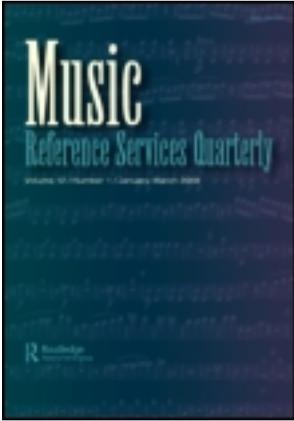


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Publisher: Routledge

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Music Reference Services Quarterly

Publication details, including instructions for authors and subscription information:

<http://www.tandfonline.com/loi/wmus20>

Rethinking Hanslick: Music, Formalism and Expression edited by Nicole Grimes, Siobhán Donovan, and Wolfgang Marx

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Published online: 07 Dec 2013.

To cite this article: Ann Lee (2013) Rethinking Hanslick: Music, Formalism and Expression edited by Nicole Grimes, Siobhán Donovan, and Wolfgang Marx, Music Reference Services Quarterly, 16:4, 254-257, DOI: [10.1080/10588167.2013.841461](https://doi.org/10.1080/10588167.2013.841461)

To link to this article: <http://dx.doi.org/10.1080/10588167.2013.841461>

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the issue of intersubjectivity, the constant interplay within the shared space between self and other, which includes voice as a form of articulation” (p. 124). This quote pulls together a number of different threads, but particularly the book’s concern with the physical nature of affect and the relationship between the individual and his environment. Literally, Voice gives rise to individual ability to affect the environment and others in it. Nielsen takes two approaches with *Wozzeck* to demonstrate this: the first is the intersubjective space between Wozzeck and Marie, but more interestingly, the space between the characters and the audience, especially the D Minor interlude (p. 130). Her conclusions do not diverge too far from other scholars, but her use of voice as a means of explanation gives a lot more weight to her ethical discussion of *Wozzeck* than most.

Nielsen and Cobussen’s final chapter ends very much the same way that it began, which is to say that it is refreshing and wide-eyed: “(E)thical moments can only be understood as strategies of engagement, through receptive interpretation, affected and formed by both doubt and astonishment (p. 166). Overall, they have written a narrowly focused book in music and philosophy that still engages art and life in many ways. While it requires some understanding of philosophy, the musical aspects could easily find an audience among improvisers, new media studies scholars, and anyone interested in the way music affects and effects our daily lives.

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Nicole Grimes, Siobhán Donovan, and Wolfgang Marx, eds. (2013). *RETHINKING HANSLICK: MUSIC, FORMALISM AND EXPRESSION*. Rochester, NY: University of Rochester Press. 360 pp., \$90.00. ISBN 978-1-58046-432-1 (hardcover).

Editors Nicole Grimes, Siobhán Donovan, and Wolfgang Marx have compiled multidisciplinary scholarship by 14 authors on the eminent and controversial music critic and aesthete in *fin-de-siècle* Vienna, Dr. Eduard Hanslick. Organized into four general subject sections, *Rethinking Hanslick* is a virtual kaleidoscope of scholarship, and addresses ontological, metaphysical, and aesthetic philosophies; personal historiography; literary criticism; culture and influence; psychology; socioeconomics; race; gender; political theories and moirés; and many accounts of personal influence. The musicologist, historian, sociologist, psychologist, critic, and philosopher may all find rich and thoroughly researched discussions, with German-to-English translations done for the most part by the authors themselves. No compilation of this

type and scope has ever been attempted with respect to Dr. Hanslick; and indeed, most discussion to date has been restricted to readers of German.

