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Edited by

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The conference was hosted by the Department of Literature and History of Ideas, Stockholm University, November 8–10, 2012. We would like to express our thanks to the conference's keynote speakers, Professor Lawrence Kramer and Professor Jørgen Bruhn, for their thought-provoking talks, as well as to all the speakers. We also thank the co-organizers of the conference, Dr. Axel Englund and Dr. Markus Huss, for all their work in putting together this event.

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Introduction

At the first conference of the Word and Music Association Forum (WMAF), in 2010 in Dortmund, Germany, one of the last given papers investigated the German song "Der gute Kamerad" ("The Good Comrade"). Written in 1809 by Ludwig Uhland, and set to music by Friedrich Silcher in 1825, it still plays an important ceremonial role in the German Army. While Uhland's lyrics can be said to reveal a critical stance towards war and the death of soldiers, the song has also been used to glorify comradeship and justify militarism; it still therefore connotes nationalism and militarism for many listeners. The song's intricate reception history as well as its multilayered connections to different ideological levels generated a lively debate that clearly demonstrated the importance of the question of ideology in word and music studies. The manifold questions raised in this discussion made clear that there is much to explore concerning the role of ideology in word and music contexts. "Ideology in Words and Music" thus became the topic of the network WMAF's second conference, held at Stockholm University in 2012.

Ideology

The term "ideology"—from Greek *idea* ('form,' 'pattern') and *logos* (reason,' 'discourse')—has taken on many meanings and associations throughout history. The critical debate on ideology is perhaps most often associated with the Marxist tradition of thought, which in turn has given rise to several generative perspectives on ideology. In Althusser's work, for example, it is the agency that shapes human subjects by interpellating them, and in Adorno's writings it is frequently found at the nexus of discourse and music. From other theoretical vantage points, however, Thomas Kuhn has described ideology as the commitments, beliefs, and values shared by scientists within alternating scientific paradigms, while Clifford Geertz has stressed the metaphorical nature of ideology by introducing cultural semiotics into the study of historical societal processes. Terry Eagleton therefore compares ideology with a "whole tissue of different conceptual strands."[1] In his keynote address to the conference, Lawrence Kramer stressed the notion of ideology as "being in force without significance,"[2] relating Giorgio Agamben's use of the

[1] Terry Eagleton, *Ideology: An Introduction*. London: Verso, 1991, 1.
[2] Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*. (Stanford: Stanford University Press, 1998), 51.

term to the playing-out of "empty signs" in Ludvig van Beethoven's *Wellington's Victory.* The different approaches to ideology in this volume mirror these varied conceptual strands. As one common trait in all conceptions of ideology, Eagleton names the fact that ideology might be understood as a function of the relation between an utterance and its social context. The importance of the historical context and ideological dimension in intermedial studies was stressed by Jørgen Bruhn in his keynote address. Bruhn's discussion of the adaptation process of Dennie Lehane's *Shutter Island* to Martin Scorsese's movie fleshed out the importance of the musical soundtrack, the form of which responds not only to artistic considerations, but also to ideological demands.

This leaves open many possible ways of approaching the intersections between words, music and ideology: combinations of words and music have historically interacted with ideological systems, and encounters between verbal and musical media have reflected ideological issues; similarly musico-literary intermediality may either be construed as a site where ideology can be questioned or established, and we must remember that ideological presuppositions underlie our own intermedial research. All of these questions taken together highlight the need to investigate the connection of intermediality to its social context. This means not only asking the question of *how* words and music interact but also investigating *why*, and toward what ideological ends?

The articles in this volume address these and other conceptions of ideology in relation to interplay between words and music, opening a vast field of questions thereby. The essays invite us to consider more and therefore appear as merely the tip of the proverbial iceberg: how are different combinations of words and music used toward ideological ends? Can music stand in a critical relationship to ideology? How is ideology provided through the use of melody and lyrics in song? How do different ideological backgrounds affect or lead to different readings and perceptions of intermediality?

Theory: Words, Music, and Ideology

The first essays in the collection adopt a theoretical approach to the relationship between words, music and ideology, and offer productive re-examinations of established paradigms. The subject of the article by MATS ARVIDSON is the ideological foundations of word and music studies itself. The essay addresses the question of how this ideological basis has been influenced by existing or changing academic structures, and whether a focus on intermedial typologies and structuralist frameworks has obscured the ideological aspects of relations between words and music. Arvidson concludes that the increasing emphasis on cultural studies in both literary studies and musicology opens up the field of word and music studies to broader and more fruitful perspectives.

One example of such innovation can be found in the article by JOANNA BARSKA, which revisits the long-debated field of intermedial references to music in literature. Barska presents a critical survey of the problems that intermedial references to music in literature have created, and takes issue with "longing for typology." Through an exposition of two different intermedial references to the fugue, one in Joyce's *Ulysses* and the other by the Polish writer Bartłomiej Chochoł, Barska proceeds to demonstrate that such references can function not only as a reference to the form and structure of the musical fugue, but also as an expression of subjectivity.

Another dimension to the expressive potential of music is detected in the article by CARL-FILIP BRÜCK, which deals with the relationship between ideology and music *per se*. As an apparently non-representative form, music may seem to require association with some kind of additional content in order to gain an ideological function. However, Brück challenges this view through an analysis of Theodor W. Adorno's writings on music on the one hand and ideology on the other. His examination of the short text "Music and Language: A Fragment" uncovers an affinity between Adorno's model of the aesthetic experience of listening to music and the Kantian notion of a 'purposiveness without purpose.'

Interaction: Ideology in Songs

There are many historical instances of musico-literary works and practices that reproduce or are engendered by ideological systems, ranging from the problematic status of literature and music in Plato's ideal state, to the modern phenomena of national anthems and protest songs and beyond. Taken together, another group of contributions reveal the variety and complexity of interactions between works including words and music and ideological beliefs. The relationship between words, music and ideology has enormous significance within totalitarian regimes, which frequently prescribe not only a particular ideology, but also particular concepts of literature and music. One important oppositional response to such prescriptions is discussed by HEIDI HART, who explores ways in which Hanns Eisler's musical setting of Bertolt Brecht's elegy "An die Nachgeborenen," is a reaction against the glorification of classical music in Nazi ideology. Instead of a dialectics of unresolved collision, consistent with Brecht's Verfremdungseffekt, Hart detects fragments of older music-forms that surface and dissolve in Eisler's score. However, the presentation of these traces of the classical tradition within the setting means that they cannot be heard in their former innocence.

The essay by MÅRTEN NEHRFORS examines the children's song collections of the German composer Johann Friedrich Reichardt in the late 18th century. These works originated from a historical context in which family life and child-rearing represented an ideological battleground, and the essay demonstrates how Reichardt's works actively sought both to mold the values and to develop the cultural identity of the emerging German middle classes.

Finally, the article by LEA MARIA LUCAS WIERØD examines a long-standing debate within Danish church-music circles about the fundamental relationship between ideology, words and music in church songs. The issue at stake here was the extent to which music should be allowed to affect the meaning of words in such hymns. Using the example of the Danish hymn "Blomstre som en rosengaard," which has been repeatedly set to music, Wierød presents and highlights the hymnological ideologies underlying these settings.

Reception: Ideological Presuppositions

The final articles in the volume examine interactions between ideology and the reception of musico-literary intermediality. While the historiography of classical music has traditionally been confined to the form of written studies, MARIO DUNKEL draws attention to a different approach in the history of jazz. The first narratives of jazz history emerged simultaneously as both texts and performed musical practice—a phenomenon Dunkel calls historio-praxis. Dunkel demonstrates how the musical and textual narration of jazz history has always been a deeply ideological practice. This becomes clear especially in Walt Whiteman's teleological narrative of jazz history, according to which symphonic jazz in the manner of *Rhapsody in Blue* represents the peak of jazz's development.

The contribution of BEATE SCHIRRMACHER examines the recurring association between music and violence in literary works, which is shown to mirror the fact that music is frequently used to ideological ends. Violence is therefore used to question the pure and transcendent idealization of music. Not only is the emancipation of performance and the body in music described as violence, but violence is also used to describe music that does not comply with our ideal of music. The fact that critics and scholars mostly fail to notice the affinity of violence and music appears to be due to ideological presumptions about classical music.

The influence of ideology on a more traditional mode of reception is the subject of CHRISTIANE TEWINKEL'S essay. This piece focuses on early critics' reactions to Austrian writer Thomas Bernhard's novel *Der Untergeher* in both East and West Germany. The respective accounts of the topic, of the protagonists, and of the compositional layout of *Der Untergeher* were all imbued by ideological frameworks. However, Tewinkel argues that Eastern reviewers, who were accustomed to double-reading reality continuously, offered more dimensions in their interpretations as a result.

Despite the wide range of approaches to the intersections of words, music and ideology taken by the contributions to this volume, in combination they draw attention to various aspects of ideology and reveal some common traits. As a means of legitimizing power relations and naturalizing conflict, ideology appears at first to offer coherence and meaning. When examined

more closely, however, it is revealed to function as a kind of empty sign that simply provides a label for the ideological beliefs of those who hold them. It is for this reason that ideology appears so "invisible" (similar to a well-functioning medium) until it is called into question.

It is therefore of particular relevance to intermedial studies to focus on ideologies as such and to call ideological stances into question. When examining aesthetic contexts involving two or more media, it is particularly easy for researchers to mistake for real meaning the "empty sign structure" of ideological assumptions connected with at least one of the media in question. As Bruhn has argued, it is clearly important to be aware of the ideological presuppositions that underpin the interpretation of intermedial interplay. A Marxist perspective, for example, might assume that all music with text is inherently ideological, with the potential for either narcotic or critical effect, as in dialectical music meant to incite estrangement through parody or, on a smaller scale, syllabic dislocation.

Still, great potential exists for intermedial scholars to expose the weak points of ideologies through their research. In particular, intermedial research objects that draw attention to the otherwise invisible workings of different media offer very good opportunities for exposing the emptiness of ideological stances that adhere—whether intentionally or associatively—to music and text. In effect, the question of ideology broadens the perspective of word and music studies as social, historical and disciplinary contexts must be considered. Questioning ideology therefore even leads to questioning one's own stance and to a discussion of methods and paradigms. Questions concerning disciplinary grounds shall be pursued and discussed at the WMAF's third conference "Emerging Paradigms: New Methodologies in Word and Music Studies" to be held in November 2014 in Århus, Denmark.

June 2014

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I Theory: Words, Music, and Ideology

The Impact of Cultural Studies on Musicology Within the Context of Word and Music Studies: Questions and Answers[1]

Mats Arvidson, Lunds universitet

This text discusses different perspectives dealing with the impact of cultural studies on musicology within the context of word and music studies. The question under scrutiny is how the field's foundation in word and music studies has been reconfigured by existing or changing academic structures. The text contends that the increasing emphasis on cultural studies in literary studies and musicology opens up broader perspectives on the field of word and music studies, while favoring a revised version of formal over hermeneutic engagement with music and text. This means, however, that we must agree on how to interpret the "cultural" in cultural studies. Understanding culture as signifying practice—i.e. that meaning requires human interpretative activity to establish links from a given text—*without* abandoning formal and structural analysis allows for the integration of word and music studies into musicology. This will also facilitate the further development of word and music studies as a whole.

Introduction: The Issue of Interdisciplinary Studies

The title of this text intentionally suggests that there might be no clear-cut answers to the questions that permeate it, but which nevertheless deserve to be raised because they have to do with our everyday analytical practice regarding word and music studies. The disciplinary frameworks within which we conduct our studies have been changing through the decades. Word and music studies can be conducted both within separate disciplines such as comparative literature and musicology, and across so-called interdisciplinary fields of study such as intermedial and cultural studies. The word "discipline" always suggests that a subject matter is delimited from other subjects; however, when new fields of study such as the study of the interrelationship between word and music emerges, which "cut across" different disciplines, they *may* cause difficulties in regard to theories and methodologies of approaching the object to be studied. One reason for these changing frameworks can be located in the vagueness of the concept of interdisciplinarity. According to the *National Agency for Higher Education* (2007), interdisci-

[1] I want to thank the Wahlgrenska Foundation for much-needed financial support. I also want to thank Katharina Clausius for proofreading my English and her excellent suggestions for changes to the text, and of course a great thanks to the peer-reviewer and the editing team for comments on the text in its final stage.

plinarity suggests that researchers move in borderland areas and create new fields of study, and furthermore that the degree of interaction between different disciplines is primary in determining the potential for new disciplines and fields of study to emerge. In contrast to this there are multidisciplinary studies, that is to say cooperation between different areas of knowledge in approaching a mutual problem, but in which each researcher remains within the framework of his/her own field.[2] To draw a clear-cut line between these two is not an easy task; nevertheless, to understand how the field of word and music studies is developing, these difficulties should be emphasised.

It is important to discuss the position by which we approach the object to be studied—whether it might be studying the intermedial references to music in the novel *The Vienna Jazz Trio* by Tomas Böhm, for instance, or transmedial semiotic structures in composer and jazz musician Brad Mehldau's musical work *Highway Rider*.[3] Approaching from a musicologist's and intermedialist's point of view, the issue of word and music studies also has to be put in relation to other disciplines and fields of study, such as comparative literature and cultural studies.

