

Nikolaus Bacht, ed. *Music, Theatre and Politics in Germany: 1848 to the Third Reich*. Aldershot: Ashgate, 2006. 315 pp. ISBN-10: 0-7546-5521-0 (hardcover)

J. Alexander Colpa

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fostered during the nineteenth-century. Kramer “explore[s] in greater detail the image that Tovey created and to read it symptomatically as a means of coordinating musical aesthetics with social and cultural values” (p. 240). Kramer clearly articulates three central aspects of Tovey’s image of Haydn: his originality (contextualizing his discussion with Bloomian views on anxiety and struggle), artistic and socially free creativity, and what Kramer terms “transformative play, wit, critique [and] whimsy” (p. 240).

The *Cambridge Companion to Haydn* provides the reader with a current and accessible introduction to Haydn studies. At the same time, it offers new approaches to the analysis of the musical, social and cultural environment that informed his work. The *Companion* is an ideal resource for academics and students as well as those who have an interest in expanding their knowledge of Haydn and his work. The *Cambridge Companion to Haydn* offers eclectic and fresh perspectives of Haydn’s life, work and career. It is a valuable addition to the existing literature in the field of Haydn studies.

KATE GALLOWAY

Nikolaus Bacht, ed. *Music, Theatre and Politics in Germany: 1848 to the Third Reich*. Aldershot: Ashgate, 2006. 315 pp. ISBN-10: 0-7546-5521-0 (hard-cover).

Nikolaus Bacht compiled this book of fourteen essays to celebrate the sixtieth birthday of renowned Wagner scholar John Deathridge, and it comes at a time when the literature on the period from the late 1840s to the end of the Third Reich is already so vast that it is daunting even for the specialist, let alone the generalist or the student. My first reaction was, “Do we really need yet another book in this well-trodden field?”, but the care that the editor and his contributors have bestowed on their project soon won me over. I found it an engaging read and I would highly recommend its use in the classroom because each essay strikes such a good balance between synoptic narrative and contextual detail that students will not feel chastised for lacking background knowledge. Equally, for the seasoned scholar and teacher there are both excellent overviews and striking new perspectives.

Methodologically the essays cover a broad spectrum from source studies and analyses (both musical and textual) to historiography, political history, criticism, and philosophy. It is an intergenerational effort in which both younger scholars and established researchers draw their inspiration from “political historians and philosophers who have realized soon after the period covered here that a better understanding of what happened in the first half of the twentieth century can only be hindered by a divide artificially separating it from the second half of the preceding century” (p. 2). The essays are grouped into five sections entitled 1) The New German School, 2) Wagnerian Politics, 3) The Politics of Reception, 4) An Excursus on Vienna, 5) Interwar Germany; but due to limitations of space I have selected four papers, one each from the

Wagnerian, post-Wagnerian, Weimar and Third Reich periods to highlight the scope of the entire collection.

In “Wagner amongst the Hegelians” Nicholas Walker separates the various strands of metaphysical discourse that were pursued by the followers of Hegel so that we can better understand how certain ideas influenced Wagner’s creative and philosophical *œuvre*. Wagner’s own reading of Hegel seems to have been limited to the lectures on the philosophy of history and an attempt to grapple with the *Phenomenology of Spirit*. Most of the composer’s familiarity with Hegelian thought came through the writings of Hegel’s erstwhile pupil Feuerbach, a more accessible and charismatic writer who frequently altered and even reversed some of Hegel’s principal tenets. Wagner thus became a figure in the complex Hegel reception; the themes of the life cycle, the role of religion and myth, and the debate over the primacy of philosophy versus the primacy of art all affected the way the composer conceived and revised the poems to the *Ring* cycle. Even more striking is that on the one hand, Wagner’s correspondence shows him rejecting Hegelian teaching after his contact with the works of Schopenhauer (1854) while on the other, Wagner’s compositions continue to manifest the influences of his Hegel reception. Here Walker sees significant parallels to the way Wagner absorbs aspects of French and Italian opera, only to belittle their influence later. It seems ironic that the one composer who more than any other evangelized on behalf of the autonomous art work left so much evidence of his susceptibility to outside influences.

