate, 2004.

Parikilas, James and Gretchen Wheelcock. "1770s to 1820s: The Piano Revolution in the Age of Revolution." In *Piano Roles: Three Hundred Years of Life with the Piano*, edited by James Parikilas. New Haven: Yale University Press, 1999.

Piggott, Patrick. *The Innocent Diversion: A Study of Music in the Life and Writings of Jane Austen*. London: D. Cleverdon, 1979.

Rodgers, Christine. "Dances for Jane Austen." *English Dance and Song* 69, no. 3 (Fall-Winter 2007): 20–21.

Russell, Tilden A. "On 'looking over a ha-ha.' " *The Musical Quarterly* 71, no. 1 (1985): 27–37.

Sandock, Mollie. "'I Burn with Contempt for My Foes': Jane Austen's Music Collections and Women's Lives in Regency England." *Persuasions* 23 (2001): 105–17.

Selwyn, David. "Dancing." In *Jane Austen and Leisure*, 145–73. London and Rio Grande: Hambledon Press, 1999.

Thompson, Allison. "The Felicities of Rapid Motion: Jane Austen in the Ballroom." *Persuasions Online* 21, no. 1 (Winter 2000), http://www.jasna.org/persuasions/on-line/vol21no1/thompson.html.

———. "The Rules of Assembly: Dancing at Bath and Other Spas in the Eighteenth Century." *Persuasions Online* 31, no. 1 (Winter 2010), http://www.jasna.org/persuasions/on-line/vol31no1/thompson.html.

Wallace, Robert K. *Jane Austen and Mozart: Classical Equilibrium in Fiction and Music*. Athens: University of Georgia Press, 1983.

Wells, Juliette. "A Harpist Arrives at Mansfield Park: Music and the Moral Ambiguity of Mary Crawford." *Persuasions* 28 (2006): 101–14.

———. "'In music she had always used to feel alone in the world': Jane Austen, Solitude, and the Artistic Woman." *Persuasions* 26 (2004): 98–110.

Wilson, Thomas. *An Analysis of Country Dancing*. 4th ed. London: W. Calvert for T. Craft, 1824 [Google Books].

Wood, Gillen D'Arcy. "Austen's Accomplishment: Music and the Modern Heroine." In *A Companion to Jane Austen*, 366–77, edited by Claudia L. Johnson and Clara Tuite. Chichester: Wiley-Blackwell, 2009.

Musical Scores

Brooks, Jeanice. *Austen Music Transcripts*. http://dspace.flinders.edu.au/jspui/handle/2328/15193.

Donley, Joyce. *Austen Music Online*. http://bama.ua.edu/~jdonley/austen/.

This site also lists scores available at The Lester S. Levy Collection of Sheet Music: http://levysheetmusic.mse.jhu.edu/.

Gammie, Ian and Derek McCulloch, eds. *Jane Austen's Music: The Musical World of Jane Austen Seen Through the Manuscripts and Printed Editions Held by the Jane Austen Memorial Trust at Chawton*. St. Albans: Corda Music, 1996.

Keller, Kate Van Winkle and Genevieve Shimer, eds. *The Playford Ball: 103 Early English Country Dances, 1651–1820*. Chicago: A Cappella Books, 1990.

A Second Set of Scots Songs for a Voice & Harpsichord. Edinburgh: R. Bremner, [n.d.]. In Special Collections of Printed Music, National Library of Scotland, http://digital.nls.uk/special-collections-of-printed-music/index.cfm?subject=1546.

Thirty Scots Songs for Voice and Harpsichord, the Music taken from the Most Genuine Sets Extant, the Words from Allan Ramsay. Edinburgh: R. Bremner, n.d. In Special Collections of Printed Music, National Library of Scotland, http://digital.nls.uk/special-collections-of-printed-music/pageturner.cfm?mode=gallery_list&id=74466117&sn=1.

Recordings

Arne, Thomas. *Artaxerxes*. Reconstructed and edited by Peter Holman. The Parley of Instruments; Roy Goodman, conductor. Hyperion CDD22073, 2009.

Begone Dull Care: Music from Jane Austen's House. Windsor Box and Fir Company. Danubia Discs DDF006, 2008.

Cramer, Johann Baptist. *Studio per il pianoforte (84 Études in Four Books)*. Gianluca Luisi, Giamoaolo Stuani Deljava, pianists. Grand Piano GP613-14, 2012.

The English Orpheus [CD series]. Parley of Instruments, Psalmody, and various soloists. Directed by Peter Holman. London: Hyperion, c. 1989– .

Entertaining Miss Austen: Newly Discovered Music From Jane Austen's Family Collection. Amanda Pitt, soprano; John Lofthouse, baritone; and David Owen Norris, piano. Dutton Epoch CDLX 7271, 2011.