Word and Music Studies as Opposed to Musicology?

Subject areas that cut across various disciplines are often problematic for the disciplines with which they intersect. This becomes clearly visible in literary scholar Steven Paul Scher's overview of the field with his simple (yet at the same time difficult) arrangement: 1) literature in music; 2) music in literature; 3) music and literature.[4] In the following decades, Walter Bernhart, Werner Wolf, Lawrence Kramer, and Eric Prieto have all discussed, used and re-shaped Scher's arrangement. The task of defining word and music studies and where it belongs has thus been a constant ongoing discussion. In 1975, Scher published an article about literature and music in *The Yearbook of Comparative and General Literature*, in which he clearly expressed the aim that word and music studies should be regarded not only as interdisciplinary but also "be accepted as belonging to the field of Comparative Literature."[5] Forty years later, one could expect that word and music studies

[2] See Mats Arvidson, "Music and Musicology in the Light of Intermediality and Intermedial Studies," *STM-Online* 15 (2012), accessed April 2013, http://musikforskning.se/stmonline/vol_15/arvidson/index.php?menu=3.

[3] By "transmedial semiotic structure" I mean those phenomena that are non-specific for the individual media, such as narrativity and description. See Werner Wolf, "Music and Narrative," in *The Routledge Encyclopedia of Narrative Theory*, ed. David Herman et al. (London and New York: Routledge, 2008), 324.

[4] Steven Paul Scher, "Musik och litteratur: en forskningsöversikt," in *I musernas tjänst: Studier i konstarternas interrelationer*, ed. Ulla-Britta Lagerroth et al. (Stockholm: Brutus Östling, Symposion, 1993), 273–89.

[5] Steven Paul Scher, "Literature and Music: Comparative or Interdisciplinary Study?" *The Yearbook of Comparative and General Literature* 24 (1975): 37.

would represent an area ripe for any musicologist to dig into, but this is not the case: how many of the above-mentioned scholars are musicologists? Kramer is the exception that proves my point. Very few theoretical frameworks on word and music relations have been presented from a musicological perspective since Scher's article. Instead, in 2002 Wolf stated the fact that word and music studies (intermediality) could still be defined as "a quasi monopoly of literary scholars."[6] Furthermore, intermedial studies—or word and music studies—and musicology often appear in opposition, even though in many respects they study the same phenomena.[7] In what follows I will focus on different perspectives on word and music studies and put these in relation to the field of cultural studies—not least since this has been one of the driving forces in the development of word and music studies. I will contend that the increasing emphasis on cultural studies in literary studies and musicology opens up broader perspectives on the field, while favouring a revised version of formal analysis over hermeneutic engagement with music and text.

Word and Music Studies: Discipline or Interdiscipline?

The word discipline in academic contexts suggests that a subject matter is delimited from other subjects. Sometimes the boundaries between subject matters are clear, such as when the object under scrutiny belongs to two different semiotic entities, such as music and literature; however, they are not always clearly separated and can sometimes be in conflict with each other. From the perspective of word and music studies, the boundaries are both blurred and in conflict. In 1992 Scher stated that interdisciplinarity can be seen as a willingness to "probe the validity of traditional disciplinary premises."[8] This works well with the perspectives of many others on disciplinary boundaries. Musicologist and media theorist Johan Fornäs argues that the mutual boundaries between disciplines (such as musicology and comparative literature) are dysfunctional in regard to the complex flow of intermediality and multimodality in everyday expression.[9] The emergence of word and music studies makes such boundaries, if not dysfunctional, then at least problematic, since it makes visible the limitations that may appear in tradi-

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[6] Werner Wolf, "Intermediality Revisited: Reflections on Word and Music Relations in the Context of a General Typology of Intermediality," in *Word and Music Studies: Essays in Honor of Steven Paul Scher on Cultural Identity and the Musical Stage*, ed. Suzanne M. Lodato et al. (Amsterdam: Rodopi, 2002), 14.

[7] See also Arvidson, "Music and Musicology." The article's aim is to "to introduce the concept of intermediality . . . into the discussion of musicology as a discipline" through a number of other disciplines and fields of study.

[8] Steven Paul Scher, preface to *Music and Text: Critical Inquiries* (Cambridge: Cambridge University Press, 1992), xi.

[9] Johan Fornäs, "Medierad kultur: Några gränsfrågor," in *Mediernas kulturhistoria*. ed. Solveig Jülich et al. (Stockholm: Statens ljud- och bildarkiv, 2008), 326.

tional disciplines. The question of "how existing or changing academic structures have reconfigured the field's foundation in a subject area as obviously interdisciplinary as word and music studies"[10] seems to be grounded on the dysfunctionality just mentioned. It is thus important to reflect upon the methodological outcomes that may emerge from studying word and music relations within different contexts. This raises the question not only of whether there are similar problems in both comparative literature and musicology in regard to word and music studies, but also whether musicology can learn something from the relationship between comparative literature and word and music studies.

Cultural Studies and Word and Music Studies

One interesting musicologist's perspective on the interdisciplinarity of word and music studies has to do with the emergence of cultural studies. In his introduction to the book *Word and Music Studies: Defining the Field* (1999), literary scholar Walter Bernhart writes about the changes that have taking place within the academic world at large concerning word and music studies. The aim of the essays collected in this book was to

> define [the field's] subject, methods and objectives and to describe the field's state of the art at a point when scholars in the fields of musicology and literary studies in particular [were] acutely aware of the need to broaden the scope of their work.[11]

One investigated sub-area was the emergence of cultural studies within musicology, manifested as what was then called the "new musicology." This emergence was (and still is) a much-debated issue, dealing with the musicological object, its interpretative methods—not to mention its disciplinary boundaries. An engagement with disciplines outside of musicology, and especially with literary concepts such as deconstruction and narratology, has contributed to the debate.[12] This raises two questions: first, what does cultural studies mean in this context? And second, why do some musicologists look at cultural studies as something to be clearly kept outside of musicology?

It is worth noting that *some* scholars within the cultural studies tradition have laid claim to the term intermediality (including word and music stud-

[10] This question was proposed for consideration at the conference "Ideology in Words and Music" held in Stockholm in November 2012.

[11] Walter Bernhart, introduction to *Word and Music Studies: Defining the Field*, ed. Walter Bernhart et al. (Amsterdam: Rodopi, 1999), 1.

[12] David Beard and Kenneth Gloag, *Musicology: The Key Concepts* (London: Routledge, 2005), 122–123. Some, for instance, have argued that musicology as a discipline is stuck in old traditions and thought models, while others have argued that the emergence of cultural studies has done much more damage to the discipline than any good by removing music from musicological study. Arvidson, "Music and Musicology."

ies); this cultural studies tradition, however, applies intermediality with a particular focus on production, distribution, function and reception, but the notion of the work (the music) and its semiotic "content" has often been excluded.[13] Furthermore, from a cultural studies perspective, intermediality can be seen as one consequence of a number of cultural turns in the humanities. For instance Fornäs has shown that these turns can be seen as both an expression of and a driving force of several processes of culturalization with a strong recognition of signifying practices.[14] By this Fornäs means that meaning is not inherent in things, signs, or texts, but "requires human . . . interpretative activity that establishes links from text to meaning."[15]

David Beard and Kenneth Gloag, define cultural studies "as a generalization that embraces all aspects of the study of culture, including music."[16] Moreover, cultural studies is most often linked to popular culture and popular music, with special interest in identity, subjectivity, ideology, ethnicity, etc. Another important aspect of cultural studies is that it is often understood as an interdisciplinary field of inquiry that explores culture as the abovementioned signifying practices.[17] Fornäs, however, criticises some voices within cultural studies—such as Lawrence Grossberg, Friedrich Kittler and Bruno Latour—for holding an anti-hermeneutic perspective. He says that cultural studies has "since the 1990s [been] striving to lay hermeneutic behind for good, in favour of material and/or structural analysis that can escape any concept of meaning and signification."[18] In a certain way the anti-hermeneutic perspective resembles a formalistic way of studying music, focusing on structural analysis. It often resembles a "traditional" musicological study in which the formal and structural aspects of the music are at the centre and not music's cultural implications. Thus, the perspective of cultural studies on word and music studies can stand both for the interest in signifying practices, and for an anti-hermeneutic perspective. To complicate matters even more, this positioning within different stances is often made only

[13] Mikko Lehtonen, "On No Man's Land: Theses on Intermediality," *Nordicom Review* 22 (2001): 71–84.

[14] See Johan Fornäs, *Kultur* (Stockholm: Liber, 2012), 43–52. As examples of these cultural turns, Fornäs mentions the early 1900s in sociology and anthropology with a focus on symbolic interactionism; the 1930s critical theory; the 1960s linguistic turn with a special focus on semiotics and structuralism; and the turn of the 21st century with a focus on new forms of media.

[15] Fornäs, *Kultur*, 52. Translation here and in the following by the author if not otherwise indicated.

[16] Beard and Gloag, *Musicology*, 45.

[17] Chris Barker, *Cultural Studies: Theory and Practice* (London: Sage, 2012), 6–7.

[18] Johan Fornäs, "Post Anti-Hermeneutics: Reclaiming Culture, Meaning and Interpretation," in *Hunting High and Low: Skriftfest til Jostein Gripsrud på 60-årsdagen*, ed. Jan Fredrik Hovden et al. (Oslo: Scandinavian Academic Press, 2012), 501. This notion is somewhat interesting since it seems to occur about the same time as the field of word and music studies emerged, or at least at the same time as the first word and music volumes were published.

inexplicitly. We therefore need to understand what *kind* of cultural studies is being applied in a certain study, or what we have in mind when criticising the use of cultural studies. Neither of the perspectives should be considered as better than the other; on the contrary, I would say, they differ rather in their objectives. I think this goes both ways—from both a musicological and a word and music perspective. One question is whether there might be a third option between description and formal analysis, a more rigorous inquiry into what word-music intersections are actually doing in a cultural (and ideological) context.[19]

Another problem appears if we turn the tables and look at word and music studies as part of comparative literature. Literary scholar Eric Prieto poses the following two questions: 1) "Why is it that after fifty years of musico-literary [word and music] studies critics still feel uncomfortable with the available definitions of their field?" 2) "What is it about the relationship between music and literature that makes it so difficult to stabilize and work with musical metaphors in literary texts?"[20] From this perspective, the field of musico-literary studies can be seen as an attempt to develop a methodology for analysing word and music relations, a relation that, as Prieto has stressed, is always metaphorical.[21] However, a somewhat paradoxical situation emerges when attempting to find a criterion for the kind of metaphors used in these studies—the criterion is either too wide, or it erases the metaphor and becomes literal in the same sense as the anti-hermeneutic perspective suggests; according to Fornäs, for instance, Kittler "substitutes hermeneutics with a combination of structural and material analysis."[22] Prieto argues that most "metacritical essays" that set out to establish "guidelines designed to restrict and regulate the applications of musical terms to literature" are more often than not disappointing, and furthermore that "the critic end up falling back on optimistic speculation about the future discipline [of word and music studies]."[23] Brown, Scher and Wolf's criterion for appropriateness is, for Prieto, too narrow.[24]

Disciplinary Contexts of Word and Music Studies

In 1999 Wolf stated that the field of word and music studies is a "discipline in which the construction of a theoretical and terminological framework has

[19] Thanks to Heidi Hart for this suggestion.
[20] Eric Prieto, *Listening In: Music, Mind, and the Modernist Narrative* (Lincoln: University of Nebraska Press, 2003) 19.
[21] Prieto, *Listening In*, 17.
[22] Fornäs, "Post Anti-Hermeneutics," 500. Furthermore, according to Fornäs, Kittler "reinforced Foucault's anti-hermeneutic thrust that 'stops making sense' and avoids understanding."
[23] Prieto, *Listening In*, 18–19.
[24] As we shall see below, there are similar problems within musicology.

not received due attention."[25] From a musical and musicological perspective, word and music studies still appears to be a field of study that—just like intermedial studies mentioned earlier—is "embedded in comparative literature."[26] Wolf continued to suggest whether word and music studies are best suited to a cultural studies or intermedial context. Though he says that cultural studies can "form an important scholarly context for word and music studies" he dismisses this argument by saying that cultural studies as a "hyper-discipline" is too broad for such a narrow study.[27] It is hard to criticize Wolf on this specific point since he does not clarify what he means by cultural studies. Perhaps one might find an answer through the literary scholar John Neubauer's study "Bartók and the Politics of Folk Music: Musico-Literary Studies in an Age of Cultural Studies," even if Neubauer and Wolf do not necessarily share the same notion of cultural studies. In this text Neubauer discusses how "cultural studies enrich the understanding of word and music by placing the two media and their relationship within a variety of historical and contemporary discursive frames."[28] Although the definition of cultural studies as the study of signifying practice is not mentioned, the hermeneutic understanding of word and music relations appears to be regarded as the foundation for meaning creation. The hermeneutic understanding, Neubauer says, "opens up new perspectives for joint studies of music and literature because it foregrounds the common cultural ground, not in opposition to the formal perspectives residing in their respective idioms but as meanings inherent in them."[29] This follows not only Fornäs' view on how cultural studies should be executed, but also emphasises the importance of formal and structural analysis within a cultural context. Expressed through Kramer's words: "Maintaining the priority of analysis over hermeneutics needlessly limits and damages musical meaning. Abandoning that priority greatly broadens and enriches the field of musical meaning without doing any damage to musical analysis."[30] Instead, Kramer suggests that this priority must be abandoned, and that the role of analytic descriptions should change "to give hermeneutic reasons for analytic claims" as well as "analytic reasons for hermeneutic claims."[31]

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[25] Werner Wolf, "Musicalized Fiction and Intermediality: Theoretical Aspects of Word and Music Studies," in *Word and Music Studies: Defining the Field*, ed. Walter Bernhart et al. (Amsterdam: Rodopi, 1999), 37.
[26] Wolf, "Musicalized Fiction," 39.
[27] Ibid.
[28] John Neubauer, "Bartók and the Politics of Folk Music: Musico-Literary Studies in an Age of Cultural Studies," in *Word and Music: Defining the Field*, ed. Walter Bernhart et al. (Amsterdam: Rodopi, 1999), 59.
[29] Neubauer, "Bartók and the Politics of Folk Music," 66.
[30] Lawrence Kramer, *Interpreting Music* (Berkeley: University of California Press, 2011), 150.
[31] Kramer, *Interpreting Music*, 151.