While Walker’s study provides insight into Wagner’s situation in the decades before the founding of the German Empire, Jennifer Shaw’s “The Republic of the Mind: Politics, the Arts and Ideas in Schoenberg’s Post-War Projects” allows us to gauge Schoenberg’s reaction to the collapse of the Habsburg monarchy at the end of the First World War. Through a study of sources and references to existing secondary literature Shaw shows us a Schoenberg who was pursuing large scale projects along the lines of *Gurrelieder* (1911) throughout the war years, but, excepting the partially completed *Jakobsleiter* (1917–1922), none made it beyond the sketch phase. His concerns for future of the Austro-German musical heritage emerge during the same period. This led directly to the foundation of the Society for Private Musical Performance, further attention to teaching, and a proposal for state-sponsored theatrical and concert productions.

Shaw’s attention to the performance histories of Schoenberg’s works reveals that even while he was reestablishing his credentials as a modernist with his opp. 23–26, he felt that his status was actually being challenged by the revivals of his post-romantic works and especially by the belated 1924 premieres of *Erwartung* (1909) and *Die glückliche Hand* (1913). This led Schoenberg and his wife Gertrud to draft several librettos in the spirit of the *Zeitoper* by younger composers (Krenek’s *Jonny spielt auf*, 1926; Hindemith’s *Neues vom Tage*, 1929). Yet, only one of the Schoenberg projects (*Von heute auf morgen*, 1930) made it to the stage briefly. In the end he seems to have concluded that, perhaps, his temperament was better suited to dramatic ideas than mundane trivialities. Nevertheless, his best effort at a dramatic idea (representing the unrepresentable) remained a torso (*Moses und Aron*, 1930–1932) and his “Republic of the

Mind" (formulated in 1919), consisting of an intellectual elite who would determine the path of high art, would never be more than a mirage. Shaw indicates that Schoenberg's career as a dramatist was overrun twice by political events: first by the revolutions of 1918 and then by the emergence of Nazism.

Composers like Toch, Krenek, Weil and Hindemith were more comfortable with *Zeitoper* because they were willing to experiment with the emergence of radio in Weimar Germany. Alexander Rehding ("Magic Boxes and *Volksempfänger*: Music on the Radio in Weimar Germany") focuses on the expectations and disappointments that marked the discussions of the new medium. Bertolt Brecht's views on radio form the central text of this essay. He was skeptic when it came to the "magic box" claims of the early radio apologists and he argued that unless artists and educators would find a way to engage the listener as an active participant, the medium would remain a purveyor of banality. Composers were fascinated by the possibility of including references to radio in their operas as is shown by examples from Toch's *Der Fächer* (1930) and Krenek's *Jonny spielt auf*. In both cases the radio becomes a vehicle for collage. Brecht, however, in his conception of *Der Lindberghflug* (1929), actually staged the participatory quality of the radio that he envisaged in his socialist philosophy. A chorus, orchestral accompaniment and sound effects play the role of the radio, while a singer represented as an engaged listener at home plays the part of Lindbergh. Furthermore, the creative aspect was at least in the early stages a collective consisting of Brecht, Weill and Hindemith but this arrangement proved unworkable and Hindemith withdrew from the project. Moreover, ironically, Brecht seems to have become aware that the end result was what he wanted least of all: hero worship of the unity of man and machine. Unfortunately there are two production flaws in this article. First, the quotations from Brecht are missing their English translations, and secondly, the two illustrations have been wrongly placed; the one on p. 259 belongs on p. 269 and vice versa.

