

A GLOBAL MUSICAL FEAST: FOOD, MUSIC, AND *RILM*

The relationship between food and music has a long history. Many great composers and performers were connoisseurs, and some even contributed to the world of recipes. Food and wine often inspired new works and influenced the creative process of the composer; both have been the subject of many musical works from drinking songs to the savory gastronomical and culinary references in the operas of Mozart, Rossini, and Verdi. Food has also served as payment for musicians, or has been part of their allotment. In both Western and non-Western cultures, food and music are at times part of the same ritual, and both may encourage a sense of community, trance or meditation, or inebriation. Food has been a decisive factor in instrument making, as ingredients have been used as raw material or for repair. In the 20th century, nutrition has become an important factor in instrumental playing, singing, dancing, and in music therapy. Finally, food has been used as a metaphor by musicians and writers on music.

Considering this important and long relationship, it is not surprising that food has been a subject in music literature and, consequently, in *RILM*. The first instance was the article *Eliade and church renewal: The return to the eternal center* (*RILM* 1970-1323), which mentions the use of native food for the Eucharist as a way to return to the true center and meaning of worship. Food and music was introduced as a new indexing headword in 1982 for *Die Orgel und der Wein* [The organ and wine], a monograph that discusses wine as a frequently used payment for organ building between the 15th and 19th centuries and also mentions the custom of filling the largest pipe of the organ with wine during the dedication of the instrument (*RILM* 1982-1343). The same year, the new headword was also applied to *Le fromage dans la littérature populaire de Wallonie* [Cheese in the popular literature of Wallonia], a study of songs and ditties on the theme of cheese (*RILM* 1982-5402). In the following two decades **food and music** (later shortened to **food**) was used in a variety of contexts, illustrating the diversity of music literature covered by *RILM*:

ANGERMÜLLER, Rudolph. **Bier oder Wein für Leopold Mozart** [Beer or wine for Leopold Mozart], *Mitteilungen der Internationalen Stiftung Mozarteum* XLVI/1-2 (June 1998) 1-3. In German.

Along with his monthly income of 25 florins as a court violinist and a violin teacher in Salzburg, Leopold Mozart was also entitled to 54 florins a year for wine and bread. On 16 December 1759 he petitioned Archbishop Siegmund Christoph von Schrattenbach for exemption from the wine tax, which was granted.

BASTEN, Wilhelm. **Neue Orgel in der Pfarrkirche “St. Martin” zu Cochem/Mosel** [A new organ at the Pfarrkirche St. Martin in Cochem, Mosel], *Die Auslese* XLII/2 (1999) 22-23. In German.

The Gebrüder Oberlinger Orgelbau built a new organ (1997, III/42) for St. Martin in Cochem. The instrument offers an innovative stop, called Riesling 2fach. Pulling the stop opens a small cabinet with two bottles of Riesling wine.

CHANG, Peter M. **The jazz community at Nature’s Table**, *Community of music: An ethnographic seminar in Champaign-Urbana*. Ed. by Bruno Nettl, et al. (Champaign: Elephant & Cat, 1993) 29-40.

Based on ethnographic fieldwork done at Nature’s Table, a small restaurant and jazz club in Urbana, Illinois. Jazz performances and social interactions between musicians and the audience are documented. The club functions both as a performance venue and a cultural center where the values and political views of musicians and listeners are shared. Theoretical orientations and fieldwork procedures are also discussed.

COOPER, B. Lee; SCHURK, William. **“You’re the cream in my coffee”: A discography of java jive**, *Popular music and society* XXIII/2 (summer 1999) 91-100. *Bibliog., discog.*

Lyric analysts have generally ignored coffee songs and, instead, focused on alcoholic beverages. The universal availability and divergent imagery of coffee in people’s lives is mainly expressed in popular music, especially in the so-called java jive (java has become synonymous with coffee in the U.S.). The discography lists more than 100 coffee-related popular songs from Another cup of coffee (1964) to You’re the cream in my coffee (1961), which span eight decades from the 1920s to the 1990s. The songs are also grouped by subject; topics include addictive

stimulants, commercial jingles, companionship and socialization, and sexual metaphors.

DRISCOLL, John. **Alchemie heute: Elektronik und Kochen** [Alchemy today: Electronics and cooking], *MusikTexte: Zeitschrift für Neue Musik* 69-70 (April 1997) 78-79. *Illus.* In German.

Someone who is well-versed in technology may have a good chance to be a good cook. Based on this hypothesis the methods of cooking and composing electronic music are compared. The recollections of David Tudor and his intuitive approach to performing electronic music with his homemade equipment illustrate analogies between food and music. A photo of Tudor's spice cabinet is included.

