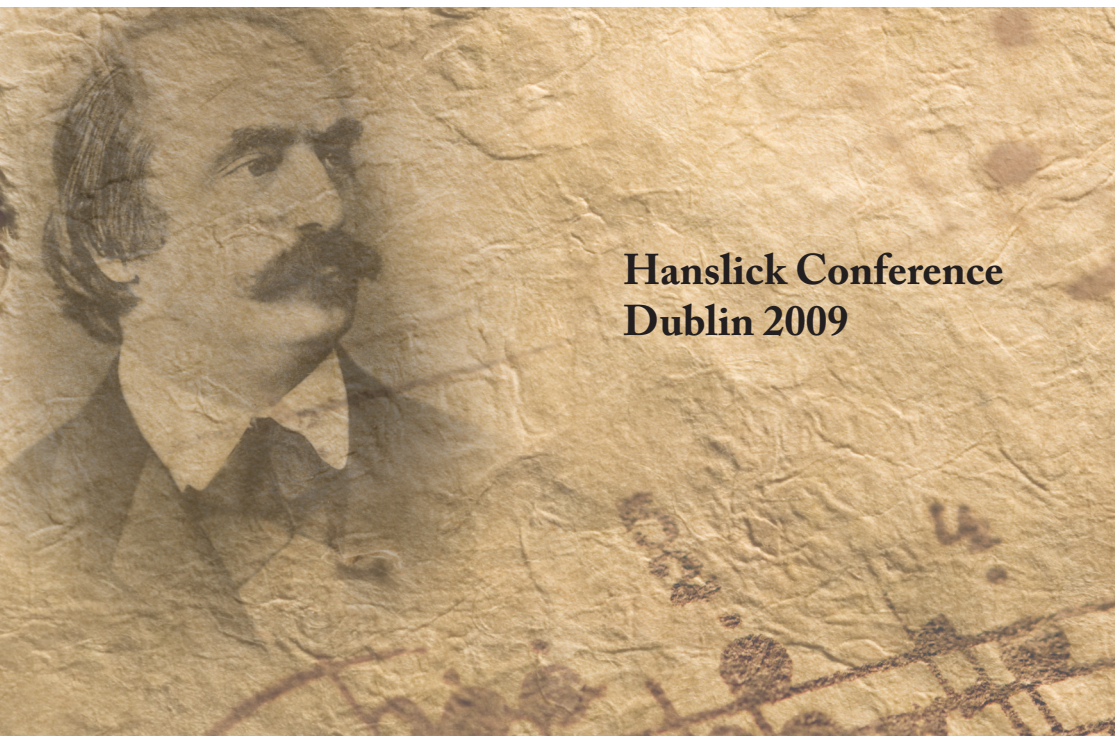




Hanslick Conference Dublin 2009

**Eduard Hanslick: Aesthetic, Critical,
and Cultural Contexts**

Conference organising committee

Nicole Grimes (chair)
Siobhán Donovan
Kerry Houston
Wolfgang Marx

Contents

The conference organisers wish to express their thanks to

His Excellency Ambassador Dr Walter Hagg and the Austrian Embassy

Professor Michael Alcorn (Queen's University Belfast)

Professor Jean-Michel Picard (UCD School of Languages and Literatures)

Dr Thérèse Smith (UCD School of Music)
Melissa Devereux (UCD School of Music)

Mairéad Hurley & Gavan Ring

Brian Collins, Johanne Heraty & Daniel Shanahan

Macdara MacCathmhaoil

Féarghal McMullan

Welcome	4
Useful information	5
Conference programme	6
Abstracts	10
Recital programme and <i>Lieder</i> texts	26
List of delegates	35

WELCOME

Welcome to 'Eduard Hanslick: Aesthetic, Critical, and Cultural Contexts'! This is the first international, bilingual conference on the most influential music critic and musical thinker of the nineteenth century. Hanslick is renowned for *Vom Musikalisch-Schönen*, and the philosophical, aesthetic, and musical debates that have surrounded this book from its first publication in 1854 to the present day. A wealth of scholarship has grown up around this monograph, with the pioneering work of Dietmar Strauß and Geoffrey Payzant having a significant impact on how we now understand Hanslick's thought.

Scholarly discussion of Hanslick's critical writings, spanning almost half a century, and the relationship between this criticism and his aesthetic thought is a thriving branch of Hanslick scholarship, as is the growing interest in the broader cultural and musicological implications of Hanslick's output. This conference stems from an intense interest in Hanslick and his writings and from an awareness of the distinction and variety of the scholarship currently underway in this area. The aim of the conference is to bring together this scholarly activity in one academic forum. The call for papers generated a diverse and stimulating array of topics, resulting in a rich and multifaceted programme, and we are very pleased to welcome scholars from three continents, no less. We look forward to the exciting and constructive discussion that will follow in the coming days.

The conference will comprise two days of papers, a keynote lecture, and a recital. We are privileged to have the distinguished Professor James Deaville (Carleton University) present the keynote lecture. Professor Deaville has won multiple awards for his extensive publications on Liszt and his circle at Weimar, and on music criticism in the mid- to late-nineteenth century.

Central to the conference is the music that gave rise to Hanslick's criticism. It is fitting, therefore, that the repertoire for the *Liederabend* to be performed by Gavan Ring (baritone) and Mairéad Hurley (piano) extends from the works of Schubert to Mahler—repertoire that bookends Hanslick's lifetime from 1825 to 1904. We wish to express our gratitude to His Excellency, the Austrian Ambassador, Dr Walter Hagg, for hosting the recital and ensuing reception.

We are indebted to the School of Music, University College Dublin, for generously providing space for the conference. We would also like to express our gratitude to the School of Languages and Literatures, UCD; Dublin Institute of Technology Conservatory of Music and Drama; the School of Music and Sonic Arts, Queen's University Belfast; and the Society for Musicology in Ireland for co-hosting the conference. Sincere thanks are due to our webmaster Macdara MacCathmhaoil for his diligence in designing and keeping the website updated in the lead-up to the conference. Finally, we wish to thank all of our speakers, session chairs, concert musicians, and all who have assisted in making the conference possible.

Nicole Grimes, Dublin, June 2009

USEFUL INFORMATION

Venues

All sessions will take place in the Newman Building. Signs within the building will lead you to the School of Music; the papers will be presented in room J 305, while room J 307 will be used for registration and tea/coffee breaks. Signs will indicate the way to the Newman Building from the student residences (check-in after 15.00, check-out on Friday by 10.00) and the main gate at the N11 (Stillorgan Road) entrance to the campus.

The recital and reception on Wednesday, 24 June, 20.00 will take place in the Austrian Ambassador's residence in 79 Ailesbury Road, Ballsbridge, Dublin 4. We will meet in front of the Newman Building at 19.30 in order to transfer to the residence as a group.

Meals

Breakfast

Breakfast is not covered by the conference fee. It will be available on both conference days (as well as on Friday morning) in the UCD Restaurant Building (halfway between the student residences and the Newman Building) between 8.00 and 11.00.

Lunch

Lunch will be available in the UCD Restaurant Building from 12.00–14.30 on both conference days. Delegates will receive two vouchers worth €10 each with their conference pack for lunches on Wednesday and Thursday. This will cover a main course, a drink, and a dessert. If delegates choose meal components worth more than €10 they will have to cover the difference themselves. Alternatively sandwiches are available in the Arts Café in the Newman Building.

Coffee/Tea

Coffee, tea and biscuits will be provided during the session breaks in room J 307 in the School of Music. They are covered by the conference fee.

Getting into town

The following buses will take you from the bus stop next to the main campus gate (N11/Stillorgan Road) to the city centre: 10, 46a, 46b, 46c, 46e, 145, 346. A ticket costs €1.60; you should have the exact fare ready as change is not given.

These buses will also bring you back to the campus; however, after ca. 23.00 you may have to take a Nightline bus that departs just once every hour and does not stop everywhere. The better option later in the evening is a taxi. Calling a taxi by phone is not advised as it will take too much time; stopping one on the street is much easier and more effective as they are readily available.

Eduard Hanslick: Aesthetic, Critical, and Cultural Contexts

University College Dublin
24–25 June 2009

PROGRAMME

TUESDAY 23 JUNE

16.00–18.00: Check-in opens at the UCD School of Music, Newman Building, Room J 307

WEDNESDAY 24 JUNE

08.30: Arrival & Check-in

09.00–10.30: Session 1. Hanslick and the Art of Listening
Chair: Nicole Grimes

Theodore Gracyk (Minnesota State University), ‘
Hanslick’s Theory of Imaginative Listening’

Fred Maus (University of Virginia),
‘Hanslick’s Composers’

Dana Gooley (Brown University),
‘Hanslick and the Role of Pleasure’

10.30–10.45: Coffee Break

10.45–12.15: Session 2. Hanslick and Issues of Jewish Identity
Chair: Julian Horton

David Kasunic (Occidental College),
‘On “Jewishness” and Genre: Eduard Hanslick’s Reception of Gustav Mahler’

David Brodbeck (University of California, Irvine),
‘Hanslick’s Goldmark’

Sinéad Dempsey (University of Manchester),
‘Mendelssohn: A Model of the Musically Beautiful?’