Jane Austen Collection: Music from the Austen Family Collection Performed on Historic Instruments. Le Concert Royal. Diversions DDV24107, 2007.

Jane Austen Entertains: Music From Her Own Library. Sara Stowe, soprano; Jenny Thomas, German flute; and Martin Souter, pianoforte. Gift of Music CCL CDG1187, 2007.

Jane Austen's Favourite Music: Songs, Piano, & Chamber Music from Jane Austen's Own Music Collection. Windsor Box and Fir Company. Isis Records CDN03, 1996.

Jane Austen Piano Favourites. Martin Souter, pianoforte. Gift of Music CCL DDV24107, 2011.

Jane Austen's Songbook. Julianne Baird, soprano, et al. Albany Records TROY 722, 2004.

Jane's Hand: The Jane Austen Songbooks. Mary Jane Newman, director, et al. Vox 7537, 1996.

The Music & Songs of Jane Austen. Windsor Box and Fir Company. River Productions RRCD426, 2008.

Music in Jane Austen Film Adaptations

Birtwistle, Sue and Susie Conklin. *The Making of Pride and Prejudice*. London: Penguin Books, 1995.

Gesch, Kelly. "Music in the 1995 BBC/A&E Pride and Prejudice." In *The Bedside, Bathtub & Armchair Companion to Jane Austen,* 158-60, edited by Carol J. Adams, Douglas Buchanan, and Kelly Gesch. New York: Continuum International, 2008.

Libin, Kathryn L. Shanks. "'—a very elegant looking instrument—': Musical Symbols and Substance in Films of in Jane Austen's Novels." *Persuasions* 19 (16 December 1997): 187–194.

Rooney, Kim. "Parlor Music in Film Adaptations of Jane Austen's Novels." *Music Research Forum* 20 (2005): 39–54.

Stilwell, Robynn J. "*Sense & Sensibility*. Form, Genre, and Function in the Film Score." *Acta musicologica* 72, no. 2 (2000): 219–240.

Wells, Juliette. "Filming the 'Really Accomplished' Woman: Performance and Gender in Recent Film Adaptations of *Pride and Prejudice*." In *The Public's Open to Us All: Essays on Women and Performance in 18th-Century England*, 300–22, edited by Laura Engel. Newcastle: Cambridge Scholars, 2009.

Wilson Kimber, Marian. "Musical Topics, Historical Styles, and Narrative in Carl Davis's Score for *Pride and Prejudice* (1995)." *Journal of Adaptation in Film & Performance* 6 (2013): 141–55.

British Musical Life

Burchell, Jenny. "Bath." In *Polite or Commercial Concerts?: Concert Management and Orchestral Repertoire in Edinburgh, Bath, Oxford, Manchester, and Newcastle, 1730–1799*, 101–68. New York: Garland, 1996.

Burden, Michael. "Opera in the London Theatres." In *The Cambridge Companion to British Theatre, 1730–1830,* 205–17, edited by Jane Moody and Daniel O'Quinn. Cambridge and New York: Cambridge University Press, 2007.

Caldwell, John. *The Oxford History of English Music. Vol. II: From c. 1715 to the Present Day*. Oxford: Oxford University Press, 1999.

Cudworth, Charles. "The Vauxhall 'Lists.'" *Galpin Society Journal* 20 (March 1967): 24–42.

Fiske, Roger. *English Theatre Music in the Eighteenth Century*. London and New York: Oxford University Press, 1973.

Irving, Howard. "Music as a Pursuit for Men: Accompanied Keyboard Music as Domestic Recreation in England." *College Music Symposium* 30 (Fall 1990): 126–137.

Johnstone, H. Diack and Roger Fiske, eds. *The Eighteenth Century*. The Blackwell History of Music in Britain, vol. 4. Oxford: Basil Blackwell, 1988.

Leppert, Richard. "Music, Sexism, and Female Domesticity." *Music and Image: Domesticity, Ideology and Socio-Cultural Formation in Eighteenth-Century England*, 28–50. Cambridge: Cambridge University Press, 1993.

McVeigh, Simon. *Concert Life in London from Mozart to Haydn*. Cambridge: Cambridge University Press, 1993.

Nelson, Claire. "Tea-table Miscellanies: The Development of Scottish Song Culture, 1720–1800." *Early Music* 28, no. 4 (November 2000): 596–618.

Robins, Brian. "The Catch Club in 18th-Century England." *Early Music* 28, no. 4 (November 2000): 517–29.

Salwey, Nicholas. "Women Pianists in Late Eighteenth-Century London." In *Concert Life in Eighteenth-Century Britain*, 273–90, edited by Susan Wollenberg and Simon McVeigh. Aldershot: Ashgate, 2003.