ELSTE, Martin. **Schallplatten sind nur Dosengemüse: Daniel Barenboim im Gespräch mit Martin Elste** [Recordings are just canned vegetables: Daniel Barenboim in conversation with Martin Elste], *Fono Forum* 8 (Aug 1994) 24-29. In German.

GOODFELLOW, Robin. **From flutes to nuts, or, A spring egg roll**, *Experimental musical instruments* XIII/3 (Mar 1998) 32-34. *Illus., music.*

Performers have had a direct connection to the food world: Nut shells have been used as whistles in Peru and coconut shells as ocarinas in Africa. The idea of using two bird's eggs as molds for ocarinas is attributed to Zhu Caiyu (1536-1611). When eggs are properly blown out, a vessel of excellent size and shape to form an ocarina is left. A one-note shell ocarina for and made by children involves the following technique: The egg has to be pierced on both ends with a safety pin to make one very small hole and one larger hole; blowing through the small pinhole will enable the egg to exit through the larger whole. Any membrane should be removed and the inside of the egg should be rinsed with water. The eggshell is now ready to be played: With the bottom line of the lower lip touching a place below the hole, one should blow across the hole, directing the air stream at the opposite edge. Certain types of pasta can be played the same way.

HALL, Reg. “**They ordered their pints of beer & bottles of sherry**”: **The joys & curse of drink**. *The voice of the people* 13 (Topic records, TSCD663, 1999). CD. Notes [51 p.] in English. A compilation of recordings of traditional singers in the U.K. and Ireland, mostly from the 1950s through the 1970s. This collection of drinking songs and songs in which drink has a major role is part of a series containing a wealth of English, Irish, Scottish, and Welsh traditional music drawn from the archives of Topic Records and from private collections. This CD features George Dunn, Fred Jordan, Davie Stewart, John Griffin, George Spicer, Donald Cumming & Eddy Holmes, and Tom Newman.

HANSON, David G.; JIANG, Jack J. **Laryngitis from reflux: Prevention for the performing singer**, *Medical problems of performing artists* XIII/2 (June 1998) 51-55.

An overview of laryngitis and its relation to upper respiratory tract infections, postnasal drip, and steroids is followed by examination of reflux. For nonsmokers, the most common cause of chronic or recurring irritative laryngitis is exposure to gastric secretions that have refluxed into the pharynx through the esophagus. The acid exposure that causes most reflux laryngitis occurs during sleep. Performers may be at greater risk for reflux due to lifestyle factors, including eating late at night and high stress levels. Irritative laryngitis is best prevented by practicing healthy eating habits: food and liquids should be avoided for two to three hours before retiring. Elevation of the head and shoulders during sleep also helps to prevent reflux.

HONDA, Yasuji. **Nihon no dentō geinō. VIII-IX: Dengaku** [Traditional performing arts in Japan. VIII-IX: Dengaku]. *Honda Yasuji chosakushu* 8 (Tōkyō: Kinsei, 1996), 2 vols., 575, 746. In Japanese. *Illus., music*. ISBN 4-7646-0508-2.

A collection of writings on medieval Japanese dengaku, performances connected to the planting of rice and other grain crops and featuring dance, song, and music.

KATŌ, Hiroko. “**Kōhī**” **kantāta to Doitsu kōhī jijō** [The “Coffee” cantata and the context of coffee in Germany]. *Bahha zenshū* (Tōkyō: Shōgakukan, 1998) 122-133. In Japanese. Discusses the sociocultural context of Bach’s cantata *Schweigt stille, plaudert nicht*, BWV 211.

LAMBLIN, Ela. **The cultivated sculptural.** *Experimental musical instruments* XIV/4 (June 1999) 47-51. *Illus., port.*

Carrot flute, potato panpipe, apple ocarina, endblown shakuhachi-style morsel flute, and bullhorn kelp are all instruments made out of food to fill the author's two basic needs: music making and eating. The ingredients for making an organic saxophone include a piece of bull kelp (approximately 2,5 feet long), an X-acto knife, a soldering iron or wood burner, an old bicycle tube, a bicycle pump, a hose clamp (0.5-1 inch in diameter) and an alto saxophone mouthpiece (bought or made from bamboo, wood, or plastic).

LLOYD, Barry. **Sealing harpsichord soundboards.** *FoMRHI quarterly* 87 (Apr 1997) 23.

In his monograph *Ruckers—A harpsichord and virginal building tradition* (abstracted as RILM 1990-755) Grant O'Brien suggests gum arabic, egg white, varnish, shellac, and glue size as possibilities to seal the soundboard of keyboard instruments. During a music exhibition in 1995 a survey was conducted on what instrument makers use. Five makers used shellac, one used Danish oil, one used nothing, and three used egg whites: One used two coats, another one just one coat of diluted egg white with a little yolk to give a more yellowish color.