Part One, “Rules of Engagement,” contains four essays that delineate Hanslick’s methodology for approaching and critiquing a musical work. James Deaville’s article, “Negotiating the ‘Absolute,’” walks the reader through Hanslick’s public reception and influence, beginning with the 1854 publication of his treatise, *Vom Musikalisch-Schönen*, to his death in 1904, and ensuing opinions thereafter. He notes myriad misconceptions; for example, because of Hanslick’s half-Jewish lineage, the incipient Third Reich bitterly assessed him as “a racially flawed character incapable of rendering correct judgments” (p. 26). Deaville submits that Hanslick, ever the champion of conservatism, could be considered highly progressive, since his concept of absolute music later opened the compositional world to the works of Schoenberg and Berg.

Deaville ends his chronicle with questions and suggestions for future study of the fertile and, as yet, unplowed ground that is Eduard Hanslick. In his insightful article, “Hanslick’s Composers,” Fred Everett Maus unpacks the complexities and paradoxes in Hanslick’s conception of the composer’s role in creating music. In clearly defined sections, Maus provides six different concepts found in Hanslick’s writing that seem to be in direct opposition to his concept of music as simply tones and form, unable to represent specific feelings (p. 39). Despite Hanslick’s almost clinical obsession with solely “musical sound and relationships within musical sound,” Maus uncovers a profusion of evidence in his writings that emphasize the intrinsic role of the composer and artistic spirit in creating, communicating, and experiencing music (p. 41).

“Hanslick, Legal Processes, and Scientific Methodologies,” by Anthony Pryor, explains that Hanslick’s definition of music has both negative and positive properties: He defined what music is *not*, as well as what it *is*. In developing his positive definition, Hanslick referred to his doctoral education in the law and to current concepts of scientific methodologies. Notwithstanding, the critic was ambivalent in his final assessment of music: “His remarks oscillate somewhat unnervingly between insisting that the composed work is the ‘completed artwork’ of which the performance is mere ‘reproduction,’ and telling us that the real ‘moment of fulfillment occurs in performance . . .’” (p. 65). According to Pryor, Hanslick’s lack of success in utilizing these tools ontologically is that both science and the law “tend to be concerned with causes of events, not reactions to events” (p. 65). Rounding out Part 1 is Felix Wörner’s discussion of Otakar Hostinsky, an aesthetician during Hanslick’s lifetime in “Hostinsky, Musically Beautiful, *Gesamtkunstwerk*.” Hostinsky opposed Hanslick’s theory that “no *Stimmungen* are expressed in the musically beautiful . . .” with a more multifarious, though unsuccessful, approach (p. 80). In this essay, Hanslick’s work is referenced as a springboard for Hostinsky’s theories, but Hostinsky’s value

as a philosopher of aesthetics would have been more strongly underscored by developing to the final paragraph, in which Wörner credits him as having paved the way for Martin Heidegger's 1927 *Sein und Zeit*.

In Part Two, "Liberalism and Societal Order," Dana Gooley, Chantal Frankenbach, David Brodbeck, and Nicole Grimes put Hanslick and his theories in social context. Gooley clearly and succinctly presents Hanslick's dilemma in critiquing Johann Strauss's composition as simultaneously bourgeois and middle-class in "Hanslick on Johann Strauss, Jr." Frankenbach's "Waltzing Around the Musically Beautiful" is a riveting and, at times, humorous account of Hanslick's hierarchy of aesthetics, which decidedly placed dance at the lowest end of the aesthetic experience. Brodbeck studies the strained relationship between Hanslick and the composer Carl Goldmark. Despite his assimilation into German Liberalist culture, this son of a Jewish cantor was never able to truly create "German" music in the opinion of Dr. Hanslick, largely, it seems, on the basis of compositional exoticism in *The Queen of Sheba*. Brodbeck illustrates the extreme import of nationalism in the European *fin-de-siècle* mind with many poignant, stark quotes that shock the modern ear. Brodbeck, however, characterizes Hanslick as Czech/Bohemian with no mention of his Jewish roots on his mother's side. This may have been a factor beyond the written word, as Kasunic will argue later in the book with regard to Gustav Mahler. Part Two wraps up with Nicole Grimes's philosophical discussion of Hanslick's exception in judgment on extramusical meaning in the case of Brahms's musical elegies in "German Humanism, Liberalism, and Elegy."