Structural analysis and hermeneutics play an important part in the emergence of cultural studies in musicology. In *Interpreting Music* (2010) Kramer rhetorically asks *not* the question of what "new musicology" is, but what it was and what it has become, saying that the idea was to "combine aesthetic insight into music with a fuller understanding of its cultural . . . dimensions," with the aim of understanding "the meanings of music as cultural practice."[32] One question that often runs through discussions of new musicology is whether we should favour structure (system) over metaphor (practice) in musical analysis—a question that seems to mirror the paradox mentioned above that Prieto noticed in literary studies. For Kramer it seems clear that "signifying practices always run ahead of signifying systems."[33] The keyword in this context is, once again, culture as a signifying practice. In this way, the new musicology's cultural perspective might help to solve the problem that was pointed out by Eric Prieto above. Moreover, a cultural perspective might release even literary scholars from the need of "proving" their point by structural analysis only, allowing the notion of signifying practice to replace the notion of "only" metaphorical relationship.

As mentioned, Wolf did not find it appropriate to integrate word and music studies within cultural studies. Instead, he found it more accurate to integrate word and music studies into intermedial studies, since this gives the advantage of belonging to a growing disciplinary field that works with both new and old media and, most importantly, does not exclude the study of the interactions between different art forms.[34] In 2011, Wolf reconfigured this contextual argument by saying instead that both cultural studies and intermediality should be integrated into comparative literature. His main point in this change of argument, as I see it, is evident in the following quotation:

> [W]hat we need is a stronger awareness of medial and intermedial concerns within literary studies thus to make sure that the study of literature remains its own discipline. After all, it is the study of literature that constitutes one of the best contributions to the elucidation of (inter)mediality, as well as culture at large past and present.[35]

There are three interconnected issues for Wolf: the concepts of mediality and intermediality in relation to the study of literature; "problems of competence with reference to non-literary media"; and finally the question of whether the concept of intermediality "would overburden literary studies to the detriment of what many still view as the core matter, namely the study of written liter-

[32] Ibid., 64. According to Kramer, what new musicology was has now become critical musicology in which the ideas and aims have been turned into a critical approach.
[33] Ibid., 67.
[34] Wolf, "Musicalized Fiction," 40.
[35] Werner Wolf, "(Inter)mediality and the Study of Literature," *CLCWeb: Comparative Literature and Culture* 13, no. 3 (2011), 8, accessed April 23, 2013, doi: 10.7771/1481-4374.1789.

ary texts."[36] This third issue resembles the second question asked above, namely why some musicologists look at cultural studies as something to be kept clearly outside of musicology. Wolf's argument can be interpreted as if we were back to square one, compared to Scher's view of regarding word and music studies as something belonging to comparative literature. This might implicate that the field of word and music studies—if its potential for creating a new discipline has not been strong enough, perhaps thanks to its "unilateral" focus on literary texts—is *not* interdisciplinary, but rather multidisciplinary: the researcher, though cooperating with other areas of knowledge, remains inside of the framework of his/her own field. The second issue will always be problematic. Very few academic researchers can be ascribed to the concept of *Doppelbegabungen*; as Wolf says: "Interdisciplinarity requires first and foremost disciplinarity, otherwise it loses its basis."[37] There is a possible solution to this dilemma, however: by integrating the concept of intermediality, and thus word and music studies, with the purpose of studying the signifying practices that occur between different media, there need be no fear of overburdening the "core matter."

From a musicological perspective this would mean that as long as the study is centred on music and involves music as one of the media under scrutiny, and *then* highlights the role of intermediality in and for music, word and music studies has the same right to belong to musicology as it does to comparative literature.[38] In relation to this, I also agree with Neubauer who says that "genuinely successful . . . studies of a 'margin' [such as word and music studies] will have to convince the scholars at the center that questions are actually central to their field."[39] It is therefore important that, just like comparative literature, musicology needs to make the study of word and music's marginal position central and recognize its importance as a signifying practice.

In the light of this discussion, we can see how academic structures and their underlying methodological ideologies can change and shift into something that makes it difficult to navigate between different fields of studies; likewise, these structures depend not only on methodological ideologies of the academic tradition but also on the fear of losing sight of the disciplines' core matters. Within the field of word and music studies we thus need an awareness of the several interconnected issues we are discussing: one that deals with *media* as such (music and literature); a second that deals with the *theoretical framework*, using concepts from outside of its disciplinary do-

[36] Ibid., 2.
[37] Ibid., 7.
[38] "Studies in intermediality in departments of literature ought to be centered on literature, that is, they should always involve literature as one of the media under scrutiny and then highlight the role of intermediality in and for literature." Ibid., 3.
[39] John Neubauer, "Music and Literature: The Institutional Dimensions," in *Music and Text: Critical Inquiries*, ed. Steven Paul Scher (Cambridge: Cambridge University Press, 1992), 3.

main (e.g. narrativity); and a third that deals with *methods* of media interpretation (i.e. hermeneutics).

Signifying Practice in Word and Music Studies From a Musicological Perspective

Musicologist Roger W. H. Savage has shown that the source of the division within musicology between formalist practice and forms of criticism dealing with the construction and representation of music can be identified as the difference between music and language itself.[40] When the concept of new musicology brought together music and language, it also turned to semiotics and narrative theory. Within traditional musicology, word and music studies could be seen as part of this division, as a field of study sometimes accused of being anti-formalistic in its character for dealing with knowledge that cannot be transformed in being used.[41] In the context of this division, one may ask what it means for instrumental music to be able to represent, for example, or to be part of something *non-musical*, such as how it can tell stories. Historically, these questions are nothing new. Neither is the study of music through the concept of narrative something new within musicology.[42] In 1992, philosopher Lydia Goehr put forward an argument that revolves around borders—between the musical and extra-musical, the aesthetic and historical, and the literal and metaphoric—with the purpose of deconstructing what I would describe as the myth of the non-representability of instrumental music in the writings of music history.[43] The difference between music and language as the source of the division within musicology makes this myth almost natural: music cannot represent anything external. But interpreting music "metaphorically," I would argue, opens up new avenues for applying *signifying practices* within the study of music.

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[40] Roger W. H. Savage, *Hermeneutics and Music Criticism* (New York: Routledge, 2010), 34–35.

[41] See Kramer, *Interpreting Music*, 1–2.

[42] See for example Chapter 5, "Musical narrative and the suicide of the symphony," in Robert Samuels' study *Mahler's Sixth Symphony: A Study in Musical Semiotics* (Cambridge: Cambridge University Press, 1995). Though this type of study is not new within musicology, it is still controversial in some circles. Samuels himself says that though recent studies have tried to show that music "is more susceptible to this sort of inquiry," "narrative is an unlikely topic for music theory, since music appears to lack the linguistic basis essential to the concept of narrative," 133. See also Mats Arvidson "Verbala och visuella aspekter i tredje symfonin" [Verbal and Visual Aspects in the Third Symphony]. In *"Min tid ska komma". Gustav Mahler i tvärvetenskaplig belysning*, ed. Ursula Geisler et al. (Lund: Sekel Förlag, 2011), 91–108. Here I discuss three topics in relation to Mahler's Third Symphony: 1) The musicality of the image-text; 2) The visuality and literarity of the musical; and 3) Music as the Other and discuss briefly the narrative that frames the symphony by studying the cultural discourse, the song titles and the cover art of two LP-Records.

[43] Lydia Goehr, "Writing Music History," *History and Theory* 31 (1992): 187.

Conclusion: Clarity and Contingency of Changing Attitudes

In this article I have discussed the impact (and the potential) of cultural studies on musicology within the context of word and music studies. The problems identified deal first and last with *clarity*. This needs to be summed up, however, and put in relation to the general question asked at the beginning of this text: how have existing or changing academic structures reconfigured the foundation of the field of word and music studies?

Clarity first: I suggest that what unites the field of word and music studies should be the clarity in which we define the concept of culture. As I have tried to show above, I suggest that "signifying practices" should be seen as attempts to link together concepts of culture that normally emerge in theoretical discussions about culture, primarily aesthetically and ontologically: it is both a theory and a method of how human beings create meaning, and includes all aspects of life in regard to meaning, interpretation, and communication; it also deals with the relationship between the "text" (word and music), interpretation, and representation. Interpretation creates meaning from the text, while the purpose of representation is to present something by its absence.[44]

Clarity last: I also suggest that clarity is a contingent concept. Contingency addresses the question of whether things might be otherwise, that is, whether contingency bears different *possibilities* that are dependent on internal as well as external situations. The internal situation deals with the academic structure as such (structures that probably differ between countries as well as within countries), whereas the external deals with societal and cultural changes (the development of new media technologies). Wolf's changing attitude towards word and music studies can be explained by the concept of contingency due to an increasing acceptance within the academic structure (comparative literature) that made it possible to study the interrelationship between words and music, mainly by arguing that word and music studies would not overburden the core matters in comparative literature. The same ought, I hope, to be applied to musicology. An increasing degree of acceptance and understanding for studies of this kind—dealing with culture as signifying practices—enables the integration of word and music studies within the discipline. Finally, this will facilitate the further development of word and music studies as a whole.

[44] Fornäs, *Kultur*, 9–39.

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"New Story from Old Words":
Word and Music Studies and the Poetics of Experience[1]

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The article concerns a specific model for reading a work inspired by musical forms: the author proposes to include the poetics of experience into music-and-text research and to treat the fugue as an inspiration for artistic elaboration of the topics of subjectivity, identity, and experience in a literary text. This question is deliberated with reference to *Fuga*, a very recent novel by a Polish author Wit Szostak, and its interpretative context – one of the most celebrated examples of musico-literary experiments: the "Sirens" chapter of Joyce's *Ulysses*. The intermediary world of human experience as a modern vision of reality is the subject of representation in modern literature, integrally linking it with intersubjectivity and thresholds of expression. Both Szostak and Joyce address the problem of experience of an individual trying to find a new or proper method of articulation; a language overview of this idiomatic, entirely individual experience. Thus, it can be a useful basis for reconsidering the musical entanglement of modern fiction, particularly if it is inspired by a polyphonic form or texture, and usage of new interpretative contexts at the intersection of cultural and literary studies.

1.

The history of reflection on relations between literature and music is not only the history of searching for their artistic manifestations, but also—or perhaps above all—the history of searching for their adequate commentary, a methodological formula.[2] Situated in a vaguely defined "in-between" space, musico-literary studies are, as Harold Bloom would have it, anxiety-stimulating. This fear results from our strong need to systematize, hierarchize, and establish relations. It is difficult to define the identity of a work we describe as a "musicalized" fiction, i.e. a unique musico-literary hybrid, or what makes us strongly desire to find regions of stability in it, to define the subject of our studies, and to expand our tools of verification. This is also why typologies have been attempted: from the pioneering ones by Calvin S. Brown and Steven Paul Scher[3], to modifications by Werner Wolf[4] or Irina

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[2] Andrzej Hejmej, *Muzyczność dzieła literackiego* (Wrocław: FNP, 2002), xxiv.

[3] Calvin S. Brown, "The Relations between Music and Literature As a Field of Study," *Comparative Literature* 22, no. 2 (1970): 97–102; Steven Paul Scher, "Notes Toward a Theory of Verbal Music," *Comparative Literature* 22, no. 2 (1970): 147–56; Steven Paul Scher, "Litera-

O. Rajewsky[5]. In *The Musicalization of Fiction*, Wolf mainly focuses on the issue of so-called "musicalized fiction," and considers further potential aspects of a "musicalized" literary piece on both an artistic-postulative and cultural-interpretative level.[6] Having analysed various interpretation strategies, it goes without saying that a set of determinants of "musicalized" prose do not exist. Moreover, none of the discussed criteria are conclusive enough to become a guarantee of "musicalized" literature: neither the specific prosodic shape, nor its inspiration in a musical form (both procedures may go unnoticed unless stressed by other constituents), let alone its thematization (if such a determinant were accepted, the history of literature would abound with "musicalized" works).[7] Hence we are dealing here with a vicious circle: on one hand, a musical trait is not conventionalized and requires a marker (either an author's commentary or a trace on the paratextual/thematic level); on the other, the declaration of the author himself is not a guarantee that an attempted intermedial experiment has actually taken place, and often leads to over-interpretation.[8] Thus, if there is no agreement in reference to the internal cohesion of methods and the field of musico-literary studies, the so-called "musicalized" status of literature is also undefined. As a consequence, every scholar has to use his or her own theories of interpretation, criteria, definitions, and tools to analyze a specific work. Various research strategies are therefore largely determined by the hybrid character of analyzed works.

