

'nouvelle jeunesse' of the piece continued with the publication of extracts with translations, prolonging the popularity of this 1884 *prix de Rome* cantata, among whose champions was Henry Wood. As one would expect from Herlin, variants are presented in detailed examples and the context lucidly evoked.

A broader sweep follows in Corinne Schneider's study of those who made it to the Théâtre Lyrique: a subject deserving of detailed attention. This opens with a hilarious quotation from the satirical novel *Misères d'un prix de Rome* by one Albéric Second, for a long time director of a revue entitled *L'Entr'acte*: 'Like Jesus, we are flagellated, crowned with thorns, our hearts are pierced with a spear and when we ask for a drink, our gasping lips are offered a sponge soaked in vinegar' (p. 641). The chapter goes on to detail the various attempts to overcome the obstacles facing young composers whose aspiration was success on the operatic stage, at first homing in on the efforts of Adolphe Adam to ease the way. Sections are divided between its changing directorates, notably the two periods under the control of Léon Carvalho.

In part based on a series of interviews with such figures as Dutilleux, Claude Pascal, and Edith Lejet, an essay based on twentieth-century experience in the profession brings us up to date, less in a sociological way, more from the perspective of a modern-day career. Terms not met before—'value for money' and 'professional competence'—jerk us towards present-day parlance.

The final 'entr'acte' of illustrations is perhaps the richest. Its caricatures include Massenet on a mule and archive photos of both the Villa and its students. We then progress to the last collection of essays, 'Le prix de Rome: modèle respecté ou cible des critiques?'—although the first, particularly fascinating, chapter doesn't seem to have much to do with this title. Pierre Sérié begins with a short but very interesting piece reverting to the introduction of music into the prize in its earliest years but soon progresses to parallels between the visual arts and the cantata subjects, copiously illustrated. After a brief study of the cantata genre, by Emmanuel Reibel, Christophe Cordier puts Maurice Emmanuel's evaluation of the prize as 'odieuse et puérole cuisine' to the test. Emmanuel never received a single accolade yet is a known name, if not a central composer in the canon. Correspondence with Delibes and Debussy fertilizes the chapter before Emmanuel's own attempts at cantata composition are scrutinized. Michel Duchesneau examines the

institution through a refracted lens, that of the Société musicale indépendante (SMI), and Malika Combes reflects on the institution in the 1960s and its final demise.

A few testimonies finish off this magnificent volume: a lengthy defence by Henri Rabaud and a mixed view by Pierre Lalo. A table of prizes and awards concludes. It emerges not just as a brilliant study from more angles than one might have thought of, but also as an important tile in the mosaic of nineteenth- and twentieth-century musical history in France. If there were a Prix de Rome for studies of the institution, I'd award it to this excellent volume. Bravo à tous!

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*Rethinking Hanslick: Music, Formalism, and Expression*. Ed. by Nicole Grimes, Siobhán Donovan, and Wolfgang Marx. pp. xv + 360. Eastman Studies in Music. (University of Rochester Press, Rochester, NY and Boydell & Brewer, Woodbridge, Suffolk, 2013. £60. ISBN 978-1-58046-432-1.)

The volume under review developed from contributions presented at the 2009 University College Dublin conference 'Eduard Hanslick: Aesthetic, Critical, and Cultural Contexts'. In some ways the conference title would have worked better for the published proceedings than the title that was eventually chosen; alternatively, one could well imagine the essays as part of the Princeton series 'X and his World' (no critic has yet been given the honour, but the erection of such a sociological 'statue to a critic' would be a welcome move away from our preoccupation with composers as the agents of musical culture). As explorations of Hanslick's contexts, these contributions provide much interesting material, but I have doubts as to whether they really succeed in 'rethinking' Hanslick, or giving us new perspectives on the subjects specified in the subtitle. In the final section of this review I will indicate some avenues along which such rethinking might have been—and still could be—pursued.

It would be a truism to say that Hanslick has always been controversial. What is important is the exact nature of the controversy and how it plays into our assessments of both the man and the discipline of musicology that he fostered. Hanslick's 1854 polemic *On the Musically Beauti-*

*ful* (*Vom Musikalisch-Schönen*, from here on *VMS*) has tended, like a magnet, to attract and automatically polarize most of the responses to its author and his work, and it is these sorts of assessments that we need to move beyond if we are to make real progress in understanding Hanslick.