12.15–13.45: Lunch

13.45–14.45: Session 3. Early Reception of *Vom Musikalisch-Schönen*
Chair: Dana Gooley

Franz Michael Maier (Freie Universität Berlin),
‘Hermann Lotze’s Interpretation of Hanslick’s *Vom Musikalisch-Schönen* in 1855 and in 1868’

Franz Kasper Krönig (Deutsche Gesellschaft für Semiotik, Berlin),
‘Weder Rezeption noch Produktion. Eduard Hanslicks Schritte zu einer medientheoretischen Musikästhetik’

14.45–15.00: Coffee Break

15.00–16.30: Session 4. Later Reception of *Vom Musikalisch-Schönen*
Chair: Mark Evan Bonds

Felix Wörner (University of North Carolina, Chapel Hill),
‘Ottakar Hostinský, the Musically Beautiful, and the Gesamtkunstwerk’

Sanna Pederson (Oklahoma University),
‘On the Musically Beautiful and “Absolute Music”’

Andreas Wehrmeyer (Sudetendeutsches Musikinstitut, Regensburg),
‘Aspekte der Hanslick-Rezeption in Russland’

16.30–17.00: Coffee Break

17.00: Keynote Lecture: Professor James Deaville (Carleton University)
‘Negotiating the “Absolute”: Hanslick’s Path through Musical History’

20.00: *Liederabend* at the Austrian Ambassador’s residence (79 Ailesbury Road, Dublin 4), followed by a reception hosted by the Austrian Ambassador
Gavan Ring (baritone), Mairéad Hurley (piano)

THURSDAY 25 JUNE

09.00–10.30: Session 5. Hanslick, Literature, and Literary Criticism

Chair: Franz Michael Maier

James Garratt (University of Manchester),
‘Hanslick, Literary Criticism and the Critique of the New German School’

Lauren Freede (University of Edinburgh),
‘The Critic as Subject: Hanslick’s *Aus meinem Leben* as a Reflection on Culture and Identity’

Marcela Pozarek (University of Alberta),
‘Eduard Hanslicks literarischer Geschmack’

10.30–10.45: Coffee Break

10.45–12.15: Session 6. Hanslick and Issues of Gender

Chair: Sanna Pederson

Marion Gerards (Sophie Drinker Institut, Bremen),
‘“Faust und Hamlet in einer Person”—Genderkonnotiertes Schreiben in den Musikkritiken von Hanslick’

Chantal Frankenbach (University of California, Davis),
‘Disdain for Dance, Disdain for France: Choreophobia in German Criticism from Hanslick to Adorno’

Nina Noeske (Hochschule für Musik und Theater, Hannover),
‘Unsichtbare Telegraphendienste zwischen Leib und Seele: Zur Organismus-Metapher bei Eduard Hanslick’

12.15–13.45: Lunch

13.45–14.45: Session 7. On the Receiving End? ... Hanslick’s “Victims”

Chair: David Brodbeck

David Larkin (University College Dublin),
‘Insightful Antipathy: The Strauss-Hanslick Relationship Reconsidered’

Timothy R. McKinney (Baylor University),
‘Hanslick and Hugo Wolf’

14.45–15.00: Coffee Break

15.00–16.30: Session 8. Hanslick as Composer and Formalist

Chair: Wolfgang Marx

Anthony Pryer (Goldsmiths, University of London),
‘Hanslick, Science and Legal Processes: How Not to Construct an Ontology of Music’

Emery Schubert (University of New South Wales),
‘A Neural Activation Explanation of Hanslick’s Formalism’

Kevin O’Regan (Norwich),
‘Hanslick and the Ideal Listener’

16.30–16.45: Coffee Break

16.45–18.15: Session 9. Identity and Culture in Hanslick’s Criticism

Chair: Siobhán Donovan

Michael Quinn (DIT Conservatory of Music and Drama, Dublin),
‘Monuments Fit only for the Church: Hanslick’s Attitude towards the Performance of Church Cantatas by Bach in Late Nineteenth-century Vienna’

Gernot Wolfram (Hochschule Kufstein),
‘Eduard Hanslick und Theodor Herzl als Kritikerkollegen in der Zeitung *Neue freie Presse*’

Dietmar Strauß (Schwalbach),
‘Von Blechkammern, musikalischen Hochöfen und Musikschlachten: Hanslick auf der Londoner Weltausstellung und der britische Humor’

18.15: Closing words

20.30: Conference Dinner at the Mermaid Café, 69/70 Dame Street, Dublin 2

WEDNESDAY 24 JUNE

Session 1. Hanslick and the Art of Listening

Theodore Gracyk (Minnesota State University)

‘Hanslick’s Theory of Imaginative Listening’

Eduard Hanslick constructs his positive account of music experience around the three concepts of imagination, beauty, and pleasure. Hanslick defends a strict formalism by connecting musical satisfaction with imagination. However, it is by no means clear what he means by “imagination”, and therefore it is difficult to assess the plausibility of his positive account of imaginative listening. The text supports three different ideas about the nature of such listening, one of which he rejects as aesthetically irrelevant. Firstly, there is the process of ‘continuously following and anticipating the composer’s designs’, which suggests that Hanslick endorses the recent view that treats imagination as a species of nondoxastic cognitive inference. Secondly, Hanslick’s distinction between literal and metaphorical descriptions of musical form suggests a different use of imagination—music listening requires imagination in the process of hearing music as *moving* forms: ‘the content of music is tonally *moving* forms’. Here, imagination seems to be essential because the aesthetic experience requires an imaginative “hearing-in” the unfolding sound sequence. Thirdly, Hanslick discusses imaginative associations that interfere with appreciative listening (e.g., associations prompted by accompanying programs).

Having delineated three species of imagination in the text, I worry that Hanslick’s anticipatory imagination does not really count as imagination, and that endorsing the second type is inconsistent with rejecting the third.

Fred Maus (University of Virginia)

‘Hanslick’s Composers’

Hanslick’s essay *On the Musically Beautiful* focuses on the relation between listeners and musical sound. It also indicates that music is perceived as sound that has been shaped by a creative spirit. Still, it is surprising, on turning to Hanslick’s critical essays, to see the degree to which he focuses on portraiture of composers. He describes musical sound in relation to the composer’s creation of it, and his critical essays often include a vivid depiction of the composer, both as he appears in the specific work and more broadly.

Such portraits primarily show the composer as he can be detected through listening to the music, and are consistent with Hanslick’s position that aesthetic attention centres on what can be heard in the musical sound. But they suggest a somewhat complex account. The object of aesthetic attention is the mutually determining and confirming relation between the composer and the composition. Thus, Hanslick’s account of music, rather than proposing a dyadic relation between music and listener, relies on a triadic relation among composer, music, and listener. When Hanslick, as author of a critical essay, models the role of an exemplary listener, he creates a fourfold relation among composer,

music, himself as listener, and the reader of his essay (also—actually or potentially—a listener).

Hanslick’s essay insists on the individuality and determinacy of each successful composition. In the critical essays this also becomes the individuality of each composer, sometimes described by indicating a composer’s limitations as well as his strengths.

In all this, there is strong emphasis on the composer’s and listener’s freedom and self-possession. Values of autonomy and self-sufficiency are crucial. Embodiment figures in Hanslick’s thought as a threat to freedom and self-possession, figured through eroticism, intoxication, or infection.

Dana Gooley (Brown University)

‘Hanslick and the Role of Pleasure’

Eduard Hanslick has a reputation for having promoted (in *Vom Musikalisch-Schönen*) a severe aesthetic formalism that would seem to deny the legitimacy of listening pleasure. While Hanslick clearly subscribed to a traditional hierarchy of mind over body, I argue here that the normative aesthetics he applies in his music criticism (regardless of *VMS*) makes an important place for listening pleasure. In his reviews he consistently criticizes compositions that stress melodic and formal development without the “relief” of melodic charm, contrast, or colouristic variety. As highly as he values professional and traditional craftsmanship, he holds fast to an ideal of “healthy” music that balances these techniques with a sense of “naturalness” or even “naïveté” that can be furnished above all by pleasant melody. In many places Hanslick values positively the *sinnlich* and *reizend* and faults individual works by his favourite composers—(early) Brahms, (early and late) Schumann, and (late) Beethoven—when he feels their works lacked these elements. The composer who unites developmental technique and listening pleasure most successfully, judging from Hanslick’s criticisms alone, is Dvořák.

My argument builds upon recent scholarship (Yoshida: 2001, Gärtner: ‘Der Hörer im Visier’ [n.d.]) showing that Hanslick, in one chapter of *VMS* as well as in the criticism, was not merely practising aesthetics but advancing a particular model of “proper” musical communication, particularly as regards the relationship between composer and listener. Informed by the values of Viennese liberalism of the 1850s, this model placed great weight on the “freedom” of the listener from potential impositions by the composer. Such impositions most famously took the form of intellectual bullying—one of Hanslick’s main problems with the New German propagandists. But the composer could also impose upon the listener in instrumental music that was too rigorously developmental, producing a psychological involution that would trap the listener in thought or “brooding”. This perspective on the liberating, intellectually refreshing effect of musical pleasure finds surprising resonance in the opposing “camp”, notably Felix Draeseke, who believed that the symphonic tradition had gone too far in banishing melodic charm from its aesthetic purview, and that Liszt’s symphonic poems were to be valued for reintroducing it. Hanslick, I conclude, did not completely banish pleasure but integrated his understanding of the process of musical-aesthetic *Erkenntnis*.

Session 2. Hanslick and Issues of Jewish Identity

David Kasunic (Occidental College)

‘On “Jewishness” and Genre: Eduard Hanslick’s Reception of Gustav Mahler’

Eduard Hanslick greeted his one-time student Gustav Mahler’s early music with surprisingly indulgent consternation. As a vocal champion of the music of Richard Wagner, as a bold orchestral experimenter cut from that expressive Wagnerian cloth, and as a purveyor of programme music, Mahler was an unlikely candidate for Hanslick’s critical forbearance. Yet in 1900, when confronted by Mahler’s orchestral songs and First Symphony, Hanslick grapples with the aesthetic, generic, and formal challenges that these works pose, rather than dismiss these works out of hand. In so doing, Hanslick establishes the terms by which Mahler’s music will subsequently be understood, especially in anticipating the centrality that twentieth-century writers accorded the genre of the orchestral song in coming to grips with Mahler’s art.

This paper argues that Hanslick goes outside his critical comfort zone with Mahler because of Hanslick’s own relationship to Wagner, particularly in Hanslick finding kinship with Mahler the assimilated (then converted) German-speaking Bohemian Jew. In the way that Hanslick’s support of the conductor Mahler was crucial to his obtaining—in 1897—the directorship of the Hofoper in an anti-Semitic Vienna, my analysis of Hanslick’s reviews of Mahler’s early music reveals that Hanslick similarly sought to carve out an aesthetic space for Mahler, one that was distinctly not Wagnerian. I will show that the consequence of Hanslick’s philosophical stretching to comprehend Mahler’s nakedly subjective music complicates, if not threatens to undermine, Hanslick’s deeply held views of about musical form, absolute-vs.-programme music, and musical expressiveness.

David Brodbeck (University of California, Irvine)

‘Hanslick’s Goldmark’

The music of Carl Goldmark (1830–1915) was a fixture in the operatic bills and concert programs of Hanslick’s Vienna. The composer’s rise from modest circumstances as the son of a *hazzan* in western Hungary to later prominence as a highly regarded artist in the Imperial Capital marks him as the very model of the late-nineteenth-century assimilated Jew. Indeed, his style can in many ways be said to epitomize the musical culture of late Habsburg Austria. Goldmark came to widespread notice with two essays in local colour, the programmatic overture *Sakuntala* (1865), based on the Indian epic, the *Mahabharata*, and above all the orientalist opera *Die Königin von Saba* (1875), based on the famous biblical story. Although Goldmark eventually came to inhabit the same German liberal social circles in Vienna as the great music critic for the *Neue Freie Presse*, and although Hanslick’s criticism is marked as a rule by his traditional liberal nationalism (which understood Germanness in terms of shared culture, not ethnicity), the critic nonetheless occasionally saw the composer’s opulent musical style as a reflection of non-German Otherness. Writing about the opera *Merlin* (1886), for example, he wonders whether the ‘pregnant national character’ of *The Queen of Sheba* is not somehow ‘more original, more “Goldmarkian”’, since ‘the oriental, with its passion and colourful display, but also

with its unrest, intensity, and exalted solemnity, does not lie merely within the subject-matter of *The Queen of Sheba*, but within our composer himself, who grew up under a doubly Oriental influence: the Jewish and the Hungarian’. In this paper, I will sample Goldmark’s reception by Hanslick across a range of genres as a means of exploring the paradox created when one German liberal describes the music of another German liberal in terms of non-German ethnic essentialism.