The 20th-century novel emerged from the encounter of naturalism and symbolism, inspired by Wagner and Schopenhauer's belief that the aim of each and every work of art is to imitate music.[9] It is obvious then that a lot of

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ture and Music," in *Interrelations of Literature*, ed. Jean-Pierre Barricelli, Joseph Gibaldi (New York: MLA, 1982), 225–45.

[4] Werner Wolf, *The Musicalization of Fiction: A Study in the Theory and History of Intermediality* (Amsterdam: Rodopi, 1999), 70; Werner Wolf, "Relations between Literature and Music in the Context of a General Typology of Intermediality," in *Comparative Literature: Sharing Knowledge for Preserving Cultural Diversity. Encyclopedia of Life Support Systems*, ed. Lisa Block de Behar et al. (Oxford: EOLSS, 2008), accessed November 3, 2012, http://www.eolss.net.

[5] Irina O. Rajewsky, "Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality," *Intermédialités* 6 (2005), 52–55.

[6] Wolf, *Musicalization*.

[7] Wolf claims that individual aspects of a work should be considered in reference to others, and that their meaning depends on the final effect of the work. This effect is somewhat determined by the intensification of those references: the more of them there are, and the more apparent they are, the more it is possible to consciously apply them, and thus, to design an intermedial experiment. Wolf, *Musicalization*, 71–85.

[8] Joanna Barska, "On Interdisciplinarity, Musico-Literary Studies and Terminological (Mis)-understandings," in *The Humanities Today and the Idea of Interdisciplinary Studies: In Honor of Jerzy Axer*, ed. Barbara Bokus (Warszawa: MATRIX, 2011), 209–20.

[9] Ewa Wiegandt, "Problem tzw. muzyczności prozy powieściowej XX wieku," in *Muzyka w literaturze. Antologia polskich studiów powojennych*, ed. Andrzej Hejmej (Kraków: Universitas, 2002), 63.

authors talk about musical inspirations, which they link to the attempts at radical deviation from classical prose conventions (Dujardin, Mann, Proust, Joyce, Gide, Huxley etc.). Regarding the origins of 20th-century musical and literary criticism, the spread of musical metaphors should no longer be surprising. Not every reference (on the thematic level, or even on the symbolic one) to music is crucial for the interpretation of a work, however. Or to put in another way, there are works in which references to music are crucial for their meaning (on the conceptual or formal level of the work).

The above-mentioned typologies in musico-literary studies are useful for organizing the types of relations between music and literature. The field that I find the most appealing and on which I shall focus further in this article deals with musical forms and structures represented in language. It is unquestionable that such schemas have systematizing value, just as they do in the analysis of a single work followed by the formulation of a research hypothesis. But let us consider a recurring interpretation practice and its subsequent paradox: instead of choosing interesting and operational terms or concepts, some critics treat a given suggestion of typology as a model that imposes the order of arguments concerning the "musicality" of an oeuvre. Many researchers have paid attention to similar interpretative practice: Eric Prieto, for example, argues for analysing the function of intermedial aspects of the text instead of focusing on typologies; similarly, the diagnoses of Steven Paul Scher, Lawrence Kramer, and Werner Wolf concern the metaphorization of critical discourse and over-interpretation, as in the following example.[10]

If we were to abstract the features treated by some critics as indicators of the "musicality" of a given text, I suppose we would come up with more or less the following set: recurring themes/problems which have appeared earlier, for example the counterpoint/refrain/leitmotif inspired by Wagner, or "musical narrative," which is nothing more than a peculiar treatment of language prosody and the protrusion of acoustic features. Is every example of poetic prose or every avant-garde work born out of a desire to create a musico-literary hybrid, however? I skip here the rhythmic-dynamic elements (the accumulation of tension, the culmination of "cadence"), and thus a literary work becomes a "fugue," a "variation form," even a "rondo," "symphony," or "sonata form." In my view, the process of interpretation begins to look like a sort of snowball effect: the analysed work is decorated with successive

[10] Eric Prieto, *Listening In: Music, Mind, and the Modernist Narrative* (Nebraska: University of Nebraska Press, 2002); Laurence Kramer, "Dangerous Liaisons: The Literary Text in Musical Criticism," *Nineteenth-Century Music* 13, no. 2 (1989), 159; Steven Paul Scher, "Preface," in *Music and Text: Critical Inquiries*, ed. Steven Paul Scher (Cambridge: Cambridge University Press, 1992), xiv; Steven Paul Scher, "How Meaningful is 'Musical' in Literary Criticism?," *Yearbook of Comparative and General Literature* 21 (1972), 52–56; Isabelle Piette, *Littérature et musique: contribution à une orientation théorique (1970–1985)* (Namur: Presses Universitaires de Namur, 1987), 92–94; Werner Wolf, *Musicalization*, 4–6.

quasi-legends,[11] which get more and more difficult to cope with. Rather than facilitate research coherence, these terminological fortresses raise even more inaccessible barricades to future critics. That kind of interpretative practice reflects the quest for abstract universal features which could be used in the majority of works; it searches for some features that could help to determine the framework of a "musicalized" work and deal with its interpretation. And, in this particular situation, this does not go beyond structuralistic prayers for the systematic approach of extremely individual artistic creations.

Thus, while continuing the line of reasoning started by Prieto, Kramer, Wolf, and other critics, I would like to offer a slightly different model for reading a work inspired by musical forms. I propose to include the poetics of experience into the research and to treat the fugue as an inspiration for the artistic elaboration of the topics of subjectivity, identity, and experience in a literary text. Of course, this paper can only be a small opening to a further discussion, hence the present analyses only indicate certain problems and leave their discussion to a longer dissertation. My deliberations will refer to *Fuga*, a very recent novel by Polish author Wit Szostak, published in 2012. An interesting interpretative context can be provided by one of the most celebrated examples of musico-literary experiments: the "Sirens"-episode of Joyce's *Ulysses*. It is well known and has been thoroughly examined, including in Wolf's *Musicalization of Fiction* previously mentioned. Because of that, I will take the liberty of addressing only several problems without elaborating on the context of Joyce's experiment.

2.

Writing about the relationship between the word and the image in the chapter entitled "Ekphrasis and the other," W. J. T. Mitchell mentions "ekphrastic indifference: irreducible orders which arise from the reality that making description the equivalent of depiction is and will always be impossible."[12] Achieving this threshold of indifference is therefore not about abolishing the differences between one medium and another. This allows us to close the discussion of a conflict between the medium of sound and that of language, and reflect on how the significant forms we have at our disposal can allow us to establish anew a relationship with the world and with others. In recent years, we can observe the triumph of the category of experience as a significant trans-disciplinary issue in nearly all humanities and social studies, beginning with sociology and psychology, through aesthetics and the history of ideas, and ending with linguistics. The trends I refer to here also take into account pre- and extra-cognitive knowledge, encompassing not only the

[11] Jeffrey Kresky, "Urban Legends. For Music Theorists," *Music Theory Spectrum* 25, no. 1 (2003), 121–25.

[12] William John Thomas Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (Chicago: University of Chicago Press, 1995), 152.

realm of ideas, understanding, and self-knowledge, but also the area of emotions, non-intellectual sensations, sensory habits, including the question of visuality and visual representations; these areas concentrate on the tangible, particular, and singular.[13]

Let us begin with the thesis that we tend to structure our life experiences in a narrative form;[14] overcoming the limits of one's individual experience is possible thanks to *its verbalization*. Therefore, as Gadamer proposes, orienting oneself in an experience involves an essential medium: the medium of language.[15] Experience is not "transparent"—I refer here to the contemporary model, which is in opposition to the traditional concept of the representation of reality, where an authority provides a stable vision of the world and the perception of experience itself is a guarantee of first-hand knowledge about the world and a tool to understand oneself.[16] The inability to verbalize or describe this experience remains a theme of contemporary culture and the adequate source in the search for form.[17]

This search was mastered by the writers and intellectuals belonging to the Paris-based group called "Ouvroir de littérature potentielle" (OuLiPo), established in 1961 by the novelist and mathematician Raymond Queneau, and François Le Lionnais, a chess master and historian of mathematics. Initially, the group's goal was to attempt to apply mathematical structures to literature. Later, this practice evolved towards the creation of a rigid form which meant the imposition of a set of rigorous restrictions that could not be circumvented, thereby limiting the author's spontaneity. To give an example: Georges Perec wrote a novel entitled *La Disparition* (*A Void*; literally "The Disappearance"), in which the vowel "e" was not used a single time. Considering that he wrote it in French, the task was extremely challenging; Harry Mathews wrote a book with words employed in 40 proverbs, which meant about 200 words in total. Nevertheless, it was not the rule that was the most important, but the final product, the opus. For Mathews, who had problems with the very process of writing, the "limitations" became a kind of liberation, a tool forcing him "to express something which would otherwise not come into existence, or at least not in that form."[18]

"An excuse to implement an artistic vision;" "a tool for creating a new story with old words"—this was how the OuLiPo writers spoke about the

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[13] Ryszard Nycz, "Od teorii nowoczesnej do poetyki doświadczenia," in *Kulturowa teoria literatury 2: poetyki, problematyki, interpretacje*, ed. Teresa Walas, Ryszard Nycz (Kraków: Universitas, 2012), 43.

[14] Paul Ricœur, *Temps et récit* (Paris: Le Seuil, 1983–1985).

[15] Hans-Georg Gadamer, "Language and Understanding," in *The Gadamer Reader: A Bouquet of the later Writings*, transl. and ed. Richard E. Palmer (Evanston, IL: Northwestern University Press, 2007), 92–107.

[16] Maria Kobielska, *Nastrajanie pamięci* (Kraków: Universitas, 2010), 24.

[17] Ibid., 25.

[18] Harry Mathews, "Haha i Hoho," *Literatura na Świecie* 6 (1998), 295–96.

"limitations" they imposed on themselves[19]. We face an analogous situation with inspiration coming from the musical form, an attempt to render the rules or techniques used in that form through language. This is relevant in the case of the fugue, which is considered the most restrictive and rigid, but therein also the most elaborate musical form, a testament to the skill of the composer. The questions I want to address are, first, why is it the fugue that is so often chosen as a source of inspiration by modern writers?[20] And second, what components or traits of this musical form appear to be the most "useful" in creating a "new way of speaking"? Inspirations often pertain to the framework itself, and the fugue is treated as a sort of a template for the literary work, thereby bringing us to a third question: how does this form influence the literary work? In other words, does the fugue give the literary piece an intriguing "shape," or can it also significantly influence a narrative's character and meaning?

3.

Wit Szostak's *Fuga*[21] (Fugue) is a story about Bartłomiej Chochoł who, having come back to his family home, finds the place deserted, full of dust, bed sheets covering the furniture as if the people who used to live there left a long time ago. The novel consists of ten "fugues," and the protagonist starts the story of his life ten times, nearly each time producing a different one. According to one of them, he is the king of Poland; in another one he becomes a child, then a national hero, a pensioner, a successful man, an old grumpy man, etc.

> FUGUE I
> My name is Bartłomiej Chochoł and I'm the last King of Poland. I decided to relinquish all honours and conceal myself from other people's sight. I return to my grandparents' flat, which I remember to this day. Here I shall spend the rest of my life. Laboriously, I ascend the stairs one step at a time. My leg still hurts. I've bid farewell to my wife.
>
> I'm the last King of Poland and my entire life I performed the office with dignity . . . . The leg still hurts, even though it's been several weeks since the attempt at my life. (5)

[19] Even a work like *Ulysses* is based on self-limitation, as Joyce based his work on the outline of the Odyssey, changing the style in each episode, and ascribing particular parts of the novel to different arts, colours, or body parts, etc. Joyce shared with a professor acquaintance a table illustrating the structure of *Ulysses*, which contained its division into episodes, their symbolism, and the aspects to which they referred. However, he was against publishing it, since he feared the critics would narrow down their interpretation of the book only to the framework provided by the author.

[20] I use a broad definition of modern literature: from mid-19th century until today. See Ryszard Nycz, *Literatura jako trop rzeczywistości* (Kraków: Universitas, 2001), 6.

[21] Wit Szostak, *Fuga* (Warszawa: Lampa i Iskra Boża, 2012). The following page numbers refer to this edition. Translation here and in the following by the author of the article if not otherwise indicated.