In this respect the present volume is on the whole very helpful. Though one can usually tell where their sympathies ultimately lie, the contributors are determined to tease out the nuances and contradictions in Hanslick's thought. They are keen to address his criticism, historical work, and memoirs and to counterpoint them with *VMS*. They generally note that although Hanslick may have laid some of the conceptual foundations of formalism, modernism, and modern musicology, he was not himself a formalist, a modernist, or a modern musicologist. Both Nicole Grimes's introduction and James Deaville's 'Negotiating the Absolute: Hanslick's Path through Musical History' (pp. 15–37) give us useful short histories of Hanslick's reception, noting, as Mark Evan Bonds did at the end of his *Music as Thought: Listening to the Symphony in the Age of Beethoven* (Princeton, 2006), pp. 113–14, the part played by Hanslick's legislations concerning form and content in the musical (and musicological) Cold War, more than a century after *VMS* was first published.

Yet the overall focus of the volume is, as already mentioned, Hanslick's own socio-cultural contexts in late nineteenth-century Vienna. Occasionally the context threatens to overwhelm the subject of investigation. One should have no objection to the gender-oriented argument of Marion Gerards's "Faust und Hamlet in einer Person": The Musical Writings of Eduard Hanslick as Part of the Gender Discourse in the Late Nineteenth Century' (pp. 212–35) or the similar points made by Nina Noeske in her 'Body and Soul, Content and Form: On Hanslick's Use of the Organism Metaphor' (pp. 236–58), for it is true that 'Hanslick's gender-laden music reviews are not just part of the discourse on music, they are also inextricably linked to the contemporary discourse on gender' (p. 227). But the very same points could be made about Schumann's, Wagner's, or A. B. Marx's descriptions of music, and indeed Gerards notes that 'by comparison with the interpretations of his colleagues Kretzschmar or Kalbeck, Hanslick's music reviews are certainly less affected by contemporary gender bias' (p. 226). Less to the extent that Hanslick fights shy, philosophically speaking, of the narrative-hermeneutic mode

that he nevertheless cannot banish from his criticism. The characteristic differences here are still critical and ontological, for Gerards leaves us uncertain as to whether the totalizing gender discourses of the nineteenth century left space for genuine alternatives to the stereotypes she identifies, just as Noeske's article leaves one wondering whether the pervasiveness of metaphors of organicism in the period tells us much about what was at stake conceptually, given that they were employed by idealists and materialists alike.

Other contributions are more successful in relating general issues of identity to the specifics of Hanslick's life and work. David Kasunic's 'On "Jewishness" and Genre: Hanslick's Reception of Gustav Mahler' (pp. 311–38) sensitively explores the ambiguity of Hanslick's attitude to his own Jewish ancestry, which, Kasunic argues, swayed him to argue for Mahler over Felix Mottl as candidate for the post of conductor at the Vienna Hofoper in 1896. Both Mahler and Mottl were 'Wagnerians', but Hanslick seems to have felt at this stage that Mahler was differently or less radically so, and that his Jewish identity played into this difference—a difference fascinatingly expressed by Hanslick's critical reception of Mahler's *Lieder eines fahrenden Gesellen* in 1900 as a work with *French* roots rather than Wagnerian ones. David Brodbeck continues his valuable series of investigations into Hanslick's reception of cultural Others in the contemporary sphere of 'German' music with "'Poison-Flaming Flowers from the Orient and Nightingales from Bayreuth": On Hanslick's Reception of the Music of Goldmark' (pp. 132–59). Whereas Hanslick reviewed Dvořák's music—rather startlingly for us today—relative to an idea of *German* identity, he positioned Goldmark as a composer with a characteristically Jewish and exotic style, an Other despite the fact of 'Goldmark's self-perception as a German composer' (p. 142) and his status as a fixture on the Viennese musical scene.

Continuing themes of identity and canonic distinctions, Dana Gooley's essay 'Hanslick on Johann Strauss Jr.: Genre, Social Class, and Liberalism in Vienna' (pp. 91–107) looks at Hanslick's mapping of class onto genre boundaries in his fluctuating reception of Strauss's music, which passed from doubts as to whether Strauss was anything more than a skilful composer of dance music (around 1850) to a more optimistic and progressive reception of his operettas around 1880, and then back to a more defensive, nostalgic longing for 'simplicity' as he saw signs of Wagnerian influence in

Strauss's work. For Gooley the second phase is a sign of Hanslick's political liberalism, and politics does indeed 'emerge with rare transparency' within Hanslick's critical discourse when he refers to Strauss having 'limited the triple meter with a constitution' (a reference to the Austrian constitution of 1862, p. 100). Liberalism or liberal secular humanism also appears to be the key to understanding Hanslick's interpretations of Brahms's later choral music in Nicole Grimes's 'German Humanism, Liberalism, and Elegy in Hanslick's Writings on Brahms' (pp. 160–84).