Sinéad Dempsey (University of Manchester)

‘Mendelssohn: A Model of the Musically Beautiful?’

While Eduard Hanslick’s critical reactions towards Brahms, Wagner, and Liszt are frequently explored in modern studies of their reception, he is conspicuously absent from comparable discussions of Mendelssohn. Indeed, certain themes in the New German School’s treatment of Mendelssohn—Wagner’s anti-Semitism and Brendel’s association of the composer with a ‘superseded standpoint’—have tended to eclipse alternative perspectives on Mendelssohn’s music from the mid-nineteenth century.

Hanslick’s perspective on Mendelssohn is of interest, however, not only as a result of its place in the trajectory of the composer’s reception history but also from the broader perspective of examining the relationship between Hanslick’s aesthetic and critical writings. Hanslick’s objections to the composers of the New German School in *Vom Musikalisch-Schönen* may lead us to expect that he would elevate supposedly conservative figures—including Mendelssohn—as counterweights exemplifying his ideals. Indeed, contrary to the impulse of Brendel and other commentators of the New German School, who questioned Mendelssohn’s relevance to the musical present and future, Hanslick in *Vom Musikalisch-Schönen* presents the composer’s legacy as crucial to contemporary German musical culture.

In contrast, Hanslick’s music criticism reveals a more complex reaction to Mendelssohn’s works. This paper explores Hanslick’s critiques of the composer from the 1850s and 1860s, concluding that far from counterbalancing or neutralizing the criticisms pitted against Mendelssohn by the New German School, Hanslick sometimes reiterated negative themes in earlier perceptions of Mendelssohn’s creative ability and musical relevance.

Session 3. Early Reception of *Vom Musikalisch-Schönen*

Franz Michael Maier (Freie Universität Berlin)

‘Hermann Lotze’s Interpretation of Hanslick’s *Vom Musikalisch-Schönen* in 1855 and in 1868’

Hermann Lotze (1817–1881) was a physician and an academic philosopher who was trained in physiological experimentation as well as in Leibnizian metaphysics and Herbartian mathematical psychology. Lotze published a very positive review of Hanslick’s *Vom Musikalisch-Schönen* in 1855 in the *Göttingische Gelehrte Anzeigen*, and he was so pleased with this review that he made it the basis of a whole paragraph in the chapter on

music in his *Geschichte der Aesthetik in Deutschland* [History of Aesthetics in Germany] of 1868.

Lotze was very sympathetic to Hanslick's arguments against the subjectivism of "Gefühlsästhetik" [aesthetic of subjective feeling]. He agreed that music must not be reduced to an auditory stimulus that, according to Giuseppe Carpani, 'tickles the ears'. All the same, Lotze was convinced that a concept of music as an entity in itself should not transform music into a cold objectivity lacking interest for the listener. Lotze knew this consequence of an all-too intellectual concept of music from Herbart's mathematical theory of music. Therefore, Lotze conceived a mediating position. He based it on his own, *philosophical* concept of "Gefühl" [feeling], thus joining—and modifying—Hanslick's attack on 'verrottete Gefühlsästhetik' [rotten aesthetic of subjective feeling]. Far from denoting a contingent empirical sentiment, Lotze's "Gefühl" means the criterion that, in an aesthetic judgement, makes a "fact" a "value." In his review of 1855, Lotze goes on to give his own Pythagorean ideas on musical form in the most beautiful prose.

The focus of my paper is on Hanslick's introduction of "movement" as the key term of his concept of music, and on Lotze's discussion and further elaboration of this term.

Franz Kasper Krönig (Deutsche Gesellschaft für Semiotik, Berlin)

'Weder Rezeption noch Produktion: Eduard Hanslicks Schritte zu einer medientheoretischen Musikästhetik'

Eduard Hanslick macht in seiner Schrift *Vom Musikalisch-Schönen* wiederholt darauf aufmerksam, dass seine Kritik der Gefühlsästhetik sich auf Grundsätze stützen kann, die 'von der allgemeinen Ästhetik längst entwickelt' (Hanslick 1854: 5) wurden. So scheint sein Konzept der reinen Anschauung von Musik eine Explikation der Kantischen Analytik des Schönen in abgewandelter Begrifflichkeit zu sein.

Die entscheidenden Schritte, die Hanslick über Kant hinausgeht, bewegen ihn von der Rezeptionsästhetik weg—zu was? Wenn er 'das schöne Objekt, und nicht das empfindende Subjekt [...] erforschen' (2) will, dann nicht, indem er eine naiv realistische produktionsästhetische Position einnimmt. Genauso wenig will er eine Genieästhetik oder eine Gehaltsästhetik betreiben. Wie sieht also der Schritt, den Hanslick auf die Objektivität zu macht, aus? Wenn wir an die zentralen Begriffe von Inhalt und Form denken, steht Hanslick klar in der Tradition Wilhelm von Humboldts, der in seiner kurzen Abhandlung *Über Denken und Sprechen* von 1795/96 schon gegen die Möglichkeit der Trennung des Geistigen vom Materiellen argumentiert hat. Bemerkenswert ist, wie weit Hanslick bei der Ausführung dieses Gedankens schon der *Philosophie der Symbolischen Formen* Ernst Cassirers vorgreift, indem er Musik in aller Deutlichkeit als symbolische Form(ung) begreift. Hanslick kann Reinheit, den Inhalt, die Idee, das Artistische, nicht mehr einfach in Opposition zum Materiellen, Sinnlichen, zur Form, zum Stoff, setzen, besteht das Musikalisch-Schöne doch nur als (prozessuale) Synthese der beiden Seiten. Gleichwohl lässt sich Hanslicks Ästhetik nicht einer Symbol- oder Zeichentheorie zuordnen, auch wenn hierin der Möglichkeit nach ein Schritt zur Objektivität bestünde (vgl. etwa die informationstheoretische Ästhetik Max Benses).

Die These dieses Beitrags ist, dass Hanslick vielmehr den Grundstein für eine ästhetische Medientheorie modernen Zuschnitts gelegt hat, wie sie—ähnlich

skizzenhaft—bei dem Soziologen Niklas Luhmann zu finden ist. Das Konzept der Medium/Form-Differenz scheint genau das Instrument zu sein, mit dem sich die zum Teil quer zueinander stehenden Begriffe Element, Material, Form und Geist erschließen lassen. Musikalische Formen entstehen durch Selektion (Geist) aus einem Medium, das eine Vielzahl musikalischer Elemente enthält. Diese Formwahl lässt sich, was ihren ästhetischen Wert betrifft, sowohl an der Beschaffenheit der Form (Komplexität / Ordnung / Risiko / Wahrscheinlichkeit) als auch an der Beschaffenheit des Mediums (Materialität / Knappheit / Reinheit) bemessen. Hier gilt es, wie Hanslick bemerkt, komplexere Medium/Form-Verhältnisse zu untersuchen als bloße Proportion und Symmetrie.

Session 4. Later Reception of *Vom Musikalisch-Schönen*

Felix Wörner (University of North Carolina, Chapel Hill)

'Ottakar Hostinský, the Musically Beautiful, and the Gesamtkunstwerk'

In 1877, the Czech-Austrian aesthetician and musicologist Ottakar Hostinský (1847–1910) published his treatise *Das Musikalisch-Schöne und das Gesamtkunstwerk vom Standpunkte der formalen Aesthetik*. Hostinský, who was an immensely influential intellectual voice in late nineteenth-century Bohemia, conceived this monograph as a direct response to Eduard Hanslick's influential work on the Musically Beautiful. Among the numerous critics of Hanslick's work, Hostinský takes a special position insofar as he attempts to reconcile Hanslick's own position concerning the Musically Beautiful with Richard Wagner's theoretical concept of the "Gesamtkunstwerk". By so doing, Hostinský certainly tries to mediate in the ongoing dispute between the opposing aesthetic camps. His contribution to the contemporary debate is, however, historically and philosophically of further significance because of his attempt to fundamentally reshape the dichotomy between "form" and "content" in music.

In this paper, I start by outlining Hostinský's major points on musical expressiveness, issues of formalism, the relation between music and other arts, and his line of argument in relation to Hanslick's concept (as Hostinský conceived it). Since in his writings Hostinský is neither strictly systematic nor always persuasive in how he argues his position, it is necessary to reconstruct the aesthetic background of his concept. Of particular interest here is Herbart's aesthetic formalism, which had a huge impact on the nineteenth-century Austro-Hungarian empire. The findings enable us to put Hostinský's (today almost forgotten) contribution into the historically appropriate context. Finally, I will address the question whether Hostinský's treatise is just an eclectic compilation of various ideas, or a cogent and promising (although not completely and systematically worked-out) concept.

Sanna Pederson (Oklahoma University)

'On the Musically Beautiful and "Absolute Music"'

Eduard Hanslick, who is said to be the main champion of absolute music by the *New Grove*, *MGG*, and Carl Dahlhaus, used the phrase "absolute Tonkunst" only once in *Vom*

Musikalisch-Schönen of 1854. Subsequently, Hanslick's book received attention as part of the debate on musical aesthetics in the 1850s. However, "absolute music" was not part of the discourse. In fact, the term only came to be explicitly attributed to Hanslick about thirty years later, around 1880.

"Absolute music" was a term coined by Richard Wagner in 1846. He used it repeatedly in his Zurich writings, culminating with *Musik und Drama* of 1851. His advocate Theodor Uhlig took up the term in his writings for the *Neue Zeitschrift für Musik* until his death in 1853. But for the next twenty-five years or so, the term was only sparsely scattered throughout music criticism and in books on music. When it was used, it was in Wagner's sense, which was negative: music that was absolute was *only* music, lacking synergy with the other arts.

The questions then are: how did absolute music come to have a positive definition, and how did it come to be attributed to Hanslick? I will examine some key moments from texts toward the end of the nineteenth century by Ottakar Hostinský, Curt Mey, and others, in order to trace this transformation.