FUGUE II

My name is Bartłomiej Chochoł and I spent my childhood here . . . . And I came to collect the keys to my grandparents' flat. . . . I sat on the stairs and I flipped the pages of an album, and on them I saw the whole world. And all of that thanks to the camera of Zygmunt, who has been the photographer of our tenement house for generations. And that was all I was left with. (25)

FUGUE IIIa

My name is Bartłomiej Chochoł and I'm a would-be national hero. I shut the album with Zygmunt's photos, and hid the letter from Zosia that I found in the letter box in my pocket. I returned to our house and I found myself in the middle of a time past, frozen in the solids of chambers. (61)

FUGUE IIIb

My name is Bartłomiej Chochoł and I'm a would-be national hero, but in the everyday chaos this fact was lost on all the other members of my household. They didn't seem to notice either my heroism, or its tragic lack of execution. (91)

FUGUE IV

My name is Bartłomiej Chochoł and I have to clear the apartment in which I lived. My mother died a year ago. I walk around the house I remember from a few years ago. I pack some old stuff into boxes. . . . I have to clear the apartment, that's what you'd say. But what does it mean? Pack my things? Throw everything away? Sell? Ravage? . . . I walk around the house, but not to the bedroom. My mother died a year ago.

My mother died a year ago, and I couldn't earlier, only now. Now I have to clear the apartment. (112)

FUGUE Va

My name is Bartłomiej Chochoł and I'm a pensioner. I've done a lot of stuff in my life. I returned home. I've been absent for some time. The flat is empty. I wait for them to return. The leg still hurts. . . . I returned home and there is no-one to welcome me. I opened the door quietly, and stood in the hall, struck with silence. The flat is empty. . . . I checked the rooms, the floors slightly creaking. I'm alone. I've been absent for a while, and nothing's changed. . . . It's good to be home, finally at home. (132)

FUGUE Vb

My name is Bartłomiej Chochoł and I'm a pensioner. I've done a lot of stuff in my life. I returned home. I've been absent for some time. The flat is empty. I wait for them to return. The leg still hurts.

I'm a pensioner and this confession humiliates me. It sounds almost as if I was looking for an excuse for all my defeats. . . . I'm a pensioner but I used to be a human being. I had no need for excuses. The flat is empty. I know that they left. . . . I don't even know where they are. (155)

FUGUE VI

My name is Bartłomiej Chochoł and I'm a man of success. My life is good. People say all sorts of things about me. I bought a flat. I come here every day.

> It's so empty and quiet. It needs to be redecorated. Who lived here earlier? . . . Tomorrow I'll tell Zosia. It'll be our home. (167)
>
> FUGUE VII
> My name is Bartłomiej Chochoł and I don't know where I am. I thought I had died. I woke up completely alone. The flat is empty. My leg hurts. I don't remember how I got here. I fled. Everything brings back memories. I listen to the steps on the stairs. I feel secure. . . . I woke up completely alone. (193)
>
> FUGUE VIII
> My name is Bartłomiej Chochoł and I'm an old man. I haven't left my flat for years. I fill my home with memories. The nice lady, Zosia, she visits me twice a week. My leg still hurts. I'm so lonely.
> I'm an old man, bitter and mean. You don't need to remind me of that, for I know it all too well. I haven't left my flat for years. . . . Everything reminds me of something, I don't have a single moment of peace. (219)

The above quotations are only small fragments of subsequent "fugues," but they give an idea of what the typical features of this work are. Fugue is a strict polyphonic form; its origins lie in imitation, the repetition of a melodico-rhythmic fragment of one voice in another, with the simultaneous conduct of the remaining individual voices, using imitation, augmentation, diminution, inversion, etc. Szostak creates tension, forcing the narrator to compulsively repeat his persistent thoughts, and by changing their order he manipulates their meaning. There are also themes common to all chapters: the hurt leg, which one time results from a sprain caused by a fall, and on another occasions from an assassination attempt or a disease of old age; Zosia, once a queen, elsewhere a nurse or a childhood playmate; or the grandparents' flat which is a space important to all of the stories. As we can see, each part begins with the same, distinctive phrase: "My name is Bartłomiej Chochoł." But apart from these compulsive repetitions of motifs, phrases, sentences, and issues that are somehow important for narrator, all of which evoke associations with the musical form based on the differing performance of a principal theme, Szostak uses different interpretive contexts.

The function of this life narrative could be to organise reality, or just the opposite, to run away from it. Szostak not only activates the etymological meaning of the fugue (Latin *fugare*, 'flee; chase, pursue'), but also indicates its psychological context, the phenomenon known as "a fugue state," "formally dissociative fugue" or "psychogenic fugue." It is a rare psychiatric disorder characterized by the reversible amnesia of one's identity, including the memories, personality and other identifying characteristics of an individual. A dissociative fugue usually involves unplanned travel or wandering, and is sometimes accompanied by the establishment of a new identity.

In *Fuga*, that journey happens in the mind of the protagonist. The rhythmical narration renders the functional mechanism of memory, leading to the past being continuously experienced anew, the most important aspects being

resumed and developed in new shapes in subsequent chapters, so on a structural level this binds the novel together. But this discourse not only refers to the past, it also attempts to penetrate it, contemplating over and over again the events that have shaped the character during his childhood that had the greatest influence on who he has become. Thus, what is here taken under consideration is the identity—or the identities—of the individual. Chochoł wonders who he is, and through some myths and symbols, memories, fantasies and/or lies, he tries to define himself, reaching back to his most significant or painful experiences. The title of the novel meaningfully determines the content. Szostak's experiment, as it turns out, is not a "play with form," *l'art pour l'art*, but an attempt to create a new method of delivering content which had already expressed in old forms.[22] The "fugue" becomes an articulation decision with regard to obsessions and anxieties. Thus the concept of subjectivity is developed, and the protagonist becomes a kind of "everyman," that is a man who has lived everything, is everyone, although not necessarily "the man without qualities."[23] This important dimension of *Fuga* is the background for the "play of voices" that fight for their rightful place in the hero's memory, voices that reveal several faces and identities in a single man, his multiple personality.

This "polyphonic play of voices" (polyphonic, because each of the voices is just as important in building the identity of the protagonist) is also used by Joyce, who makes Bloom speak in quotations, cultural calques, the "voices of others." In a draft of "Sirens," Joyce sketched a certain order[24] that he probably wanted to use in subsequent episode fragments. The introduction and the way it functions in relation to the rest of the episode suggests that the mysterious collocation *fuga per canonem* from the note's title may allude to the 15th-century understanding of a canon as a rule, principle, verbal guidelines located before the composition.[25] The fragment opening the eleventh episode and introducing the Sirens' theme would remain obscure without the reference to the main part of the chapter. By the instruction "Done./Begin!"

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[22] "This obsession," Szostak says, commenting on the quoted fragment of the 4th fugue, "not to enter the room where the mother died can be just like it is, and not different, thanks to the repetition. Otherwise, it would be a completely different novel. Maybe important, maybe moving, but I suppose a worse one." Wit Szostak, "Jestem ostatnim królem Polski," accessed December 12, 2012, http://popmoderna.pl/%E2%80%9Ejestem-ostatnim-krolem-polski-wywiad-z-witem-szostakiem/.

[23] Szostak, "Jestem ostatnim królem Polski."

[24] The manuscript is catalogued in The National Library of Ireland as II.ii.3; Buffalo MS V.A.5. JJA; 13: 32–56. See Susan Brown, "The Mystery of the Fuga per Canonem Solved," *Genetic Joyce Studies* 7 (2007), accessed September 30, 2012, http://www.antwerpjamesjoycecenter.com/GJS7/GJS7brown.html.

[25] See David W. Cole, "Fugal Structure in the Sirens Episode of Ulysses," *Modern Fiction Studies* 19, no. 2 (1973), 221–26.

(211),[26] Joyce not only suggests the function of the introduction, but also refers to the circular scheme, the expression of infinity, the impossible exhaustion of form.

The coexistence of parallel forms of consciousness (subjects with different worldviews and experience), the depiction of the main character Bloom juxtaposed with other characters—a specific "polyphony" in the Ormond bar scene—has obvious associations with Mikhail Bakhtin's concept of dialogism.[27] The literary concept of polyphony highlights the simultaneity of events or, according to Bakhtin, the autonomy of characters which all appear as voices independent from the author's worldview. Referring to the specific musical form of the fugue however, highlights even more additional traits: the fugue consists of the theme (subject) led throughout several voices. In a similar way, in the "Sirens" episode, each character (or group of characters) enters into an endless dialogue that focuses on the main topic of the chapter.[28] Each character enriches the dialogue with his or her own judgements shaped with reference to others' experiences, which is due to literary polyphony in the Bakhtinian sense. The "collective" Sirens' scene in the Ormond bar seems to be a perfect opportunity to draft the voices of individual characters of the chapter who enter into various polemic relations with one another. Love and eroticism are accompanied by disappointment, lack of fulfilment, lack of satisfaction: "All songs on that theme" (228), infinite, "divided" between voices of characters but—more importantly—also inscribed into the cultural context. "Sirens," just like the rest of *Ulysses*, is an intertextual mosaic of quotes and *quasi*-quotes, of works of art and philosophy: the author disappears, and in his place a dialogue occurs between cultural texts, emphasizing Bakhtin's intertextual (linguistic) mingling between a subject (here Bloom) and the world (text).[29] In such a perspective "poly-

[26] All pages in the following refer to the issue: James Joyce, *Ulysses. The Corrected Text*, ed. Hans Walter Gabler, Wolfhard Steppe and Claus Melchior, introd. Richard Ellmann (London: Bodley Head, 1986).

[27] Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, ed. and transl. Caryl Emerson (Minneapolis: University of Minnesota Press, 1984).

[28] The main theme mentioned-above, the governing idea of the episode, is implied by a number of smaller themes. "Thou lost one. *All songs on that theme*," thinks Bloom (228, my emphasis). As a metaphor generalising the eleventh episode we could consider not only the issue of lost love (that often appears in quoted operas), but in a wider context—desire put in quite melancholic frames that contain the feeling of the lack of fulfillment, loss, which relates to the song of Homeric Sirens, to whom Joyce makes paratextual references. More specifically, he alludes to the motif of the fatal seduction, enthrallment without the ultimate fulfilment.

[29] The "voices of the others"—the texts of songs, newspaper headlines, quoted utterances of friends—make it possible to recognize his own problems, experiences, and emotions: "That's joyful I can feel. Never have written it. Why? My joy is other joy. But both are joys. Yes, joy it must be. Mere fact of music shows you are." (231) Additionally, music allows the recognition of others emotions: "Often thought she [Bloom's wife; J.B.] was in the dumps till she began to lilt. Then know." (231)

phony" may be additionally (and metaphorically) understood as a mosaic of quotes that fits the sphere of the infinite *déjà dit.*[30]

This "fugue case" can be an important point of reference, not only when asking about the literary form, but also about the condition of the character. Let us think about polyphony: Joyce "plays" with his characters, creating a game of subjects and subjectivity; this is clear both in Bloom's interaction with other characters, and in the head of Bloom himself. Bloom's voice is expressed by the voices of others: newspapers headlines, song quotations, other characters' words, and the allusions they create. Joyce applies the "structure" of fugue, questioning the autonomy of the "I." He evokes simultaneity at the same time he discloses the internal polyphony of the characters. Wit Szostak, on the other hand, encloses all of the voices in the head of one character. The defeat of subjectivity, the chaos of identity—all of the voices are equivalent just as they are in the fugue. In both "Sirens" and the Polish novel, fugue becomes the *figure of subjectivity*.

Signalling the inspiration of musical form on the artistic-postulative level (paratext, an extra-textual utterance) focuses the reader's attention not only on the subject of the description, the experience, but on the way it operates. It also focuses our attention on the possibilities and limitations of the experience's representation through language. Noticing the significance of the manner of presentation (or perhaps the representation of the manner of experiencing) directs us towards a peculiar "experiential turn" in the contemporary humanities. At the level of musico-literary studies, we are forced to return to the questions posed at the end of the second part of this article. Most importantly: how does the form of the fugue—or the polyphonic form more generally—affect the articulation of experience and its reception, whether by broadening the possibilities of articulation or influencing the perception of a text? In trying to get to the essence of Szostak's prose, we must resort to such negative categories as fragmentation, deformation, and degradation, his focus on intellectualisation and the experimental value of language. One possible interpretation of these categories, as Kobielska claims, is based on the crisis of experience: the loss of a sense of cohesion to the experienced world, the emergence of a subject devoid of self-control or

[30] Moreover, the very etymology of the "fugue" as a notion is a case in point. The concept seems justified even in the context of Joyce's great interest in words, his tendency to treat them according to their primary meaning, his search for ambiguity and surprising combinations. Such an interpretation is possible a number of times throughout the storyline. On one hand, Bloom follows the trail of his wife's lover (follows him to the bar, watches him in hiding); on the other, his mind escapes from the notion of betrayal and marital problems and instead tries to focus on everyday activities: meal, music etc. As Márta Goldmann writes: "The majority of guests of the Ormond bar 'follow' someone, who also follows someone else." Márta Goldmann, "Sirens. The Musical Chapter of Ulysses: Technique and Style," in *Studies on the 20th Century English Novel*, ed. Kiszely Zoltán (Székesfehérvár: Kodolányi János University College, 1999), accessed September 18, 2012, http://www. mek.iif.hu/porta/szint/tarsad/irodtud/engnovel/engnovel.htm#3.

confidence in their way of existing in the world; finally the search for a form, which could show both the ambiguity of the experience, and at the same time save the subject from traumatic collision with the experience itself[31].