LOVE, Jacob Wainwright, *et al.* **Music and ingested substances.** *The Garland encyclopedia of world music. IX: Australia and the Pacific Islands*. Ed. by Adrienne L. Kaeppler and J.W. Love (New York: Garland, 1998) 172-184. *Illus., facs., bibliog.*

The ingestion of substances that cause altered psychological states is a feature of ceremonial and social musical events throughout Oceania. Such substances include kava, a drink made from the tropical pepper *Piper methysticum*, which produces happy, sociable feelings; betel, the fruit of the palm tree *Areca catechu*, which is chewed as a stimulant; and alcohol.

MCNEIL, Adrian. **Why Hindustani musicians are good cooks: Analogies between music and food in North India.** *Asian music: Journal of the Society for Asian Music* XXV/1-2 (1993-94) 69-80. *Illus.*

Among Hindustani musicians of North India there is a common perception that music and food are related. The culinary perception of melody and the melodic perception of food are emphasized. The analogy of food conveys a basic understanding of the concept of rāga.

POLZONETTI, Pierpaolo. Feasting and fasting in Verdi's operas. *Studi verdiani* XIV (1999) 69-106. *Charts, diagr.*

In opera, acts of eating and drinking retain some of the basic functions that they have in society—first of all, to define social relationships. The antisocial act of refusing to share food or drink with merry people assumes a negative connotation, and a tragic dramaturgic function. Gastro-musicological laws may be deduced from Verdi's operas: (1) No meal can be sad; (2) No starvation can be happy; (3) A shared meal or drink is a socially cohesive event; (4) The presence of food or drink excludes immediate catastrophe (unless the food or drink is poisoned); (5) The act of feasting is a morally neutral event, but a feasting group or individual is morally negative when contrasted with a positive fasting group or individual; (6) The hero is a sober individual; (7) Music and text may lie, but the gastronomic sign never does. The nature of the interaction between the gastronomic code and other interweaving codes is complex.

SCHERF, Horst. Die Legende vom Trinker Beethoven [The legend of Beethoven as a drunkard]. *Münchener Beethoven-Studien*. Ed. by Johannes Fischer (München; Salzburg: Katzwichler, 1992) 236-248. In German; summary in English.

Beethoven's liver damage was due to brucellosis, which is unrelated to alcoholism. Beethoven seems to have been a moderate drinker.

STOBART, Henry. Flourishing horns and enchanted tubers: Music and potatoes in highland Bolivia. *British journal of ethnomusicology* III (1994) 35-48. *Illus., music, bibliog., charts, diagr.*

Among Quechua speakers of the northern Potosí region, the potato is viewed not as a mundane staple, but as a symbolic object that is central to the structuring of musical expression. To these people, music is not removed from everyday objects and activities as it is in industrialized societies; rather, these objects and activities—in this case, potatoes and potato cultivation—provide the basis for musical inspiration.

In addition to food as a subject in music literature, a variety of recipes are cited or abstracted in RILM, among them *Tournedos Rossini*; the *Rezept für ein Schubert-Gulasch* [Recipe for Schubert goulash]; ingredients for the “Schubert-Kugeln” (as opposed to Mozart-Kugeln); a special cocktail

by Carl Stenborg, a Swedish singer and composer; recipes of the Shona people in Zimbabwe; *Paganini's ravioli*; *Antonio Carluccio's music & menus from Italy: Great Italian arias, classic Italian recipes*; and a recipe for *Sugo crudo* (raw tomato sauce) by the guitarist Beppe Gambetta. Three major recipe collections can be found in RILM: *Macrobiotic cooking* by John Cage; a compilation of recipes by Richard Strauss and his wife Pauline; and a collection of dishes that were favored by Rossini, including 12 appetizers and soups, 12 entremets, 21 main courses, and 6 desserts.

RILM is the guide for publications on food and music and with *Dining with RILM* its scope expands into a new territory. This compilation of recipes was made possible thanks to the staff at the RILM International Center in New York, most of whom are also cooks, gourmets, or wine connoisseurs. The recipes present the all-time favorites of the RILM staff, from aperitifs to sweets, from *A Faustian margarita* to *Quiche musicale*. The origin of the drinks and dishes reflects upon the essence of RILM. With contributing committees in some 60 countries and editors from Brazil, Canada, Croatia, Cuba, Germany, Hungary, Slovakia, Turkey, Ukraine, and the U.S., RILM is truly cosmopolitan. *Dining with RILM* invites you to partake in a wonderful variety of sumptuous dishes. Pick and choose from our nine chapters, or sample them all. Participate in the union of food and music yourself, by listening to your favorite music as you cook and savor the recipes. Be sure to have RILM on hand, in case your bibliographic curiosity is aroused by the combination.