Lauren Freede's 'The Critic as Subject: Hanslick's *Aus meinem Leben* as a Reflection on Culture and Identity' (pp. 187–211) presents a welcome examination of Hanslick's influence on 'the consolidation of music as an art form central to... a sense of coherent national and cultural identity' in the Austro-German sphere (p. 192). Here Hanslick's stress on 'modern' or nineteenth-century music was emphatic, influential, and different from twentieth-century versions of the canon influenced by historicism and the Bach revival: many members of the late nineteenth-century German bourgeoisie agreed with Hanslick that 'the history of our living music begins with Bach and Handel, [but] in my heart it only begins with Mozart, and reaches its peak in Beethoven, Schumann and Brahms' (p. 202). Other canonic disputations, revolving somewhat inevitably around the *neudeutsche Schule*, are the subject of Timothy McKinney's 'Hanslick and Hugo Wolf' (pp. 261–88) and David Larkin's 'Battle Rejoined: Hanslick and the Symphonic Poem in the 1890s' (pp. 289–310); McKinney's contribution verges perhaps a little on the anecdotal; Larkin sensibly claims that, despite the importance of the generic contract established by the symphonic poem and refused by a critic such as Hanslick, his responses to Dvořák and Strauss's compositions in the genre nevertheless differed in a fashion more solidly grounded in the style of the 'music itself'.

The remaining contributions do attempt to tackle the knotty problem of Hanslick's aesthetics, but for the most part in an insufficiently original or thorough manner. The most decisive is Anthony Pryer's 'Hanslick, Legal Processes, and Scientific Methodologies: How not to Construct an Ontology of Music' (pp. 52–69), which presents new and striking evidence for the influence of Hanslick's legal training on *VMS*. Pryer's subtitle is in part a criticism but should also be read partly as a statement of what Hanslick *deliberately* did not do—for Hanslick's references to 'casuistics'

(*Casuistik*) and legal 'proximate causes' go to show how much *VMS* was modelled on a legal rather than a philosophical argument, being 'fundamentally anti-ontological' in approach (p. 58) and concerned above all with demolishing the arguments of the opposition. As Pryer remarks perceptively, 'Hanslick's treatise proceeds exactly like a courtroom drama, and that is what makes it so readable' (p. 58).

Elsewhere Felix Wörner's 'Otakar Hostinský, the Musically Beautiful, and the *Gesamtkunstwerk*' (pp. 70–87) is rather tangential to the enterprise of understanding Hanslick but does illuminate an important stage in the nineteenth-century reception of *VMS*, during which the concept of musical *Stimmung* (mood, attunement) assumed critical importance as a replacement for the *Gefühle* (emotions) that Hanslick had attacked so witheringly. One might observe that a similar move has taken place recently in the ongoing analytical-philosophical controversy sparked by Peter Kivy's neo-Hanslickian propositions in his 1980 *The Corded Shell* (see Noel Carroll, 'Art and Mood: Preliminary Notes and Conjectures', *Monist*, 86 (2003), 521–55, and Kivy's reply 'Mood and Music: Some Reflections for Noel Carroll', *Journal of Aesthetics and Art Criticism*, 64 (2006), 271–81); which makes one wonder, if one was not already disposed to do so, how much genuinely new insight the analytical tradition brings us. Fred Everett Maus's 'Hanslick's Composers' (pp. 38–51) confirms those suspicions: other than making the always valuable point that *VMS* is more open-ended and theoretically vague than its punchy style would suggest, Maus's self-confessedly 'non-specialist' philosophical treatment (p. 50 n. 6) adds little to our understanding of the text. Finally, Chantal Frankenbach's 'Waltzing around the Musically Beautiful: Listening and Dancing in Hanslick's Hierarchy of Musical Perception' (pp. 108–31) presents an entertaining juxtaposition of Hanslick's 'waltz-mad' Viennese context, including reminiscences of dancing with Adelina Patti (p. 120), with his own sober theoretical emphasis on sedentary intellectual listening.

And that is it. One misses the sense of real tooth-and-nail grappling with Hanslick's ideas and prejudices, the sense of urgency that should surely result from realizing how massively influential they have been. We have a multiple and 'conflicted' Hanslick in this volume, not a monolithic one, as is right and proper; but none of the images has the arresting power that it ought to have. One reason is that important episodes and lines of research have

been sidelined or omitted. The importance of Geoffrey Payzant's effort in 'extending the philosophical discussion [of *VMS* and its sources] beyond Kant and the traditional German idealist thinkers' is acknowledged by Deaville (p. 29), but it is not built on here.