The changes related to the *crisis of experience* which were mentioned at the beginning are themselves related primarily to the *subject* that has no control over the process of experiencing, but it is coordinated with it.[32] It also relates to the *understanding of the experience*. The phenomenological discourse of presence is replaced by negative categories: absence, insecurity, violation of order, a constant search.[33] In *Fuga* we are dealing with achronological order. We put the story together from its various versions which sometimes complement, sometimes contradict each other. This creates a kind of a traumatizing factor because it takes away from the subject any sense of control over reality.[34] This factor manifests itself in persistently recurrent reminiscences, visions, and hallucinations. However, they provide us with neither a sense of understanding of subject's suffering, nor a release from it.[35]

On the one hand, we have a record of an experience, an attempt at narrating it, presenting it; but on the other hand, it is not an appropriate way to express the experience: "The psyche cannot remember what happened, but it does remember that it happened; remembers the destructive power of pure occurrence."[36] It is therefore impossible to find sense for the experience or trauma, uttering it in an orderly way: such attempts will only lead to incomprehensible cries, which are not subject to this world's categories.[37] That is because trauma is "the history of the wound, which screams, which appeals to us, trying to tell us about the reality or truth unattainable in any other way, also referring to the unknown and the un-assimilated."[38] Salvaging the consistency of a person may thus depend on attempts (invariably incomplete) to verbalize experience, a constant play between the integrated and the assimilated past.[39] An important role, as is clear in Szostak's prose, is played by the interaction of memory and imagination—both complementing and question-

[31] Kobielska, *Nastrajanie pamięci*, 33.
[32] Ibid., 27.
[33] Ibid., 28.
[34] Agata Bielik-Robson, "Słowo i trauma: czas, narracja, tożsamość." *Teksty Drugie* 5 (2004), 25.
[35] Bielik-Robson, writing about the psyche, puts forward a thesis that it is subject to a repeated cycle of alternating phases: crisis, unpreparedness for experiencing reality, and reparations, attempts at dealing with the experience, perhaps traumatic, finding its sense. Ibid., 25, 29.
[36] Ibid., 33.
[37] Cathy Caruth, *Unclaimed Experience, Trauma, Narrative, and History* (Baltimore-London: The Johns Hopkins University Press, 1996), 11.
[38] Ibid., 4.
[39] Frank Ankersmit, *Narracja, reprezentacja, doświadczenie: studia z teorii historiografii*, ed. Ewa Domańska (Kraków: Universitas, 2004), 244.

ing each other—in the act of reconstructing certain patterns and structures. The contradiction that is marked here can be put in two ways: First, in any attempt to express experience or trauma, the therapeutic story and the trauma's suppressed base coexist in the same words: "a cry, an unutterable, but not quite mute, dark presence of the real Self . . . which yanks at the bonds forced on it by the deceptive smoothness of the story."[40] Second, any attempt to bring that cry out, any effort to create a testimony which undermines and deconstructs itself, which opens us to unimaginable strangeness, is counterproductive: it becomes the next (subtler) tool for taming, for removing our awareness of the traumatic reality to a safe distance.[41]

4.

Since we have Joyce's instruction of using the fugue form as a matrix of the "Sirens" chapter, perhaps we should ask the reason for using this particular figure: its meaning as well as the structure and its place in the literary work. If writers decide to look for inspiration in the other arts, they are apparently searching for new forms of expression, new possibilities for creating meaning. A turn towards the musical form and sound becomes the manifestation of a "more spacious form," namely, as it was described by Czesław Miłosz in "Ars poetica?," a form more adequate in terms of experience, which the work is meant to ponder. When I speak of adequacy, I naturally do not mean the description that conforms to extra-textual reality, for I started from a discussion of the modern understanding of experience. I mean the continuation of the non-dualistic manner of description referring to reality; I mean the *search for a method of viewing* this reality, of an articulation more profoundly related to the subject itself, of "linking what is sensory and bodily with what is mental and discursive."[42] This corresponds to the reflection pursued by Jan Mukařovský, who saw "borrowing" from other disciplines as the essential factor in the development of each discipline. Alongside these attempts, art was supposed to realise the specific character of its own material and test its own abilities to produce meaning.[43]

Thus, such literary experiments play with the common perception of fugue as the most artistic form, the form that proves a composer's virtuosity and talent, but it also refers to the extra-musical meanings that the term carries. A musical form with specific principles and traits becomes an inspiration for the means of articulating an experience, both on a textual level as well as when it comes to subsequent reading and interpretative descriptions. What is important is the inseparability of the subject from the method of its recognition, description, and interpretation. In both literary examples dis-

[40] Bielik-Robson, "Słowo i trauma," 29.
[41] Kobielska, *Nastrajanie pamięci*, 32.
[42] Nycz, "Od teorii ponowoczesnej do poetyki doświadczenia," 43.
[43] Wiegandt, "Problem tzw. muzyczności," 64.

cussed here, the fugue and the "flight" inscribed into it are a conscious artistic choice. The interpretive potential of Szostak and Joyce's prose thus allows for the analysis of the fugue's inspiration not only at the level of generating the form, but also the meaning; the symbolic level, when the fugue can be treated as a kind of a figure of subjectivity.

I have already mentioned Joyce's Ormond bar scene as the model example of a simultaneous narration and thus of "polyphonic" texture, which has as its principle the simultaneous performance of several independent voices. A particular subject performed by individual voices is enacted by Szostak on the level of narrative by a single character. That character multiplies his life, however, creating several parallel and mutually contradictory stories. Joyce, on the other hand, performs his subject on the level of "developing" a distinctive theme for the Sirens' episode by several protagonists. The protagonists of both novels (Bloom and Chochoł) define themselves in relation to the "voices of others,"[44] other people, or culture texts, thereby creating their own inter-textual story. In this case, therefore, I would like to talk about constructive and symbolic inspirations as of one whole, in which the fugue would not only be a structural frame, but above all a *concept*, a new form of expression or articulation, susceptible to interpretations in terms of experience, subjectivity, identity. The form of the fugue allows the diffusion of a subject in reality, a definition by the words and stories of others, equal to individual voices in a polyphonic texture. In this way, the musical form would become an important tool that draws the reader away from his or her interpretative habits—such as the illusion of a transparent form[45]—and prompts a reflection on the act of reading and ascribing meanings.[46]

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[44] Bartłomiej Chochoł tries to cope with the narrative of his life, generating many various scenarios and models, whereas Bloom's identity at some point is "glued together" with "others" voices. By hybridizing his name with a name of the protagonist of a staged opera, "Lionelleopold" (236), Leopold Bloom is identified with Lionel, who has been betrayed by his fiancée. The thematic relationship of the two men's histories is additionally emphasised by descriptions such as "lost Leopold" (224), "lost Poldy" (225).

[45] "It seems very interesting to me," says Harry Mathews "that at the end of the twentieth century, over one hundred years after Lautréamont's death, the reading process still usually occurs without the awareness of the fact that we are reading. And, after all, we can no longer allow ourselves to live in the illusion that language is like a glass pane through which we can see something else, some other world. We are not looking through the glass, but at the glass . . . . Nothing is behind it, nor has there ever been. . . . I want my books to question themselves, the process of writing, the process of reading." Mathews, "Haha i Hoho," 303.

[46] The author's remarks about the proposed form, or a clear textual signal referring to it, become almost essential for the interpreter, although it is not meant to discover the writer's creative method. It is about the problem of the inspiration that is not discernable without an indication. Finding the rule/border can prove a helpful tool, since the modern crisis of experience is treated by us in the categories of a shock, a trauma, when what the subject lives through cannot be put in the framework of an ordered, understandable experience (Kobielska, *Nastrajanie pamięci*, 25). At the same time, this experience is the only communication with the world. So Mathews' words are updated here: the search for the proper words requires finding the rule.

The basis for the "therapeutic" story of the protagonist of *Fuga* is the personal experience of a mind fleeing, as well as searching, recollecting, and changing, according to the circumstances it encounters. The novel is therefore based on experience, but does it become the experience itself, the experience served to the reader? Or, as Philippe Lacoue-Labarthe suggests, will it never become anything more than "pure yearning for meaning"?[47]

As Ryszard Nycz has said, "The intermediary world of human experience as a modern vision of reality is the subject of articulation and representation in modern literature, integrally linking it with issues of experience and the process of experiencing."[48] Both Szostak and Joyce address the problem of the experience of an individual trying to find a new or proper method of articulation, a language overview of this idiomatic, entirely individual experience. An issue thus presented raises the question of the existence of specific features of modern literary prose, referring to the polyphonic texture of the fugue.[49] It is clear that the terms "fugue", "polyphony" or "counterpoint" imply, and sometimes in criticism constitute, an equivalent of those features of modern literary consciousness which were referred to (on various levels): the dissolution of identity, the crisis of art, the departure of the omniscient narrator from the novel or also, as Aldous Huxley wrote in *Point Counter Point*, the compulsion to look at once simultaneously with all eyes.[50] This can be a good basis for reconsidering the musical entanglement of modern fiction, particularly if inspired by the polyphonic form or texture, and usage of new interpretative contexts at the intersection of cultural and literary studies.

[47] Philippe Lacoue-Labarthe, *Poezja jako doświadczenie*, transl. Jerzy Margański (Gdańsk: Słowo/obraz terytoria, 2004), 30.
[48] Ryszard Nycz, "Literatura nowoczesna wobec doświadczenia," in *Literackie reprezentacje doświadczenia*, ed. Włodzimierz Bolecki, Ewa Nawrocka (Warszawa: IBL PAN, 2007), 18.
[49] I am not advocating the creation of a model or attempting to identify some universal features: many researchers have proven that this is doomed to failure. See e.g. Werner Wolf's reflection on "musicalized prose" in Wolf, *Musicalization*, 71–77, 80–85.
[50] See Wiegandt, "Problem tzw. muzyczności," 70.

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Music and Ideology

Two Kantian Themes in Adorno

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This paper examines Adorno's view of the critical potential of music, through a close reading of his short essay "Music and Language: A Fragment." Through a comparison to the Kantian notion of "purposiveness without purpose," two interpretations are suggested that could be said to represent two forms of "aesthetic negation." Given an understanding of ideology as a "naturalization of conflict," these two forms of aesthetic negation are then seen as standing in a critical relationship to ideology in a weaker and a stronger sense.

Can music stand in a critical relationship to ideology? It is far from obvious that the concept of ideology can be fruitfully applied to music. Music might of course be associated with ideological functions in various ways. But can it in itself be a critical form of art?

Adorno clearly thought that it was possible for music to take on an ideological significance by virtue of its formal characteristics. He was able to do so by viewing form not as exempt from social significance—as pure form so to speak—but as the expression of a historical struggle to dominate nature. In the tension between form and content in artworks we find traces, he believed, of a deeper antagonism between man and nature.

In Adorno's writings the distinction between form and content is mirrored by that of subject and object. "Formal" and "subjective" often appear to be interchangeable. Despite the apparent importance of the subject in Adorno's writing, however, he lacks a developed positive conception of subjectivity. One might even argue, as Lyotard does, that Adorno never critically scrutinizes the concept of the subject.[1] Others are not as categorical. Deborah Cook, for instance, notes that Adorno emphasizes the somatic dimensions of subjectivity. The Adornian subject is, she claims, "an incarnate, embodied subject: a particular object in the sociohistorical world in which it acts (often instinctively), and which it seeks to know."[2] But if some notion of embodied subjectivity captures Adorno's view of what human beings in truth are, it is not a conception that is fleshed out in his writings.[3] Rather, the focus is al-

[1] Jean-Francois Lyotard, "Adorno as the Devil," *Telos* 19 (Spring 1974): 128–37.
[2] Deborah Cook, "Adorno, Ideology and Ideology Critique," *Philosophy and Social Criticism* 27, no. 1 (2001): 1–20.
[3] This is of course what sets him apart from phenomenologists such as Merleau-Ponty, with whom Cook compares him.

most exclusively a negative one: that of criticizing a view of the subject as formal and dis-embodied. Adorno constantly endeavors to expose the limits of the subject of Kantian idealism: a pure spontaneity with the ability to order, manipulate, and ultimately master an inherently passive materiality. The complicity between an understanding of the subject as cognitively synthesizing the matter of experience on the one hand, and practically dominating nature on the other, constitutes a central critical theme of his negative dialectics.

Given this critical attachment to a Kantian conception of subjectivity, it is not surprising that elements of Kantian aesthetics reappear in Adorno's thinking. In what follows I use certain Kantian figures of thought to help make sense of the connection Adorno makes between musical form and ideology. Through a close reading of the short text "Music and Language: A Fragment" I will try to show that one can interpret some of Adorno's thoughts in light of the Kantian notion of a "purposiveness without purpose." This concept provides, I believe, a model of aesthetic negation that is visible in Adorno's text. Given a notion of ideology as a naturalization of conflict, I will then show how two different interpretations of purposiveness without purpose correspond to two ways in which music could be said to stand in a critical relationship to ideology. The first of these is concerned with naturalized conflicts only in a very general sense. The second is specifically concerned with the conflict between instrumental rationality and nature.

Ideology as a Naturalization of Conflict

The concept of ideology is notoriously vague. It often refers to a cluster of beliefs, normative in character, that pertain to the structure of society in general. A political ideology contains both a vision of the just social order and a justification of it. Characteristic of the Marxist tradition is an interest not only in the content of beliefs, but also in their legitimizing social function. "Ideology means legitimization."[4] Ideologies misrepresent social relations, and through this misrepresentation they fulfill a legitimizing role.