Andreas Wehrmeyer (Sudetendeutsches Musikinstitut, Regensburg) **'Aspekte der Hanslick-Rezeption in Russland'**

Es ist wenig bekannt, dass Eduard Hanslicks Anschauungen eine höchst intensive und geschichtswirksame Rezeption in Russland erfahren haben. Nicht weniger als drei Übersetzungen des Traktats *Vom Musikalisch-Schönen* lagen bis Ende des 19. Jahrhunderts vor. Die letzte stammt von German Laroš, der in der (auch westlichen) Literatur gerne als "russischer Hanslick" etikettiert wird. Tatsächlich aber erfuhren Hanslicks Anschauungen durch Laroš substanzielle Modifizierungen, die im Einzelnen zu benennen sein werden. Zu thematisieren ist, wodurch die russische Hanslick-Rezeption begünstigt wurde und woran sich Diskussionen sowohl in Musikkreisen wie auch der akademischen Ästhetik entzündeten. Unter dem Vorzeichen der "sowjetischen" Musikästhetik, die in zentralen Punkten an Gedanken der neuen russischen Schule bzw. ihres wichtigsten Propagandisten Vladimir Stasov anschloss, wurden Hanslick und Laroš pauschal als "Formalisten" abqualifiziert. Ohne dass sich Hanslick, soweit zu übersehen, selbst je als "Formalist" bezeichnet hätte, gibt es frappierende Berührungspunkte zwischen den Anschauungen Hanslicks und Grundannahmen des sogenannten "russischen Formalismus", obwohl sich direkte Beziehungen (einstweilen) nicht belegen lassen.

Vor diesem Hintergrund soll erneut die Frage aufgeworfen werden, ob, in welchen Momenten und durch wessen Vermittlung Igor Stravinskij's *Poétique musicale* (die erwiesenermaßen nicht von Stravinskij selbst, sondern durch andere nach seinen Vorgaben ausgearbeitet wurde) auf Ideen Hanslicks zurückgreift. Es soll gezeigt werden, dass es sich weniger um direkte Hanslick-"Einflüsse" handelt, als vielmehr um Prägungen im Horizont einer spezifisch russischen Hanslick-Rezeption.

THURSDAY 25 JUNE

Session 5. Hanslick, Literature, and Literary Criticism

James Garratt (University of Manchester)

'Hanslick, Literary Criticism, and the Critique of the New German School'

In his 1856 application for an appointment at the University of Vienna, Hanslick included a roll-call of aestheticians who had published favourable reviews of *Vom Musikalisch-Schönen*. Alongside expected figures such as Robert Zimmermann, one name stands out as surprising: Julian Schmidt, the dominant German literary critic of the 1850s, who greeted Hanslick's book favourably in his journal *Die Grenzboten* and in the second edition of his *Geschichte der deutschen National-Literatur* (1855).

Schmidt, needless to say, had an agenda: to draw Hanslick into the conflict between *Die Grenzboten* and the nascent New German School, an ongoing dispute that had broken out in 1851 following Schmidt's publication of a coruscating, provocative article on Wagner. This anonymous article—portions of which were reprinted in the first edition of Schmidt's *Geschichte der deutschen National-Literatur*—was followed by a series of other reviews and polemical pieces, making Schmidt and his colleagues the most influential of the opponents of Wagner and the New German School prior to Hanslick.

Focusing on the 1850s, this paper explores the relationship between Hanslick's critiques of the New German School and those published in *Die Grenzboten* (including the work of August Ferdinand Riccius and Otto Jahn, as well as Schmidt himself). The *Grenzboten* pieces had a significant impact on musical discourse of this decade, being reprinted in music journals and affirmed—even plagiarized—by music critics. My aim is to establish whether Hanslick too drew on its ideas, and to shed light more broadly on the relationship between music criticism and literary criticism in this period.

Lauren Freede (University of Edinburgh)

'The Critic as Subject: Hanslick's *Aus meinem Leben* as a Reflection on Culture and Identity'

The memoirs of critics are often assumed to offer fewer insights into musical life than those of performing and, particularly, creative artists. This has influenced the reception of Eduard Hanslick's autobiography *Aus meinem Leben*, valued more as source material for studies of those he encountered and reviewed, than as a document capable of making wider points about the cultural context in which Hanslick operated. It is true that Hanslick's text elides many of his personal attitudes towards criticism and much about his private life, and is thus easier to read for his impressions of Brahms and Wagner. However, *Aus meinem Leben* also contributes to a wider dialogue about the centrality of music to German and Austrian society and its role in the development of national identity.

As a critic in Vienna in the nineteenth century, in describing life around him Hanslick was also describing the process whereby a national view of music developed, which married a belief in music as sublime and apolitical (in part based on Hanslick's own aesthetics) with the conviction that it simultaneously manifests a politically constructed nation. This paper explores Hanslick's memoirs as an oblique reflection on the formative

role music played in the creation of a national culture. It also discusses the increasingly important role of non-performers in establishing musical taste after 1848, arguing that more value should be given to Hanslick's autobiographical reflections, alongside those of critics and musicologists later influenced by his work, including Guido Adler (*Wollen und Wirken*) and H. H. Stuckenschmidt (*Zum Hören geboren*).

Marcela Pozarek (University of Alberta)

‘Eduard Hanslicks literarischer Geschmack’

‘Von Beaumarchais’ Lustspiel bleibt somit in dem Opernlibretto nicht viel mehr als die sauber abgeschälte Hülse des Faktischen: die Handlung’ (Eduard Hanslick).

Eduard Hanslicks Verhältnis zur Literatur soll unter drei verschiedenen Gesichtspunkten betrachtet werden. Die französische Literatur nahm bereits seit seiner frühen Kindheit einen besonderen Stellenwert ein und Hanslick schätzte französische Libretti und Opernvorlagen sehr hoch ein und rühmte besonders die Pariser Aufführungstradition von Beaumarchais’ sozialkritischen Stücken. Wie Ines Grimm in *Eduard Hanslicks Prager Zeit* festhält, behielt Hanslick seine Vorliebe für französische Kultur Zeit seines Lebens und sie äußerte sich in seinem Schaffen am unmittelbarsten in seiner eigenen Schreibweise, die an Ideale französischer Sprache erinnert, und in seiner Begeisterung für französischen Esprit in der Musik. So enthusiastisch er sich jedoch über französische Dramatiker äußerte, so kritisch wertete er erstaunlicherweise die Wirkung antiker Autoren auf den Zuschauer.

Nicht umsonst ist Hanslicks “merkwürdige” Geistesverwandtschaft zu Franz Grillparzer bereits Gegenstand der Forschung. Hanslick bewunderte in seinem Essay über Franz Grillparzer dessen Erzählung *Der arme Spielmann*, die in der Figur des Bettelmusikanten Jakob einen bestimmten Künstlertypus thematisiert, der sich ganz und gar einem ästhetisch-sittlichen Ideal des Lebens verschreibt. Der Musikenthusiasmus der Hauptfigur steht für einen bestimmten Kunstbegriff, der Leiden als Grundvoraussetzung für das Entstehen von großen Kunstwerken sieht. In der Musik soll der absolute Ton erreicht werden, der die Musik als die höchste Daseinsweise des Menschen erscheinen lassen soll. Der Einfluss geistreich-frivoler französischer Literaturtradition und des schwermütig-existenziellen Grillparzerschen Stils auf Hanslicks literarische Vorlieben soll in diesem Vortrag näher untersucht werden.

Session 6. Hanslick and Issues of Gender

Marion Gerards (Sophie Drinker Institut, Bremen)

“‘Faust und Hamlet in einer Person’—Genderkonnotiertes Schreiben in den Musikkritiken von Eduard Hanslick’

Bereits 1974 hat Werner Abegg in seiner Abhandlung über *Musikästhetik und Musikkritik bei Eduard Hanslick* hervorgehoben, dass Hanslick gerade bei den Besprechungen Brahms’scher Werke seinen ästhetischen Grundsätzen zu widersprechen scheint. Seine Werkbesprechungen beschränkten sich nicht auf das Nachzeichnen musikalischer Formverläufe, denn der sich in der formalen Gestaltung ausdrückende ‘Sinngesamt’

von Musik (H. H. Eggebrecht) kann mit analytisch-technischem Fachvokabular nicht erschöpfend beschrieben werden. Um die sich im musikalischen Geschehen ausdrückende ‘Idee’ einzufangen, griff Hanslick auf Begriffe, adjektivische Bestimmungen, Metaphern und Assoziationen zurück, die seinem Empfinden und Musikverstehen Ausdruck verliehen und von denen er annehmen konnte, dass sie vom Publikum verstanden wurden. Dazu gehörte der mit dem Männlichkeitstopos verbundene Bedeutungsgehalt, wie er ihn beispielsweise in seiner Besprechung der 2. Sinfonie op. 73 von Johannes Brahms verwendete: ‘Der Charakter derselben ließe sich ganz allgemein bezeichnen als ruhige, ebenso milde als männliche Heiterkeit, welche einerseits zum vergnügten Humor sich belebt, andererseits bis zu nachsinnigem Ernst sich vertieft’. Von einer Sinfonie, in der ‘Faust und Hamlet in einer Person’ auftreten, verlangte er ‘das leidenschaftliche Kämpfen, das erhabenste Pathos’.

Wie über Musik nachgedacht wird, welche Begriffe zur Begründung eines ästhetischen Werturteils herangezogen werden, welche Ideen- und Gedankenkreise mit der Musik assoziiert werden, hängt vom kulturhistorischen Kontext ab, in dem die Rezeption stattfindet. Daher soll vor dem soziokulturellen Hintergrund, konkretisiert an der Diskussion der “Frauenfrage” im Wien des späten 19. Jahrhunderts, und anhand ausgewählter Musikkritiken aufgezeigt werden, inwiefern Eduard Hanslicks Schreiben über Musik vom Geschlechterdiskurs seiner Zeit beeinflusst war.

Chantal Frankenbach (University of California, Davis)

‘Disdain for Dance, Disdain for France: Choreophobia in German Criticism from Hanslick to Adorno’

In his 1854 *On the Musically Beautiful* Eduard Hanslick wrote disparagingly of the intrusion of corporeality, particularly of dancing, into music. Noting the unique qualities of music that allow it to be turned to ‘subservient uses’, Hanslick chastised those listeners who, being physically moved to dance, could just as well have enjoyed ‘a good cigar, some exquisite dainty, or a warm bath’. Linked to animals and savages, dancing was characterized by a lack of control over the will; those who danced were ‘slaves’, in fact, to their ‘unreasoning, undirected, and purposeless feelings’. In this paper I will argue that Hanslick laid the foundations for a German critical campaign to devalue dance as an element of instrumental music. Shared by numerous critics, Hanslick’s view culminated nearly a century later in the invective of Theodor Adorno, who described Stravinsky’s capitulation to the musical processes of dance as a moral crime against the true music of the German tradition.