Part Three, "Memoirs and Meaning in Social Contexts," opens with Lauren Freede's discussion-style paper, "Critic as Subject: Hanslick's *Aus Meinem Leben* as a Reflection of Culture and Identity." Marion Gerards creates a nearly irrefutable point that Hanslick was indeed part of the current discourse on gender by way of clear, linear arguments and supporting examples in "*Faust und Hamlet in Einer Person*." Finally, Nina Noeske presents the ubiquitousness of Hanslick's use of the "organism" metaphor in his writings and its relevance to gender studies, in that it posited the male as the creative force over the female.

As would suit the polemical style and complexity of Hanslick himself, *Rethinking Hanslick* ends in Part Four with "Critical Battlefields." Timothy McKinney tells the story of the troubled relationship between Hanslick and Hugo Wolf in his essay of the same name. At the root of the quarrel are disparate ideologies (formalism/conservatism for Hanslick, progressiveness for Wolf) and motivations (Hanslick an enthusiastic career critic, and Wolf a critic due only to failed compositions in his earlier life). David Larkin maps the boundaries of Hanslick's tolerance of the tone poems of Dvorak, where his usual stance was to eschew any extramusical subtext. Near the end, Larkin suggests that Hanslick's allowances were related to Dvorak's more traditional harmonies, in contrast to the chromaticism of Richard Strauss.

Invoking Hanslick's hierarchy of aesthetics, this is a supportable thesis. Finally, David Kasunic's essay, "On 'Jewishness' and Genre," shows Hanslick "De-Formalized" (p. 311), leaving his hardest ideological positions due to his feeling of kinship with Gustav Mahler, who, like Hanslick himself, was a "fellow Bohemian of Jewish descent" (p. 312).

A wealth of scholarship and information, *Rethinking Hanslick* will find many grateful readers in countless and diverse disciplines. Certainly, there is more scholarship to come. Eduard Hanslick's contributions to music aesthetics continue to frustrate, to inspire, and certainly to prompt more questions. Eduard Hanslick could have only existed and flourished in *fin-de-siècle* Vienna, whereas the current volume, with its broad scholarly scope, interdisciplinary concepts, and ease of communication between continents, could only be written today.

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Christopher Dromey (2012). *THE PIERROT ENSEMBLES: CHRONICLES AND CATALOGUE 1912–2012*. London: Plumbago Books. 299 pp, \$29.95. ISBN 978-0-9566007-3-8 (paperback); 304 pp., \$63.00, ISBN 978-0-9566007-2-1 (hardcover).

The young British scholar Christopher Dromey has already gained a reputation with his earlier books, *British Music and Modernism, 1895–1960* (Ashgate, 2010) on Benjamin Britten, and *New Makers of Modern Culture* (Routledge, 2007) about Peter Maxwell Davies. Both are directly related to the book under review. The title of this third book, *The Pierrot Ensembles: Chronicles and Catalogue 1912–2012*, which is derived from his dissertation, speaks clearly about its content, approach, and time frame. In his author's preface, Dromey states that "This book, then, chronicles and catalogues the implications of this modern phenomenon [i.e., the "Pierrot" ensemble]: for *Pierrot*, for historically important Pierrot ensembles configured around its line-up, and for the incredible amount of music written for and performed by such groups" (p. vii).

Dromey sets the scene in his prologue. Reviewing some general information and facts about Schoenberg's *Pierrot lunaire* (1912), which is the starting point of the book, he points to the original scoring of the composition—voice (in *Sprechstimme*), flute doubling piccolo, clarinet doubling bass clarinet, piano, violin doubling viola, and cello—and puts the question "What, then, is a Pierrot ensemble?" Here he states his research finding that "virtually all Pierrot ensembles deviate in some way from