There are numerous ways of understanding what this misrepresentation would consist in. Zuidervaart considers three different construals. Ideology might be understood as a form of social consciousness in general, allowing for engagement in social struggles "whose deep structure remains somewhat hidden to the combatants."[5] Secondly, it might be an "expression and defense of the interests of the dominant class." Thirdly, it might designate "those dimensions of social consciousness which obscure the underlying

[4] Theodor Adorno, "Beitrag zur Ideologienlehre," in *Soziologische Schriften I*, vol 8 of *Gesammelte Schriften,* ed. Rolf Tiedemann (Frankfurt am Main: Suhrkamp, 2003), 457. Translation here and in the following by the author of the article unless otherwise indicated.

[5] Lambert Zuidervaart, *Adorno's Aesthetic Theory: The Redemption of Illusion* (Cambridge, MA: MIT Press, 1991), 69.

tendencies and conflicts in a social formation." Of these, Zuidervaart considers the third interpretation to be closest to Adorno's own. This is a justified interpretation, for Adorno does believe that there is an undercurrent of pain and conflict in modern society being actively suppressed from consciousness. Yet not only are the conflicts themselves suppressed, but also the complicity of subjective rationality in creating them. The central tenet of *The Dialectic of Enlightenment* states that enlightenment reverts into myth, and that rational mediation takes on a mythical, necessary and quasi-natural appearance.[6] Consequently, Adorno believes that ideology not only obscures conflicts, but also naturalizes them. When ideology is at work, conflicts and oppressive power structures are perceived as natural and necessary. They appear to be grounded in something outside of ourselves rather than having been created by us. The question, then, is whether music can stand in a critical relationship to ideology, given that ideology is understood as a naturalization of conflict. Adorno appears to think so, and one can reconstruct at least two different lines of thought. Before examining them, however, we need to look closer at Adorno's understanding of the relationship between form and content in music.

Aesthetic Negation in "Music and Language"

Adorno deals extensively with the relationship between art's form and content in numerous places, most notably in *Aesthetic Theory*.[7] I will here look at only one of these accounts, one that deals specifically with music: the short text "Music and Language: A Fragment," written in 1956.[8] Much of this material is repeated in *Aesthetic Theory*, but to explore the differences between the two would take us beyond the scope of this paper.

"Music and Language" begins as an exploration of the similarities and differences between music and language with regards to meaning, and it ends up with a crucial distinction: that of two different goals or directions. The starting point is the fact that music in many ways "resembles a language," although it is not "identical to it" (1). The resemblance is found on both a syntactic and a semantic level. The succession of sounds in music obeys a certain grammar: "it can be right or wrong." Music also appears to say or communicate something, but what it says cannot be detached from the music work itself; it creates no "semiotic system." Still, Adorno thinks one can find the equivalent of "lexical items," even "primitive concepts." Certain

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[6] Theodor Adorno and Max Horkheimer, *The Dialectic of Enlightenment,* trans. John Cumming (New York: Herder & Herder, 1972), 9.

[7] Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (London: Continuum Books: 1997).

[8] Theodor Adorno, "Music and Language: A Fragment," in *Quasi una Fantasia*, trans. Rodney Livingstone (London: Verso, 1998), 1–6. All pages referred to in the following refer to this text. German edition: "Musik und Sprache," in *Musikalische Schriften I–III*, vol. 16 of *Gesammelte Schriften*, ed. Rolf Tiedemann (Frankfurt am Main: Suhrkamp, 2003), 251–56.

chords reappear with an "identical function," established progressions function as "universal ciphers," "providing space for musical specificity just as concepts do for a particular reality." Despite all of this, musical forms do not coalesce into determinate "judgments." Music cannot make assertions. And yet, music expresses a "This is how it is": an "assertion of something not explicitly stated"; a quasi-logical rightness in combination with a suggested content—the *qualities* of judgments are present. Musical compositions are attempts, Adorno thinks, to graft the "gesture" of a determinate judgment onto a "medium incapable of judgments" (4).

Is music then a different *kind* of language? Is it capable of somehow saying things without conveying any actual propositional content? Adorno seems to have hesitated. In one of his notes for his unpublished book on Beethoven, music does appear to be a medium *sui generis* for expressing truths. Its difference from language lies in the kind of synthesis involved: it is not a logical synthesis, but "a synthesis without judgment" (urteilslos). This judgment-less synthesis has a logic of its own, and it stands in a relationship to truth, Adorno claims, albeit of a "non-apophantic" kind.[9]

In "Music and Language" his position is clearer. Music *resembles* judgments—it *mimics* them—but it does not really assert anything on its own. More importantly, the question itself leads us, Adorno thinks, in the wrong direction. The difference between music and language is not found by comparing their respective logic, syntax, or semantics. The real question is not even whether music has a meaning of its own or is meaningless. Such formulations already frame the relationship between music and meaning as a static one. The real difference emerges only when compare the direction or *telos* of music to that of language (4).

So what is the *telos* of music? Two accounts are given in the text. One is theological in character, showing the influence of Benjamin. Both music and language—here presumably philosophical—shares an impossible longing. They both aim to grasp "the Absolute" in a form that would be accessible to us as finite beings. Both language and music are "a human attempt, doomed as ever" (2) at a form of representation that would be unhindered by the limitations of representation, and their deepest desire is to express truth immediately, rather than to grasp it through subjective mediation. Adorno refers to the idea of this (impossible) immediate expression of the Absolute "the [divine] Name" (4). Both language and music fail in their attempts to circumvent the mediated nature of representation and express truths immediately, but they do so for opposite reasons. Language fails because of its finite nature: it articulates its content in terms that are commensurable to the rational subject, and it is therefore bound to it. Music, on the other hand, does appear to find the Absolute immediately, but as a consequence obscures it by mak-

[9] Theodor Adorno, *Beethoven: Philosophie der Musik* (Frankfurt am Main: Suhrkamp, 2004), 32.

ing it too intense, "as too powerful a light dazzles the eyes." (4) It fails not by being unable to go beyond subjective meaning, but through its inability to make its content fully commensurable to the (rational) subject.

This theological and sublime description soon transforms, however, into a second one, more materialistic in nature. Here, the ability of music to negate subjective meaning is given a more positive function, and the Absolute that is purportedly expressed in music is seen as a semblance.

Meaning, Adorno thinks, is central to music. It would be completely wrong to view music as an "acoustic parallel to the kaleidoscope" (3). Music is permeated through and through with "intentions," and intentions are "central to music" (ibid.). To equate music with mere form would be pointless: on the one hand, every form is the form of a content, and on the other "every musical phenomena points to something beyond itself reminding us of something, contrasting itself with something or arousing our expectations" (4). Meaning is essentially part of the content of music. Given that both language and music contain meaning, the difference between them is to be found in the treatment of their respective content. Rather than combining meaningful elements into sentences, as language does, music realizes itself "in opposition to intentions," "integrating them by the process of negating each individual, unspecifiable one." Intentions are "broken and scattered out of their own force." Ultimately, music aspires to be a "language without intention." It obliterates every independently determined part in order to reassemble them "in the configuration of the Name" (5).

So, just as in language, music integrates meaningful elements into a larger whole. Clearly, this integration is not, as in language, compositional in nature: the meaning of musical "sentences" is not merely determined by the meaning of the elements and the manner in which they are combined. But neither is it a more "holistic" form of integration, where the meaning of the whole would somehow emerge through the process of negating the meaning of the elements. Adorno thinks that the opposition to meaning runs deeper. Music does not dilute intentions "into a still higher, more abstract intention" (5); it merely points to a language without intentions (eine intentionslose Sprache). It is almost "the opposite of a meaningful totality," even when it gives the impression of asserting something over and above the particularity of its sensuous appearance (sinnliches Da). It behaves (sich gebärden) "*as if* it were the direct expression of the Name." (5, my italics) In truth, it is not: whereas in the first theological formulation the Absolute was expressed too brightly, blinding the subject, now it is seen as a semblance. The real achievement is the negation of particular intentions that points towards intentionless experience.

On one level, the dynamic Adorno describes is close to the well-known hermeneutical movement between the identification of aesthetic elements and the re-interpretation of these elements in the context of the totality of the artwork. Even if we *initially* approach art as other kinds of experience—

singling out elements and identifying them—at the same time we are led in the opposite direction, and we are forced to disrupt these habitual identifications for the sake of new contextually determined ones.

The difference between Adorno's account and the hermeneutical lies, as he clearly states, in the end-result or *telos.* For Adorno, the end-result in the experience of music is not, then, the creation of a new, higher form of meaning. A musical work does not actually become "the Name," and the process of re-contextualizing pieces "broken and scattered out of their own force" (5) does not terminate in a totality that is simultaneously immediate and positively meaningful. The achievement of the artwork with regards to meaning is negative.

Still, according to Adorno, music accomplishes this negation of intentions exactly by *suggesting* a meaningful totality. The artwork tricks us into believing that we *can* grasp or understand it, that it is a form of immediate representation. Through its suggestive qualities it instills in us a simultaneous desire to experience it immediately and to grasp it as an intentionally mediated meaningful unity. When we fail to accomplish this "squaring of the circle"[10] through already established means of identification—through our identificatory repertoire so to speak—we abandon ourselves to the experiential context and enlarge our sensitivity. The artwork does not create a higher meaning, but brings us back to unreduced experience beyond subjective intentions.

The resistance an artwork puts up to our attempts to grasp it is not mere complexity or unintelligibility. Rather, the artwork has to conjure up the semblance of a deeper unity not positively given. The successful artwork is not merely there. It also projects, we could say, a phantom image of itself. It is this phantom image that in "Music and Language" is given the quasi-mystical term "a configuration of the Name" (5). In *Aesthetic Theory* it is more descriptively referred to as the work's "riddle character" (Rätselcharakter).[11]

In sum, Adorno thinks that it is wrong to view the relationship between form and content as static. Music contains content, but it strives to dissolve it rather than to unite it into a higher meaning. Only by looking at the dynamics of this process of negation can we avoid the false opposition between kaleidoscopic formalism on the one hand, and content on the other.

Similarities to Kant

Despite their differences, it is striking how reminiscent Adorno's account of music is to Kant's analysis of beauty. For Kant, it is the attempt to identify

[10] Theodor Adorno, "Mahler," in *Quasi una Fantasia*, trans. Rodney Livingstone (London: Verso, 1998), 99.
[11] Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (London: Continuum Books: 1997), 160.

what an object is—in combination with the inability to do so—that sets the pleasurable, free-play of the faculties in motion. Similarly, the power of music comes for Adorno from its ability to arouse a desire to grasp it, while simultaneously subverting any attempt to do so.

What sets Adorno apart is his emphasis on the element of tension. Whereas the beautiful in Kant strikes a balance, presenting the concept in what Lyotard calls its "state of infancy," music for Adorno struggles with meaning, as if it were in conflict with it. This would seem to put his account closer to that of the Kantian sublime, where an object negates the ability of the imagination to apprehend it and in the process, almost as a side-effect, makes us aware of certain non-representable ideas, namely freedom and infinity. The sublime is also the aesthetic category that is most often associated with Adorno. Without downplaying the sublime element in Adorno's account, one can note that it does not fully do justice to his claim that music *mimics* judgements, that it "behaves" *as if* it were saying something. What is lacking in Kant's account of the sublime is a notion of *semblance*.

It is this notion of semblance that is present in Kant's idea that the beautiful object possesses "purposiveness without purpose." It gives the *appearance* of having a purpose, but in fact it has none. This emphasis on semblance is also present in Adorno's account: the musical work behaves as if it were a language, as if it were trying to express a higher meaning, to gather its elements into a configuration of the Name. It is, however, not truly united in any kind of higher meaning. In what follows, I will focus on this *as if* quality of the musical work by comparing it with the Kantian notion of "purposiveness without purpose" rather than with the sublime.[12]

Following two different interpretations of the Kantian notion of "purposiveness without purpose," I believe one can similarly interpret the account given in *Music and Language* in two different ways. The first is concerned with how the aesthetic object appears, the second with the state of the experiencing subject. These two models have a dynamic component, as they involve an element of negation or subversion. I suggest that they can therefore be seen as two ways in which music can stand in a critical relationship to ideology by virtue of its formal treatment of its content, rather than by virtue of its content as such.

Ideology and "objective" purposiveness

One way to interpret the Kantian notion of purposiveness without purpose is as a claim about *how* beautiful objects appear to us. To describe the aesthetic object as purposive is to say that it appears to be in conformity with an end or a purpose. It is, however, "purposive without purpose"—its purposiveness

[12] The notion of "purposiveness without purpose" is introduced in the third moment of Kant's analysis of beauty. Immanuel Kant, *The Critique of Judgment*, translated by Paul Guyer (Cambridge: Cambridge University Press, 2000), 105–20.

is only an appearance or a semblance, there is no actual end to which it is in conformity. Anthony Saville summarizes this "familiar reading" by saying that the beautiful object "looks designed, although not for anything in particular."[13] As a positive characterization this is surely inadequate, as if there were a particular manner of appearing that would correspond to being-designed-in-general. It is better formulated in terms of a semblance: aesthetic objects appear to be ordered for an end or a purpose, they appear to be animated by an inner principle, but something about them resist our attempts to determine what this purpose is.