Hanslick’s cerebral approach to the perception of music was not unusual in a nationalist discourse that saw the German university as a cultural counterweight to the French court and its activities—social dance among them. German ‘profundity’, contrasted with French ‘frivolity’, was the basis for much of the nineteenth-century cultural nationalism that exercised German critics. Hanslick’s reference to the ‘effeminizing’ influence of dance employed gender bias and nationalism to create a powerful image of a feminized “other” against which the masculine, intellectual character of German music could be constructed. His outlook fuelled a dislocation of dance from music that became deeply entrenched in Western European musical values.

I will argue that the increasingly “quarantined” minuet movements of the nineteenth century, the critical evaluations of Isadora Duncan’s incursions into the symphonic repertoire, and modern concert etiquette have all been conditioned by choreophobic ideologies of musical experience.

Nina Noeske (Hochschule für Musik und Theater, Hannover)

‘Unsichtbare Telegraphendienste zwischen Leib und Seele: Zur Organismus-Metapher bei Eduard Hanslick’

Die Beschreibung eines musikalischen Werkes als (menschlicher oder pflanzlicher) “Organismus” ist spätestens seit dem frühen 19. Jahrhundert vor allem im deutschsprachigen Raum verbreitet. Was sich als Metapher für Kunstwerke bereits bei Platon findet, taucht mithin forciert im deutschen Idealismus—so bei Goethe, Schiller und Hegel—auf, um nicht nur die ideale Einheit zwischen Geist und Körper, sondern auch den idealen (deutschen) “Staat” als übergeordnete Ganzheit zu charakterisieren. Das Bild des “Organischen” bietet sich hierfür aus mehreren Gründen an: Zum einen stellt der “Organismus” ein autonomes, aus sich heraus lebensfähiges Gebilde dar und besteht zugleich aus mehreren, häufig symmetrisch angeordneten Teilen, die diesem untergeordnet sind und eine bestimmte Funktion erfüllen. (Hiermit ist zugleich das Ideal des “Lebendigen” im Gegensatz zum “Toten” oder bloß “Mechanischen” aufgestellt.) Zum anderen kann das “Organische” als Metapher für das “Notwendige”—nicht willkürlich zusammengestellte—verstanden werden: Es handelt sich gleichsam um ein Produkt der Natur.

Der zähe, Mitte des 19. Jahrhunderts in den Debatten um “absolute” und “Programm Musik” forciert geführte musikästhetische Streit um “Inhalt” und “Form” in der Musik, der zugleich als Debatte um das Wesen jener Kunst zwischen “Körper” und “Geist”, “Sinnlichkeit” und “Verstand” aufgefasst werden kann, kulminiert bekanntlich in Hanslicks Schrift *Vom Musikalisch-Schönen*. Auffallend ist auch hier die Omnipräsenz der Organismus-Metapher als—vermeintliche—Vermittlungsinstanz: Indem jedoch das “Gefühl” (und damit letztlich das “Körperliche”) aus dem “Organismus” paradoxerweise ausgeschlossen wird, schlägt sich Hanslick implizit auf die Seite des “Geistes”. Inwieweit damit nicht nur das Primat der “Form” aufrechterhalten wird, sondern zugleich (worauf bereits Marcia Citron und Susan McClary hingewiesen haben) die Konnotationen des “Männlichen” als ästhetisch entscheidend behauptet werden, soll in diesem Beitrag anhand des Hanslick’schen Gebrauchs der Organismus-Metapher untersucht werden. Seitenblicke zu Autoren wie A. W. Ambros, F. Brendel, C. G. Carus und R. Wagner dienen dabei der Verortung jenes Diskurses im musikästhetischen Denken des mittleren 19. Jahrhunderts.

Session 7. On the Receiving End? ... Hanslick’s “Victims”

David Larkin (University College Dublin)

‘Insightful Antipathy: the Strauss-Hanslick Relationship Reconsidered’

As a self-declared follower of Liszt and Wagner, Strauss was never likely to see eye to eye with Hanslick, the most celebrated opponent of the *Neudeutsche Schule*. Even before his own compositions attracted the elderly critic’s attention, Strauss had denounced all ‘purely formalistic, Hanslickian music-making’ in favour of a poetically-inspired music. Thereafter, Strauss continued to use Hanslick’s image of music as sounding form as a synonym for rule-bound sterility, a position he regularly counterpointed against Friedrich von Hausegger’s view of music as expression. The hostility was by no means one-sided: Hanslick’s barbed reviews of Strauss’s tone poems show distinct antipathy to the fundamental aims of Strauss’s oeuvre, and the excesses to which these gave rise.

In this paper I will argue that the Strauss-Hanslick relationship was inevitably framed by earlier critical polemics. Given their respective aesthetic tendencies, there was no way they could not have been at loggerheads. And yet, if one looks past the sniping and summarily dismissive attitudes, there are hints of mutual comprehension, even reluctant appreciation. Hanslick could not but admire Strauss’s technical mastery, even when he deplored its application, and in his review of *Tod und Verklärung*, perspicaciously foretold Strauss’s move into opera. As Strauss’s views on the relationship between poetic idea and form were modified over time, he arrived at a fairer estimation of Hanslick’s ideas, and on one occasion even described his former opponent as one of the two greatest names in musicology.

Timothy R. McKinney (Baylor University)

‘Hanslick and Hugo Wolf’

Hugo Wolf spoke with the voice of both artist and critic, and did so in both the artistic and critical realms. The reviews he wrote during his stint as critic for the *Wiener Salonblatt* 1884–87 before achieving fame as a progressive *Lieder* composer provide fascinating glimpses into the concert life and musical world of coeval Vienna, yet also provide rich insight into the relationship between composer and critic. By championing the music of the *Neudeutsche Schule*, Wolf placed himself squarely in opposition to Hanslick and Viennese cultural conservatism. Over the years Wolf’s critical writing became ever more focused upon the role of the critic in Viennese society, and he began to attack Hanslick directly by name. Exacerbating the young Wolf’s assault was his frustration over the dissonance between his dearly held self-image as a creative artist and the bitter reality of functioning and being seen as a critic. Early in 1888, a scant ten months after his career as a critic ostensibly ended, he suddenly found himself as a composer, writing in that year alone over ninety songs. Almost from the inception of this flood of inspiration, Wolf was occupied with personifying in his music the inevitable struggle between the conflicting demands of received tradition and artistic growth that every artist faces, the same struggle with which so much of his and Hanslick’s criticism was preoccupied.

As its centerpiece, the proposed paper traces the interaction between the critical mood of the authorial voice (Wolf’s) and the voice of the critic (Hanslick’s) in Wolf’s

setting of *Abschied*, Mörike's irony-soaked account of an encounter between artist and critic, and examines the criticism of criticism Wolf's music embodies through interplay and role-reversal of progressive and traditional elements. This presentation thus touches upon several of the conference themes, particularly Hanslick and the *Neudeutsche Schule* (including his commentary on Wolf), the relationship of Hanslick's writings to those of other critics, and Hanslick's influence on composition.

Session 8. Hanslick as Composer and Formalist

Anthony Pryer (Goldsmiths, University of London)

'Hanslick, Science and Legal Processes: How Not to Construct an Ontology of Music'

In *Vom Musikalisch-Schönen* Hanslick's "scientific" approach attempted to exclude from the "content" of music not only emotions but also any unpredictably varied meanings that might arise through musical performance. The resulting "scientific" ontology of music presented an austere reductionist and empirical view of its "content" (comprising tones and forms alone), an oddly idealist one of its "substance" (a concept which appears miraculously only on the two final pages of his treatise), and a seriously under-theorized one in terms of what it might take to guarantee that a "sonic" object was also a "musical" one.

This paper will look at some of the unspoken assumptions that led Hanslick into this ontological quagmire, and suggest ways forward. Firstly, it will be claimed that his legal training had as much influence on his methods as his scientific knowledge, and this impinged strongly on his views about what might be counted as admissible evidence. Secondly, it will be shown that whenever Hanslick is assessing works, he seems to be construing them through real or imagined particular performances of those works—performances that (in various ways) were the exact means by which a necessary "musicalness" had been added to the restricted notes that signalled the so-called "essence" of particular compositions. Since the conditions for generic artefactuality ("this is music") are more flexible than those for exact compositional identity ("this is a particular, intended group of sounds"), performance may be said to be crucial to the first if not the second—and what we call music may therefore have a dual ontology. Thirdly, Hanslick's views on what a composer might need to control in a performance so as to preserve the complex ontology of the work (beyond tones and forms) will be approached through his own surviving compositions, his *Lieder aus der Jugendzeit*, published in 1882.

Emery Schubert (University of New South Wales)

'A Neural Activation Explanation of Hanslick's Formalism'

Music-perception research has focused on the emotional responses to music when considering matters of music aesthetics. With experimental methods this research has been largely enslaved to self-report and physiological studies that regularly fail to go

beyond emotion-related experiences. However, music-perception researchers are well aware of the Hanslick-inspired distinctions made by Leonard Meyer in his volume *Emotion and Meaning in Music*, where three ways of valuing and experiencing music are described: absolutism, referentialism, and formalism. Most kinds of emotional responses are encompassed by the first two.

This paper addresses the more neglected member of the triplet (neglected by music-perception researchers) by proposing a neural mechanism to describe the formalist experience. The proposal finds its origin in Colin Martindale's theory of neural activation in aesthetic contexts, which, put simply, posits that activation in an aesthetic context is pleasurable. The novel application of this theory, as proposed here, and as an expansion of my recent work on the Fundamental Function of Music (*Musicae Scientiae*, 2009, special issue), is that formalist experience is the activation of neurons without the activation, or with the inhibition of emotion centres in the brain. I have argued that activation under aesthetic contexts can lead to experiences of normative dissociation—which is not unlike the suspension of disbelief—and explains why music can produce high levels of absorption. This dissociation manifests itself phenomenologically as experiences of beauty or awe, and brain scan research provides initial support for this explanation. So this kind of experience, with the absence of any garden-variety emotions, provides a neural explanation of the formalist experience.