Tina Frühauf

NOTES ON USING THIS BOOK

Entries are grouped by subject matter according to the RILM classification system:

- 01 Aperitifs
- 02 Appetizers
- 03 Salads
- 04 Soups and stews
- 05 Vegetables
- 06 Pasta and risotto
- 07 Meat and poultry
- 08 Fish and seafood
- 09 Sweets and desserts

Within the classifications, recipes are listed alphabetically by author.

RILM references. A RILM number (two digits) preceded by “RILM CB-” is called a RILM reference. These refer to other dishes abstracted in this volume.

Conversions

Every RILM recipe is based on U.S. measures. Those outside the U.S. may wish to convert these measures to the metric system. Keep in mind that traditional measures like cups, pints, quarts, and gallons mean different things in different countries. A British recipe made using American measuring cups probably won't turn out right. Also note that metric recipes specify the quantity of many ingredients by weight instead of volume, and that fractions are seldom used. For example, a metric recipe might call for 80g of flour (measured by weight, without fractions) where the equivalent traditional recipe would call for $\frac{2}{3}$ of a cup (measured by volume, with a fraction).

U.S. measurement equivalents

A few grains/pinch/dash, etc. (dry)	Less than $\frac{1}{8}$ teaspoon
A dash (liquid)	A few drops
3 teaspoons	1 tablespoon
$\frac{1}{2}$ tablespoon	$1\frac{1}{2}$ teaspoons
1 tablespoon	3 teaspoons
2 tablespoons	1 fluid ounce
4 tablespoons	$\frac{1}{4}$ cup
$5\frac{1}{3}$ tablespoons	$\frac{1}{3}$ cup
8 tablespoons	$\frac{1}{2}$ cup, 4 fluid ounces
$10\frac{2}{3}$ tablespoons	$\frac{2}{3}$ cup
12 tablespoons	$\frac{3}{4}$ cup
16 tablespoons	1 cup, 8 fluid ounces
$\frac{1}{8}$ cup	2 tablespoons
$\frac{1}{4}$ cup	4 tablespoons
$\frac{1}{4}$ cup	2 fluid ounces
$\frac{1}{3}$ cup	5 tablespoons plus 1 teaspoon
$\frac{1}{2}$ cup	8 tablespoons
1 cup	16 tablespoons, 8 fluid ounces

Approximate metric equivalents by volume

<i>American</i>	<i>Metric</i>
1 teaspoon	5 milliliters
1 tablespoon	15 milliliters
$\frac{1}{4}$ cup	60 milliliters
$\frac{1}{2}$ cup	120 milliliters
1 cup	230 milliliters
$1\frac{1}{4}$ cups	300 milliliters
$1\frac{1}{2}$ cups	360 milliliters
2 cups	460 milliliters
$2\frac{1}{2}$ cups	600 milliliters
3 cups	700 milliliters
4 cups (1 quart)	0.95 liter
1.06 quarts	1 liter
4 quarts (1 gallon)	3.8 liters

Approximate metric equivalents by weight

<i>American</i>	<i>Metric</i>
$\frac{1}{4}$ ounce	7 grams
$\frac{1}{2}$ ounce	14 grams
1 ounce	28 grams
$1\frac{1}{4}$ ounces	35 grams
$1\frac{1}{2}$ ounces	40 grams
$2\frac{1}{2}$ ounces	70 grams
4 ounces	112 grams
5 ounces	140 grams
8 ounces	228 grams
10 ounces	280 grams
15 ounces	425 grams
16 ounces (1 pound)	454 grams

Approximate metric equivalents by length

<i>American</i>	<i>Metric</i>
$\frac{1}{4}$ inch	0.6 centimeters
$\frac{1}{2}$ inch	1.25 centimeters
1 inch	2.5 centimeters
$1\frac{1}{2}$ inches	3.8 centimeters
2 inches	5 centimeters
3 inches	7.6 centimeters
$3\frac{1}{2}$ inches	8.9 centimeters
6 inches	15.2 centimeters
8 inches	20.3 centimeters
9 inches	22.9 centimeters
12 inches	30.48 centimeters
14 inches	35.5 centimeters

In the U.S. temperature is measured in degrees Fahrenheit ($^{\circ}\text{F}$); in the metric system it is usually measured in degrees Celsius ($^{\circ}\text{C}$). The formula to convert Fahrenheit to Celsius is $(^{\circ}\text{F} - 32) / 1.8 = ^{\circ}\text{C}$. The formula to convert Celsius to Fahrenheit is $(^{\circ}\text{C} \times 1.8) + 32 = ^{\circ}\text{F}$. The following temperatures are used in preparing dishes in this volume:

$^{\circ}\text{F}$	$^{\circ}\text{C}$
238	114.5
300	149
325	162
350	177
375	190.5
400	204
425	218