Only one contribution to this collection actually deals directly with events in the Third Reich, but it also draws disturbing parallels with some politically motivated practices initiated decades later. In "Bruckner in the Theatre: On the Politics of 'Absolute' Music in Performance" Nicholas Attfield traces the mythology of Bruckner as a composer of absolute music back to the late nineteenth century, and he also shows that the city of Linz had promoted efforts to claim Bruckner as a native son beginning shortly after the composer's death in 1897. The *Volksconcerte* where Bruckner's works were featured had a clearly delineated ideological pedigree within the nationalist movements of Germany and Austria. The impact of this article comes from the way Attfield depicts the religious-theatrical rituals of the Nazi Party's Nuremberg rallies and his analysis of the way Bruckner symphonies were used at those events in 1937 and 1938. But the use of Bruckner for political purposes did not end there. During the *Linzer Klangwolke* festival of 1979, a recorded version of Bruckner's eighth symphony was transmitted to public loudspeakers in a park as well as to home receivers which were to be heard through opened windows. Though the overall effect was to treat the general public, who were free to mill about the park and the illuminated old town, to a light show with ambient audio accompaniment, the political

purpose was to create an Upper Austrian competitor to the Salzburger Festspiele that had so effectively capitalized on the legacy of Mozart. The moral of the story is that we forget how easily the boundaries between innocuous entertainment and emotional manipulation of large masses of people become blurred.

Beyond its academic merits, *Music, Theatre and Politics in Germany* is one of those books that invite the reader and theatre enthusiast to explore new repertoires. Though the standard works of the period from Wagner through Schoenberg, Berg and Weill are well known, the authors certainly encourage the exploration of lesser known works like Weber's *Euryanthe*, Schumann's *Genoveva*, and the operas of Franz Schreker, Ernst Toch, Ernst Krenek and Karl Amadeus Hartmann. Even Hindemith's operas are really not as well known as they should be. Part of the problem will always be that especially the works in a more modernist style are actually competing with the limited resources that opera companies have available for works by the living composers of today. Nevertheless I would hope that, perhaps through concert performances, some of these neglected works can be recorded, thereby increasing the chances of their return to the stage.

J. ALEXANDER COLPA

Annegret Fauser. *Musical Encounters at the 1889 Paris World's Fair*. Eastman Studies in Music, vol. 32. Rochester : University of Rochester Press, 2005. xviii, 391 p. ISBN 1-58046-185-9 (couverture rigide).

Bien qu'elle occupe une place emblématique dans l'histoire de la musique, l'Exposition universelle parisienne de 1889 a rarement été étudiée pour elle-même. En effet, c'est surtout sous l'angle de la réception, en particulier par les principaux compositeurs français de l'époque, que les musicologues et les historiens se sont jusqu'à maintenant intéressés à la musique présentée à l'Exposition; on pense en particulier à la rencontre de Debussy avec le gamelan javanais, qui allait devenir une source d'inspiration si importante pour le compositeur¹.

C'est là l'un des sujets que reconsidère Annegret Fauser dans son ouvrage sur la présence de la musique à l'Exposition universelle parisienne de 1889. Après une thèse de doctorat sur le genre de la mélodie française avec orchestre de 1870 à 1920 (Rheinische Friedrich-Wilhelms-Universität, Bonn, 1992; parution chez Laaber en 1994), l'auteur a publié de nombreux articles sur la musique française des XIX^e et XX^e siècles. Elle a également réuni un dossier de presse de la création d'*Esclarmonde* de Massenet (Fauser 2001), et, en collaboration avec Manuela Schwartz, édité un ouvrage collectif majeur sur Wagner et le wagnérisme en France (Fauser et Schwartz 1999). Dans *Musical Encounters at the 1889 Paris World's Fair*, elle relève un défi de taille : reconstituer le monde sonore de

¹ Cet épisode de la biographie de Debussy est relaté, entre autres, dans Lockspeiser 1966, p. 113-116, et dans Lesure 2003, p. 103-105. À propos de l'influence du gamelan sur la musique de Debussy, voir notamment Arndt 1993 et Howat 1994; dans son sous-chapitre sur Debussy (p. 195-206), Fauser énumère de nombreuses autres références sur ce sujet (voir en particulier p. 198).