Kevin O'Regan (Norwich)

'Hanslick and the Ideal Listener'

In the construction of his 'kingdom of musical beauty', Hanslick proposes his ideal, "musical" listener. Hanslick's listening subject uses his own imagination to apprehend hypostatically the imaginative thoughts of composers. While denying the explicit connection of music with the emotions, Hanslick nonetheless frames the imaginative faculty as producing "indirect" effects on the listener's feelings. If Hanslick is committed to explaining the uniqueness and immanent power of music in these terms, how then can he keep the emotions and musicality apart? While characterizing the ideal listener as an absorber of pure "form", Hanslick seems to attempt to define "content" in a way that reconciles form and emotion.

In this paper I discuss how the cognitive structure of Hanslick's listener is centred around the tension occasioned by this definition (or lack of definition). I argue that Hanslick's radical notion of "contemplation", as a logicized development of early German Romantic aesthetics, is the key to the new, "musical" listening. Ultimately, it is the separateness of the "musical" that makes the emotional significance of music both possible and necessary. The musical listener, therefore, emerges from Hanslick's discourse in *Vom Musikalisch-Schönen* as the embodiment of a transcendent specificity generated by considering music adjectivally. In glimpsing what is "musical" through the reified medium of the ideal listener, we are in a better position to appreciate the function and scope of the formalist project as Hanslick reveals it to us.

Session 9. Identity and Culture in Hanslick's Criticism

Michael Quinn (DIT Conservatory of Music and Drama, Dublin)

'Monuments Fit only for the Church: Hanslick's Attitude towards the Performance of Church Cantatas by Bach in Late Nineteenth-century Vienna'

Eduard Hanslick was a keen admirer of Johann Sebastian Bach, whom he regarded—together with Handel—as one of the founding fathers of German musical culture. Yet in his role as a critic of Viennese concert life, Hanslick expressed reservations about the texts of Bach's church cantatas and their attendant Lutheran theology, which he regarded as largely impenetrable for late nineteenth-century audiences. In a collection of critical writings published in 1886 (*Concerte, Componisten und Virtuosen der letzten fünfzehn Jahre, 1870–1885*), Hanslick commented that contemporary audiences would have severe difficulty comprehending the message underlying Bach's Easter cantata *Christ lay in the Bonds of Death* (BWV 4); in his view, it could only be appreciated fully as part of a church service, not in the concert hall. This paper will examine Hanslick's opinion of Bach's church cantatas with reference to Hanslick's own corpus of criticism, the nineteenth-century Bach revival, and the place of sacred music in an increasingly secularized Germanic society.

Gernot Wolfram (Hochschule Kufstein)

'Eduard Hanslick und Theodor Herzl als Kritikerkollegen in der Zeitung *Neue Freie Presse*'

Eduard Hanslick schrieb für die *Neue Freie Presse* (ab 1864) in Wien als Musikkritiker; dreißig Jahre später arbeitete noch ein anderer jüdischer Schriftsteller für diese Zeitung sowie für andere Wiener Zeitungen als Theaterkritiker und Auslandskorrespondent: Theodor Herzl (ab 1891). Da Hanslick bis 1901 der *Neuen Freien Presse* verbunden blieb, kann man ihn als Kollegen Herzls in dieser Zeitung beschreiben bzw. gegenseitige Lektüren nachweisen. Beide Autoren zeigten in ihren journalistischen Arbeiten, aber auch in ihren anderen Schriften, eine bestimmte Strategie der Neubewertung und Neueinordnung von philosophischen und literarischen Schriften sowie anderen kulturellen Zeugnissen des 19. Jahrhunderts, die zugleich immer auch Reflexion persönlicher Standpunkte und ästhetischer Überzeugungen waren, insbesondere was das Verhältnis zum Judentum betraf. Herzl hier als Zeitgenossen und textuelle Referenz von Hanslick zu sehen, ist eine sehr gute Möglichkeit, die beiden unterschiedlichen Strategien dieser beiden Autoren als "Kritiker" und "Kommentatoren" zu untersuchen und klarer zu umreißen.

Das "Jüdische", wie die Tagebücher Herzls belegen, aber auch Einschätzungen von Theaterkritikern, die sich mit Herzls eigenen Stücken beschäftigten (zu nennen wäre hier Hugo Thimig), war in Herzls frühen Phase als Theaterkritiker und Autor keine zentrale Kategorie seines Selbstverständnisses, sondern vielmehr eine Referenz auf eine bestimmte Schichtung des bürgerlichen Lebens in Wien, die stellenweise sogar mit einer gewissen Ironie und Kritik behandelt und dargestellt wurde. Der Vortrag konzentriert sich somit weniger auf Herzl als "Zionisten", sondern versucht seine ursprüngliche Lebenskonzeption als Autor, Journalist und Theaterkritiker zu beleuchten—in deutlicher

Analogie zu den Reflexionen Hanslicks zu seiner öffentlichen Arbeit als Kultur-Journalist.

Ziel soll es sein, zu zeigen, dass in Hinblick auf die Frage nach jüdischer Identität im 19. Jahrhundert die von vielerlei Brüchen und zugleich von Implikationen einer Kultur der "differenzierten Archivierung" geprägten Arbeiten von Autoren wie Hanslick und Herzl wichtige Impulse ausgingen, eine Sprache der Annäherung an Kunstwerke zu gewinnen, die zugleich auch eine Sprache persönlicher Selbstvergewisserung sein sollte. Der Vortrag stellt somit die Frage nach einer Konzeption des öffentlichen Schreibens bei Herzl und Hanslick, die unter allen Umständen vermeiden wollte, etwas genuin Jüdisches in der Art der Bewertung zu betonen (was ja als antisemitische Zuschreibung bereits allgegenwärtig war), sondern vielmehr eine Form der Kritik zu finden, in der die Auseinandersetzung mit nationalen Motiven (Hanslick vs. Wagner; Hanslick vs. Verdi; vgl. C. Springer: *Hanslick vs. Verdi*, 2005) erweitert werden sollte um eine historische Dimension europäischen Kunstverständnisses. Hier, so kann man an diesen Schreib-Strategien ablesen, sollte das "Jüdische" als Form eines anderen Sprechens anwesend sein können. Der Vortrag zeichnet diese Strategien nach und versucht die Parallelen und Differenzen zwischen Herzls und Hanslicks Positionen herauszuarbeiten.

Dietmar Strauß (Schwalbach)

'Von Blechkammern, musikalischen Hochöfen und Musikschlachten. Hanslick auf der Londoner Weltausstellung und der britische Humor'

Eduard Hanslick gehörte mit August Wilhelm Ambros zum Prager Davidsbund, der sich nach dem Vorbild Robert Schumanns gegründet hatte. Das Ziel, eine 'neue poetische Zeit' herbeizuführen, sollte in erster Linie mit humoristisch angelegten Kritiken erreicht werden. Der Davidsbund orientierte sich dabei an Ideen der Frühromantik, wie sie bei Friedrich Schlegel und Jean Paul vorgebildet waren, die ihrerseits in der Tradition des englischen Humors stehen. Eduard Hanslick bekennt noch in seiner Autobiographie, dass er sich dabei aber mehr zum englischen Humoristen Charles Dickens hingezogen fühlte als zu Jean Paul.

Im Beitrag wird zunächst der romantische Poesie- und Humorbegriff, wie er für den Prager Davidsbund relevant war, entwickelt, dann anhand einiger *Presse*-Artikel, die Eduard Hanslick während seiner Reise nach England anlässlich der Weltausstellung 1862 verfasste, exemplifiziert. Er vergleicht die Musikzustände in England mit den kontinentalen, die er kennt, und wie er sie in Wien als Musikhauptstadt des 19. Jahrhunderts hautnah erleben durfte. Mit witzigen Vergleichen, Metaphern und zum Teil surrealistisch wirkenden Einsprengseln beschreibt er seine Eindrücke von der Weltausstellung. Seine Texte sind auch heute noch sehr lesenswert, weil sie dem Humorbegriff unterliegen und keine trocken-analytischen Bestandsaufnahmen bieten. Humor ist dabei für ihn auch ein Mittel, eine große Leserschaft zu fesseln. Er kann so über Musikereignisse oder Werke berichten, ohne ständig auf musikspezifische Termini zurückgreifen zu müssen.

Hanslick, der diesbezüglich einen anderen Weg einschlug als das Vorbild Schumann oder sein Freund Ambros, wurde unter anderem aus diesem Grund zu dem Jahrhundertkritiker und großen Feuilletonisten der *Neuen Freien Presse*, weil er seine Aufgabe literarisch löste.

Liederabend

**Residence of his Excellency, the Austrian Ambassador,
Dr Walter Hagg
Wednesday 24 June, 20.00**

Gavan Ring (Baritone)

Mairéad Hurley (Piano)

PROGRAMME

Franz Schubert (1797–1828),
‘Der Neugierige’, from *Die schöne Müllerin*, op. 25, no. 6, D. 795 (Text: Wilhelm Müller)

Schubert,
‘Frühlingsglaube’, D. 686 (Text: Johann Ludwig Uhland)

Schubert,
‘Ganymed’, op. 19, no. 3, D. 544 (Text: Johann Wolfgang von Goethe)

Robert Schumann (1810–56),
‘Die beiden Grenadiere’, op. 49, no. 1 (Text: Heinrich Heine: *Romanzen und Balladen II*)

Schumann,
‘Die Stille’, from *Liederkreis*, op. 39, no. 4 (Text: Josef von Eichendorff)

Johannes Brahms (1833–97),
‘Die Mainacht’, from *Vier Gesänge*, op. 43, no. 2 (Text: Ludwig Heinrich Christoph Hölty)

Richard Strauss (1864–1949),
‘Allerseelen’, from *Acht Gedichte aus “Letzte Blätter” von Hermann von Gilm*, op. 10, no. 8 (Text: Hermann von Gilm zu Rosenegg)

Hanslick Reading

Gustav Mahler (1860–1911), *Kindertotenlieder* (Texts: Friedrich Rückert)

BIOGRAPHIES

Gavan Ring

Gavan Ring, 21, hails from Cahersiveen, Co. Kerry. A past scholarship student of the Schola Cantorum at St. Finian’s College Mullingar, he is currently studying for a Masters in Music Performance at the Royal Irish Academy of Music with teacher Mary Brennan and répétiteur Mairéad Hurley.

A multiple prizewinner at Dublin’s Feis Ceoil and the Ballymena Music Festival, Gavan is also a recipient of the Bank of Ireland Millennium Scholarship. Recently, Gavan won the award for Most Promising Young Singer at the RIAM Irene Sandford Competition for Singers.