Payzant's and Dietmar Strauss's subsequent research has highlighted two aspects whose significance to understanding the evolution and significance of Hanslick's thought is, it seems to me, quite patent: the influence of the 1848 revolutions and Hanslick's indebtedness to specifically Austrian intellectual traditions. There is much fascinating journalistic material available in the first volume of Strauss's edition of the *Sämtliche Schriften* that demonstrates how far Hanslick's politics shifted to the right after the 1848 *Sturmjahr*. The mildly progressive 'liberalism' ascribed to him in later years by Gooley and others pales next to the passionate revolutionary Left Hegelianism he once displayed. In a long review of 1848 entitled 'Wiener Freiheitsmusik', Hanslick almost sounds like a proto-Hanns Eisler, arguing that conventional aspirations for musical art (*Tonkunst*) should be abandoned in favour of revolutionary songs and marches: 'We could not reasonably expect a truly significant artistic achievement by this point [in the revolution]. But we could hope that some piece of music or other of the simplest, barest form would grow out of the earthquake of public enthusiasm, a song, a march, a chorus, a strophe... The 13th of March [the date of mass demonstrations in Vienna] was athirst for a Marseillaise! *A German Marseillaise!*' (*Sämtliche Schriften*, i; Vienna, 1993), 177–8). If Mark Evan Bonds finds these sorts of observations 'unremarkable' (*Music as Thought*, 111), he must have *nil admirari* inscribed on a plaque on his office door.

Moreover, is it not a matter of prepossessing interest why Hanslick should have moved from this in such a short time to the aesthetics espoused in *VMS*? The best answer so far has been offered by Christoph Landerer, particularly in a book referred to but not engaged with here, *Eduard Hanslick und Bernard Bolzano: Ästhetisches Denken in Österreich in der Mitte des 19. Jahrhunderts* (Sankt Augustin, 2004): that Hanslick's arguments were a strategic adjustment to the political and philosophical state of play in *Nachmärz* Austria, the Herbartianist (but partly, though covertly, 'Bolzanian') educational reforms launched by Leo von Thun and aided by Hanslick's friend Robert Zimmermann that blocked out the perceived revolutionary dangers of German Idealism and updated Leibniz's 'pre-established harmony' for

the modern age. And thanks to the influence of the Herbartian tradition on later Viennese thought, from Freud to Husserl to Wittgenstein (for which see Andreas Hoeschen and Lothar Schmidt (eds.), *Herbarts Kultursystem: Perspektiven der Transdisziplinarität im 19. Jahrhundert* (Würzburg, 2001)), that peculiarly resistant definition of the modern age now hangs over all of us—rather like the shadow of Hanslick's most famous text.

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*Jean Sibelius and his World*. Ed. by Daniel M. Grimley. pp. xii + 370. (Princeton University Press, Princeton, and Oxford, 2011, £24.95. ISBN 978-0-691-15281-3.)

This collection of essays, edited by Daniel M. Grimley, has its origins in the Bard Music Festival of summer 2011, an event dedicated to performing, talking about, and reappraising the music of Jean Sibelius. In his introduction, the editor comments on two reductive tendencies in Sibelius reception: one is to see in his music an idealized Nordic landscape, and the other is to interpret his compositional career as a single-minded trajectory from late-Romantic nationalism to an obsession with motivic unity (as exemplified in his late orchestral work *Tapiola*). The chapters that follow offer a corrective to these perceptions in revealing the diversity of the cultural milieu in which Sibelius moved, and the breadth of his musical activities and interests.

The book is divided into two parts, the second containing various source documents. There is an excerpt from a short novel by Adolf Paul, purportedly about Sibelius's student life in Berlin; a lecture given by Sibelius at the University of Helsinki in 1896, in which he discusses the importance of folk music; and a few paragraphs from Erik Furuholm's early biography of Sibelius (published 1917), lauding the composer as a sublime portrayer of nature. That is followed by Theodor Adorno's stinging critique of Sibelius, written in 1938. The final documents represent an exchange of views, published in the Finnish newspaper *Hufvudstadsbladet* in 1962, regarding the plans for a Sibelius monument in Helsinki.

Philip Ross Bullock's essay, the longest in the collection, revisits the contentious matter of Russian influence on Sibelius. This influence