Gavan is also on Opera Theatre Company’s Young Associate Artists’ Programme, working with such notables as Dame Ann Murray and Roger Vignoles in various masterclasses. He has performed in a variety of venues throughout Ireland and Europe. Solo work includes Mozart’s *Requiem*, Mozart’s *Coronation Mass*, Haydn’s *Creation*, Handel’s *Messiah* and Mahler’s *Kindertotenlieder*. Operatic roles include Giuseppe (*The Gondoliers*), The Judge (*Trial by Jury*), Colas (*Bastien & Bastienne, with OTC*), The Regent (*The Sleeping Queen, OTC*), Nardo (*La Finta Giardiniera*), Benoit/Alcindoro (*La Bohème, Lyric Opera/Loughcrew Garden Opera*), and Polyphemus (*Acis and Galatea, OTC*).

Mairéad Hurley, B.Mus., M.Mus. (perf.), H.Dip. in Ed., LRIAM

Mairéad Hurley studied piano under Rhona Marshall at the Royal Irish Academy of Music and music at UCD, graduating from there with a B.Mus. Further studies include the répétiteur’s course at the London National Opera Studio and a First Class Honours M.Mus. degree (performance) at the DIT Conservatory of Music and Drama where she also worked as a répétiteur for many years.

Mairéad has worked for Opera Ireland every season since 1996 and, with a repertoire of some sixty operas to date, she has also worked for Wexford Festival Opera, Opera Theatre Company, Opera Northern Ireland and Lyric Opera. Her work with RTÉ includes the RTÉ Proms, RTÉ Naxos recording of *Aida*, miscellaneous recitals and regular work with both the National Symphony Orchestra and the RTÉ Concert Orchestra. Mairéad performs regularly in recital throughout the country and has also officiated at many music festivals and masterclasses. Opera Ireland’s annual series of vocal masterclasses of 2001 culminated in a vocal recital in the University of Limerick’s Concert Hall which saw Mairéad partner the international baritone, Sherill Milnes. She also officiated for Gerhard Markson’s very successful series of conducting classes in conjunction with the NSO and Dublin Masterclasses.

As part of a DIT/Opera Ireland liaison, Mairéad was music director for Mozart’s *Da Ponte* Trilogy presented in the Gaiety Theatre from 2001–2004, and again in 2006 with Dieter Kaegi (director).

In May of 2008 Mairéad was appointed to the staff of the Royal Irish Academy of Music where she now works as a répétiteur.

lieder texts

Franz Schubert, 'Der Neugierige' (Wilhelm Müller)

Ich frage keine Blume,
Ich frage keinen Stern,
Sie können mir alle nicht sagen,
Was ich erfähr so gern.

Ich bin ja auch kein Gärtner,
Die Sterne stehn zu hoch;
Mein Bächlein will ich fragen,
Ob mich mein Herz belog.

O Bächlein meiner Liebe,
Wie bist du heut so stumm?
Will ja nur eines wissen,
Ein Wörtchen um und um.

Ja heißt das eine Wörtchen,
Das andre heißt Nein,
Die beiden Wörtchen
Schließen die ganze Welt mir ein.

O Bächlein meiner Liebe,
Was bist du wunderlich!
Will's ja nicht weitersagen,
Sag, Bächlein, liebt sie mich?

Schubert, 'Frühlingsglaube' (Johann Ludwig Uhland)

Die linden Lüfte sind erwacht,
Sie säuseln und wehen Tag und Nacht,
Sie schaffen an allen Enden.
O frischer Duft, o neuer Klang!
Nun, armes Herze, sei nicht bang!
Nun muss sich alles, alles wenden.

Die Welt wird schöner mit jedem Tag,
Man weiß nicht, was noch werden mag,
Das Blühen will nicht enden;
Es blüht das fernste, tiefste Tal:
Nun, armes Herz, vergiss der Qual!

Nun muss sich alles, alles wenden.

'Curiosity'

I ask no flower,
I ask no star;
None of them can tell me,
What I so eagerly want to know.

I am surely not a gardener,
The stars stand too high;
My brooklet will I ask,
Whether my heart has lied to me.

O brooklet of my love,
Why are you so quiet today?
I want to know just one thing—
One little word again and again.

The one little word is "Yes";
The other is "No",
Both these little words
Make up the entire world to me.

O brooklet of my love,
Why are you so strange?
I'll surely not repeat it;
Tell me, o brooklet, does she love me?

'Spring faith'

Balmy breezes are awakened,
They whisper and move day and night,
And everywhere creative.
O fresh scent, o new sound!
Now, poor heart, don't be afraid.
Now all, all must change.

With each day the world grows fairer,
One cannot know what is still to come,
The floral blossoming refuses to cease.
The deepest, most distant valley is in
flower.

Now, poor heart, forget your torment.
Now all, all must change.

Schubert, 'Ganymed' (Johann Wolfgang von Goethe)

Wie im Morgenglanze
Du rings mich anlübst,
Frühling, Geliebter!
Mit tausendfacher Liebeswonne
Sich an mein Herz drängt
Deiner ewigen Wärme
Heilig Gefühl,
Unendliche Schöne!

Dass ich dich fassen möcht'
In diesen Arm!

Ach, an deinem Busen
Lieg' ich und schmachte,
Und deine Blumen, dein Gras
Drängen sich an mein Herz.
Du kühlst den brennenden
Durst meines Busens,
Lieblicher Morgenwind!
Ruft drein die Nachtigall
Liebend nach mir aus dem Nebeltal.

Ich komm', ich komme!
Wohin? Ach, wohin?

Hinauf! Hinauf strebt's.
Es schweben die Wolken
Abwärts, die Wolken
Neigen sich der sehnnenden Liebe.
Mir! Mir!
In eurem Schoße
Aufwärts!
Umfangend umfängen!
Aufwärts an deinen Busen,
Allliebender Vater!

Robert Schumann, 'Die beiden Grenadiere' (Heinrich Heine)

Nach Frankreich zogen zwei Grenadier,
Die waren in Russland gefangen.
Und als sie kamen ins deutsche Quartier,
Sie ließen die Köpfe hängen.

Da hörten sie beide die traurige Mär:
Dass Frankreich verloren gegangen,
Besiegt und geschlagen das große Heer

'Ganymede'

How in the morning light
you glow around me,
beloved Spring!
With love's thousand-fold bliss,
to my heart presses
the eternal warmth
of sacred feelings
and endless beauty!

Would that I could clasp
you in these arms!

Ah, at your breast
I lie and languish,
and your flowers and your grass
press themselves to my heart.
You cool the burning
thirst of my breast,
lovely morning wind!
The nightingale calls
lovingly to me from the misty vale.

I am coming, I am coming!
but whither? To where?

Upwards I strive, upwards!
The clouds float
downwards, the clouds
bow down to yearning love.
To me! To me!
In your lap
upwards!
Embracing, embraced!
Upwards to your bosom,
All-loving Father!

'The two grenadiers'

Two grenadiers were returning to France,
From Russian captivity they came.
And as they crossed into German lands
They hung their heads in shame.

Both heard there the tale that they dreaded
most,
That France had been conquered in war;

Und der Kaiser, der Kaiser gefangen.

Da weinten zusammen die Grenadier
Wohl ob der kläglichen Kunde.
Der eine sprach: 'Wie weh wird mir,
Wie brennt meine alte Wunde!'

Der andre sprach: 'Das Lied ist aus,
Auch ich möcht mit dir sterben,
Doch hab ich Weib und Kind zu Haus,
Die ohne mich verderben.'

'Was schert mich Weib, was schert mich
Kind,
Ich trage weit bessres Verlangen;
Laß sie betteln gehn, wenn sie hungrig sind—
Mein Kaiser, mein Kaiser gefangen!

Gewähr mir, Bruder, eine Bitt:
Wenn ich jetzt sterben werde,
So nimm meine Leiche nach Frankreich mit,
Begrab mich in Frankreichs Erde.

Das Ehrenkreuz am roten Band
Sollst du aufs Herz mir legen;
Die Flinte gib mir in die Hand,
Und gürt mir um den Degen.

So will ich liegen und horchen still,
Wie eine Schildwach, im Grabe,
Bis einst ich höre Kanonengebrüll
Und wiehernder Rosse Getrabe.

Dann reitet mein Kaiser wohl über mein Grab,
Viel Schwerter klirren und blitzen;
Dann steig ich gewaffnet hervor aus dem
Grab—

Den Kaiser, den Kaiser zu schützen!'

Defeated and shattered, that once proud
host,—
And the Emperor, a free man no more.

The grenadiers both started to weep
At hearing so sad a review.
The first said, 'My pain is too deep;
My old wound is burning anew!'

The other said, 'The song is done;
Like you, I'd not stay alive;
But at home I have wife and son,
Who without me would not survive.'

'What matters son? What matters wife?

By nobler needs I set store;
Let them go beg to sustain their life!
My Emperor, a free man no more!

Promise me, brother, one request:
If at this time I should die,
Take my corpse to France for its final rest;
In France's dear earth let me lie.

The Cross of Valor, on its red band,
Over my heart you shall lay;
My musket place into my hand;
And my sword at my side display.

So shall I lie and hark in the ground,
A guardwatch, silently staying
Till once more I hear the cannon's pound
And the hoofbeats of horses neighing.

Then my Emperor will be pass right over my
grave;
Each clashing sword, a flashing reflector.
And I, fully armed, will rise up from that
grave,
The Emperor's, the Emperor's protector!'

Schumann, 'Die Stille' (Josef von Eichendorff)

Es weiß und rät es doch keiner,
Wie mir so wohl ist, so wohl!
Ach, wüsst es nur einer, nur einer,
Kein Mensch es sonst wissen soll!

So still ist's nicht draußen im Schnee,
So stumm und verschwiegen sind
Die Sterne nicht in der Höh,
Als meine Gedanken sind.

Ich wünscht', es wäre schon Morgen,
Da fliegen zwei Lerchen auf,
Die überfliegen einander,
Mein Herz folgt ihrem Lauf.

Ich wünscht', ich wäre ein Vöglein
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis dass ich im Himmel wär!

Johannes Brahms, 'Die Mainacht' (Ludwig Heinrich Christoph Hölty)

Wann der silberne Mond durch die
Gesträuche blinkt,
Und sein schlummerndes Licht über den
Rasen streut,
Und die Nachtigall flötet,
Wandl' ich traurig von Busch zu Busch.

Selig preis ich dich dann, flötende Nachtigall,
Weil dein Weibchen mit dir wohnt in einem
Nest,
Ihrem singenden Gatten
Tausend trauliche Küsse gibt.

Überhüllet von Laub girret ein Taubenpaar
Sein Entzücken mir vor; aber ich wende mich,
Suche dunklere Schatten,
Und die einsame Träne rinnt.

Wann, o lächelndes Bild, welches wie
Morgenrot
Durch die Seele mir strahlt, find ich auf Erden
dich?
Und die einsame Träne
Bebt mir heißer die Wang herab!

'Silence'

No one knows or guesses
how glad I am, so glad!
Alas, if only one could know it, just one—
no other soul should know it!

The snow outside is not so quiet—
nor as mute and silent
are the lofty stars,
compared with my thoughts.

I wish it were morning already;
up would fly two larks,
flying over each other,
and my heart would follow their course.

I wish I were a little bird—
I would fly over the sea,
well across the sea and farther,
until I were in heaven!

'The May night'

When the silvery moon beams through the
bushes
And over the lawn scatters its slumbering
light,
And the nightingale sings,
I walk sadly through the woods.

I guess you're happy, fluting nightingale,
For your wife lives in one nest with you,

Giving her singing spouse
A thousand faithful kisses.

Shrouded by foliage, a pair of doves
Coo their delight to me;
But I turn away seeking darker shadows,
And a lonely tear flows.

When, o smiling image that like dawn
Shines through my soul, shall I find you on
earth?
And the lonely tear flows trembling,

Burning, down my cheek.

**Richard Strauss, ‘Allerseelen’
(Hermann von Gilm zu Rosenegg)**

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Asten trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich drücke

Und wenn man’s sieht, mir ist es einerlei,

Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und funkelt heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, daß ich dich wieder
habe,

Wie einst im Mai.

**Gustav Mahler, *Kindertotenlieder* / *Songs
on the Death of Children*
(Friedrich Rückert)**

Nun will die Sonn’ so hell aufgehn,
Als sei kein Unglück die Nacht geschehn!
Das Unglück geschah nur mir allein!
Die Sonne, sie scheint allgemein!

Du mußt nicht die Nacht in dir verschränken,
Mußt sie ins ew’ge Licht versenken!
Ein Lämplein verlosch in meinem Zelt!
Heil sei dem Freudenlicht der Welt!

**Nun seh’ ich wohl, warum so dunkle
Flammen**
Ihr sprühtet mir in manchem Augenblicke.
O Augen, gleichsam, um voll in einem Blicke
Zu drängen eure ganze Macht zusammen.

Doch ahnt’ ich nicht, weil Nebel mich
umschwammen,
Gewoben vom verblendenden Gesckicke,
Dass sich der Strahl bereits zur Heimkehr
schicke,

‘All Souls’

Place on the table the fragrant mignonettes,
Bring inside the last red asters,
and let us speak again of love,
as once we did in May.

Give me your hand, so that I can press it
secretly;
and if someone sees us, it’s all the same to
me.

Just give me your sweet gaze,
as once you did in May.

Flowers adorn today each grave, sending off
their fragrances;
one day in the year are the dead free.
Come close to my heart, so that I can have
you again,
as once I did in May.

Now the sun will rise as brightly
as if no misfortune had occurred in the night.
The misfortune has fallen on me alone.
The sun, it shines for everyone.

You must not keep the night inside you;
you must immerse it in eternal light.
A little light has been extinguished in my
household;
Light of joy in the world, be welcome.

Now I see well why with such dark flames
your eyes sparkled so often.
O eyes, it was as if in one full glance
you could concentrate your entire power.

Yet I did not realize—because mists floated
about me,
woven by blinding fate—
that this beam of light was ready to be sent
home

Dorthin, von wannen alle Strahlen stammen.

Ihr wolltet mir mit eurem Leuchten sagen:
Wir möchten nah dir immer bleiben gerne!
Doch ist uns das vom Schicksal abgeschlagen.

Sieh’ recht uns nur an, denn bald sind wir dir
ferne!
Was dir noch Augen sind in diesen Tagen:
In künft’gen Nächten sind es dir nur Sterne.

Wenn dein Mütterlein
tritt zur Tür herein,
Und den Kopf ich drehe,
ihr entgegen sehe,
Fällt auf ihr Gesicht
erst der Blick mir nicht,
Sondern auf die Stelle,
näher nach der Schwelle,
Dort, wo würde dein
lieb Gesicht sein,
Wenn du freudenhelle
trätest mit herein,
Wie sonst, mein Töchterlein.

Wenn dein Mütterlein
tritt zur Tür herein,
Mit der Kerze Schimmer,
ist es mir, als immer
Kämst du mit herein,
huschtest hinterdrein,
Als wie sonst ins Zimmer!
O du, des Vaters Zelle,
Ach, zu schnell
erloschner Freudenschein!

Oft denk’ ich, sie sind nur ausgegangen,
Bald werden sie wieder nach Hause gelangen,
Der Tag ist schön, o sei nicht bang,
Sie machen nur einen weiten Gang.

Ja wohl, sie sind nur ausgegangen,
Und werden jetzt nach Haus gelangen,
O, sei nicht bang, der Tag ist schön,
Sie machen nur den Gang zu jenen Höh’n.

to that place whence all beams come.

You would have told me with your brilliance:
we would gladly have stayed near you!
But it is refused by Fate.

Just look at us, for soon we will be far from
you!
What to you are only eyes in these days—
in future nights shall be stars to us.

When your mother
steps into the doorway
and I turn my head
to see her,
my gaze does not alight
first on her face,
but on the place
nearer to the threshold;
there, where
your dear face would be
when you would step in
with bright joy,
as you used to, my little daughter.

When your mother steps
into the doorway
with the gleam of a candle,
it always seems to me as if
you came in as well,
slipping in behind her,
just as you used to come into the room!
O you, a father’s cell,
alas! too quickly
you extinguish the gleam of joy!

Often I think they have only stepped out,
and that soon they will reach home again.
The day is fair, O don’t be afraid,
They are only taking a long walk.

Yes: they have only stepped out
and will now return home.
O don’t be anxious, the day is fair.
They are only taking a walk to those hills.

Sie sind uns nur voraus gegangen,
Und werden nicht hier nach Haus verlangen,
Wir holen sie ein auf jenen Höh'n
Im Sonnenschein, der Tag ist schön auf jenen
Höh'n.

In diesem Wetter, in diesem Braus,
Nie hätt' ich gesendet die Kinder hinaus;
Man hat sie getragen hinaus,
Ich durfte nichts dazu sagen!

In diesem Wetter, in diesem Saus,
Nie hätt' ich gelassen die Kinder hinaus,
Ich fürchtete, sie erkrankten;
Das sind nun eitle Gedanken.

In diesem Wetter, in diesem Graus,
Nie hätt' ich gelassen die Kinder hinaus;
Ich sorgte, sie stürben morgen,
Das ist nun nicht zu besorgen.

In diesem Wetter, in diesem Graus!
Nie hätt' ich gesendet die Kinder hinaus!
Man hat sie hinaus getragen,
ich durfte nichts dazu sagen!

In diesem Wetter, in diesem Saus, in diesem
Braus,
Sie ruh'n als wie in der Mutter Haus,
Von keinem Sturm erschreckt,
Von Gottes Hand bedeckt.

They have simply gone on ahead:
they will not wish to return home.
We'll catch up to them on those hills.
In the sunshine the day is fair.

In this weather, in this windy storm,
I would never have sent the children out;
They were carried outside,
I could say nothing about it!

In this weather, in this roaring storm,
I would never have let the children out.
I was afraid they had fallen ill,
but these thoughts are now idle.

In this weather, in this cruel storm,
I would never have let the children out;
I was worried they would die the next day,
but this is now no concern.

In this weather, in this cruel storm,
I would never have sent the children out;
They were carried outside,
I could say nothing about it!

In this weather, in this roaring, cruel storm,
they rest as they did in their mother's house:
they are frightened by no storm,
and are covered by the hand of God.

List of Delegates

Name	Affiliation	Email
Dr Mark Evan Bonds	University of North Carolina, Chapel Hill	mebonds@email.unc.edu
Professor David Brodbeck	University of California, Irvine	dbrod@uci.edu
Dr Siobhán Donovan	University College Dublin	siobhan.donovan@ucd.ie
Dr Sinéad Dempsey-Garratt	Manchester University	sinead.dempsey09@gmail.com
Ms Chantal Frankenbach	University of California, Davis	csfrankenbach@ucdavis.edu
Dr James Garratt	Manchester University	james.e.garratt@manchester.ac.uk
Dr Marion Gerards	Sophie Drinker Institut, Bremen	marion.gerards@skynet.be
Dr Dana Gooley	Brown University	dana_gooley@brown.edu
Dr Theodore Gracyk	Minnesota State University	gracyk@mnstate.edu
Dr Nicole Grimes	Queen's University Belfast	nicole.e.grimes@gmail.com
Dr Julian Horton	University College Dublin	julian.horton@ucd.ie
Dr Kerry Houston	DIT Conservatory of Music and Drama	kerry.houston@dit.ie
Dr David Kasunic	Occidental College	kasunic@oxy.edu
Dr Franz Kasper Krönig	University of Cologne	kkroenig@uni-koeln.de
M. Julien Labia	Université Paris-IV Sorbonne	julien.labia@wanadoo.fr
Dr David Larkin	University College Dublin	davidjlarkin@ucd.ie
Dr Franz Michael Maier	Freie Universität Berlin	franz_michael.maier@freenet.de
Dr Wolfgang Marx	University College Dublin	wolfgang.marx@ucd.ie
Dr Fred Maus	University of Virginia	fem2x@virginia.edu
Dr Timothy McKinney	Baylor University	timothy_mckinney@baylor.edu
Dr Nina Noeske	Hochschule für Musik und Theater Hannover	ninanoe@gmx.de
Dr Kevin O'Regan	Norwich	kevinoregan@ymail.com
Dr Sanna Pederson	University of Oklahoma	spederson@ou.edu
MGMarcela Pozarek	University of Alberta	pozarekmarcela@seznam.cz

Dr Anthony Pryer
 Mr Michael Quinn
 Dr Aidan Thomson
 Dr Peter Tuite
 Dr Andreas Wehrmeyer
 Professor Felix Wörner
 Professor Gernot Wolfram

Goldsmiths' College, University of London
 DIT Conservatory of Music and Drama
 Queen's University Belfast
 Royal Irish Academy of Music
 Sudetendeutsches Musikinstitut, Regensburg
 University of North Carolina, Chapel Hill
 Hochschule Kufstein

mua04ajp@gold.ac.uk
 michael.quinn@gmail.com
 a.thomson@qub.ac.uk
 petermauriceuite@gmail.com
 andreas.wehrmeyer@bezirk-oberpfalz.de
 woerner@email.unc.edu
 gernot.wolfram@hsk-edu.at