Formulated like this, the notion of purposiveness without purpose is part of the idea that aesthetic objects initiate an interminable cognitive process within us. It is this free-play between imagination and understanding that is responsible for the pleasure we take in artworks, and this free-play is a result of the fact that aesthetic objects create fascination in us: we desire to find the proper concept—the end for which all the elements appear to be designed—but we cannot. One could see Adorno as following a tradition that ascribes this property to artworks: the elements of the artwork *seem* to work together for an end, but we cannot say what it is.

As we have seen, Adorno thinks that the function of this semblance of purposiveness is to initiate a process similar to the Kantian search for a unifying concept. What he has in mind is a kind of hermeneutic process in which the particular, isolated meanings of the elements are negated in our attempt to integrate them into a larger, unifying meaning of the artwork. While the meaning of the elements are subverted as they are integrated, they are *not*, however, diluted into "a still higher, more abstract intention" (5), i.e. a unifying concept. The artwork sets in motion a process of negation, without there being a positive end in which it terminates.

Could this capacity to subvert specific meanings stand in a critical relationship to ideology? We could say that this is the case if we understand ideology as naturalization of conflict, but only in a rather weak sense. Arguably, in order for a conflict to be perceived as natural, the distinctions underlying it also need to be perceived as naturally given. Naturalized conflicts presuppose, we could say, naturalized distinctions. Sufficiently complex artistic representations might then subvert a rigid praxis of identification. Conversely, some music would, as Adorno (perhaps not very plausibly) argues with regard to commercial music, fail to do this: the elements do not stand in need of contextual determination, and what happens in one part of the music does not affect what happens in another.[14]

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[13] Anthony Saville, "The Idealism of Purposiveness," in *Kant's Critique of the Power of Judgment,* ed. Paul Guyer (Oxford: Rowman and Littlefield, 2003), 87–100.

[14] For an unusually clear statement by Adorno of the importance of contextual determination and the lack of it in "popular music," see Theodor Adorno, *Current of Music*, trans. Robert Hullot-Kentor (Cambridge: Polity Press, 2009), 300.

Given this first interpretation of aesthetic negation, certain works of music might, then, be said to stand in a critical relationship to ideology in a very general sense. There is, however, another somewhat more specific sense in which music might stand in a relationship to ideology, one that concerns not only identification as such but also its relationship to pleasure or gratification.

Ideology and "subjective" purposiveness

On the objective interpretation, purposiveness without purpose is understood as a claim about how beautiful objects appear. A different way to understand it would be as a claim about the kind of *pleasure* involved in aesthetic experience. Kant is clear that the purposiveness that aesthetic objects possess is *subjective*, and an object is subjectively purposive when it conforms to a subjective aim. Examples of this would supposedly be objects of desire: they are subjectively purposive in that they satisfy subjective ends.

Given this reading, it might seem strange that something could be subjectively purposive without there being a purpose. The answer is that the purposiveness of the beautiful object is, once again, a kind of semblance. Aesthetic objects *appear* to conform to subjective aims, but there is no identifiable aim to which they conform.

Kant explicates this through an analysis of the kind of pleasure that the beautiful object gives rise to. As is well known, the pleasure we take in beauty is for Kant not sensory pleasure, but rather a pleasure in the form of the object. But on a closer look, not even sensory pleasure is for Kant, on a closer look, merely sensory. The same sensation can, in different situations, be experienced as either agreeable or disagreeable (as fear or excitement, for example). What is central to pleasure is an element of *attraction* (or, in the case of displeasure, *repulsion*).

In sensory pleasure this attraction—the desire to make a sensation last, or to linger on it—is connected with the recognition that something is in fact in accordance with my subjective aims, and this something is perceived as causing my attraction. It is the sweetness of the sugar that wants me to have more of it, but pleasure is not mere sensory sweetness: it is the perception of sweetness that causes me to want to stay with the sensation.[15]

In the case of the beautiful, however, we experience the same element of wanting to stay or linger with the object, but (in Kant's interpretation) without any perceived cause. There is nothing specific about the object that corresponds to my subjective ends. The pleasure we take in the beautiful is not pleasure in the ordinary sense, we could say, but only the *form* of pleasure:

[15] In Kant's dense wording: "The consciousness of the causality of a representation with respect to the state of the subject, for maintaining it in that state, can here designate in general what is called pleasure." Immanuel Kant, *The Critique of Judgment*, translated by Paul Guyer (Cambridge: Cambridge University Press, 2000), 105.

the experience of being attracted without an identifiable cause of this attraction. Beauty is an *indeterminate* state of harmony between subject and object. It is, in Kant's formulation, the mere form of subjective purposiveness, or "formal subjective purposiveness" without a subjective purpose.[16] This harmony is an experience of pleasure, but it is, to repeat, different from the pleasure we take in the agreeable (the pleasure of the senses). In the case of the agreeable, we experience something to be causally suitable for the subject (the sweetness of sugar). In the aesthetic object, on the other hand, there is no quality that we are able to identify as being in accordance with the subject. Still, the fascination that the beautiful object engenders in us makes us linger with it, *as if* the object were a determinate source of sensory pleasure, akin to the sweetness of sugar.[17]

Just as it is for Adorno, *semblance* is an important part of the Kantian account. The beautiful object gives the semblance of being subjectively purposeful, but any attempt to determine in what sense would fail, or perhaps reduce it to a mere instance of sensory pleasure, as for example "It is *this* pleasurable color in the painting that I like."

If we interpret Adorno's usage of "meaning" or *Sinn* in a more subjective sense—as carrying a positive value or being subjectively purposeful—this model of aesthetic experience would fit the account given in "Music and Language." The riddle character of the artwork would not only consist in the semblance of there being something to *grasp*, but also of there being something to *desire*. The artwork gives the appearance of being an external source of pleasure or meaning,[18] but any attempt to determine the desirable element would fail. The failure to give the artwork any positive meaning does not render it meaningless, however; it retains the appearance of being subjectively purposeful, while at the same time resisting or negating any attempt on our behalf to determine it as such.

This second form of aesthetic negation would be different from the first merely cognitive one. It would affect not only our ability to identify what something *is*, but also the connection between identification on the one hand, and positive meaning on the other. On this account artworks could (in more Adornian terminology) question the assumption that meaning is always to be equated with subjective meaning—meaning assigned to the object by the subject. The experience of an artwork would contain not only an element of not knowing what it is that I am experiencing, but also of not knowing in what sense I experience it to stand in a purposive relationship to me.

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[16] Immanuel Kant, *The Critique of Judgment*, translated by Paul Guyer (Cambridge: Cambridge University Press, 2000), 113.

[17] For an interpretation along these lines see Rachel Zuckert, "A New Look at Kant's Theory of Pleasure," *The Journal of Aesthetics and Art Criticism* 60, no. 3 (Summer 2002): 239–51.

[18] In connection to this see Adorno's extended discussion of Plato and the role of desire in art in his recently published lectures on aesthetics from 1958/59: Theodor Adorno, *Ästhetik* (Frankfurt am Main: Suhrkamp, 2009), 139–53.

These two forms of purposiveness could presumably work in tandem. The semblance that the artwork projects is simultaneously that of objective and subjective purposiveness: on the one hand, the appearance of being animated by an inner principle that could possibly be grasped by some form of conceptual synthesis; on the other, that of being a source of pleasure or significance. The attempt, however, of the experiencing subject to grasp in what sense the artwork is either a unity or a source of pleasure is thwarted. The aesthetic experience would for Adorno be this interplay between semblance and negation, just as beauty on the Kantian account is a result of the interminable play between imagination and understanding. Not only are our cognitive powers put in question with regard to what things *are*, but the assumption than things cannot appear meaningful without us assigning meaning to them is undermined.

Formal Ideology

Can this second kind of subversion—that of any attempt to grasp the subjective purposefulness of the artwork—stand in a critical relationship to an ideology? Only if the belief of a connection between identification of meaning and subjective significance is in fact part of the ideology in question, and if this connection can be seen as an instance of naturalizing a conflict.

That there is such a connection in Adorno's view is apparent from his more detailed discussions of what characterizes the ideology of late capitalism.[19] Ideology no longer functions, he claims, at the level of content but rather at the level of form. Ideology in late capitalism does not proclaim any *specific* naturalizing ideas (for example the necessity of racial or class hierarchy). It is no longer, he claims, something that "covers up" the world of social relations. What it is, he says in an interesting formulation, is merely the social world reflected back to us "as it is." Ideology works by "duplicating" the world; its content is social reality proclaimed as its "own norm." In a consumer society the social world becomes a "commercial for itself," and what is asserted is a "belief in pure existence."[20]

Though Adorno is far from clear on this point, one can understand him as saying that it is not any particular social conflict that is covered up by ideology in late capitalism, but the potential for conflict inherent in instrumental and subjective rationality itself. If developed capitalist societies have a greater readiness to expose underlying economic interests for what they are, thereby achieving a certain degree of transparency with regard to social conflicts, this is a transparency that is always mediated by the ideal of instru-

[19] A recent account that stresses the ability of art to negate a form of purposiveness is also given by Brian O'Connor: "Art exposes the version of purposiveness that dominates everyday life." Brian O'Connor, *Adorno* (New York: Routledge, 2013), 180.

[20] Adorno, "Beitrag zur Ideologienlehre", *Soziologische Schriften I*. Vol. 8 of *Gesammelte Schriften*, edited by Rolf Tiedemann. (Frankfurt am Main: Suhrkamp Verlag, 2003), 475–77.

mental rationality. The culture industry, to take one of Adorno's recurring examples, does not appear to have an interest in advancing any specific ideas of its own: its aim is supposedly only that of producing what is in demand, and consequently to reflect the norms and interests of individuals back to them. Adorno's claim would be that this appearance of a duplication is in itself the ideological effect. Instrumental rationality functions as a kind of socially sanctioned form for the interpretation of social interests, and this form is itself the ideological content.

A connection between identification and subjective significance is, Adorno thinks, part of the belief in a primacy of instrumental rationality, and so part of the "formal content" of ideology. From the standpoint of instrumental rationality, subjective gratification can only come about by achieving a specifiable end through appropriate means. Adorno believes that in a highly developed capitalist society the "form" of instrumental subjectivity almost completely regulates our relationship to sensibility, pleasure, and happiness, and we are increasingly led to assume that gratification should come about as the result of the consumption of an identifiable object or quality. Correspondingly, the social world is increasingly viewed as a conglomeration of such objects ready for consumption. It is this tendency to exclusively understand our relationship to gratification and subjective significance in subjectively instrumental terms that artwork challenges. Furthermore, as is evident from *The Dialectic of Enlightenment*, this tendency is an expression of an underlying conflict with nature that stretches back to prehistoric times. It contains, Adorno thinks, the assumption that nature and natural existence is only gratifying when we are able to identify and achieve our subjective ends through appropriate means. It reinforces on some level the idea that in order to overcome our conflict with nature—to make it subjectively purposeful—we need to either dominate it practically, or give it form through categories of subjective meaning.

One could say, then, that in the ideology of instrumental rationality, a certain *conflict* with nature is *naturalized* through the appearance of a *necessary* connection between, on the one hand, the ability of the subject to assign meaning to things and identify them, and, on the other, the possibility of them being gratifying and having subjective significance. Adorno's claim is that art has the ability to question this apparent necessity, and that it is in virtue of this ability that it has the potential to stand in a critical relationship to the ideology of late capitalism. What is questioned by art—through its form rather than its content—is the notion that the act of identifying things or assigning them meaning is necessary in order for them to have significance, meaning or value. Art holds up an image, one could say, of a meaningful relationship to things and to nature whose meaningfulness would not be dependent on categories of (subjective) meaning. This image is a semblance: as a materialist, Adorno does not think that art contains any positive transcendent or theological meaning of its own. Art is not actually, as we

saw, an instance of the divine Name. Its power lies only in its ability to negate the meaning-giving powers of the subject while still giving us the appearance of meaning, thereby disrupting, virtually so to speak, the connection between the two. Just as the beautiful object in Kant's analysis gives us the *form* of pleasure rather than pleasure as such, so the artwork for Adorno gives us the form of meaning, we could say, while simultaneously undermining any actual subjective meaning that we are able to identify. Thanks to its formal treatment of its content, it is therefore able to stand in a critical relationship to the subjectivism that in Adorno' view characterizes the ideology of instrumental rationality. Through its form it can address the formal content of ideology itself.

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II Interaction: Ideology in Songs

Traces of a Tune

Form and Ideology in Bertolt Brecht and Hanns Eisler's *An die Nachgeborenen*

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As if anticipating Theodor Adorno's 1949 dictum on lyric poetry after Auschwitz, Bertolt Brecht's 1939 elegy "An die Nachgeborenen" (To Those Who Come After) describes a time when "to speak of trees is almost a crime." Hanns Eisler's three-part setting of the poem, which draws on traditions of lament but resists traditional poetic form in its irregular meter and plain language, seems at first hearing to be equally wary of the lyric impulse. The music's grounding in, if not strict adherence to, twelve-tone principles reflects Eisler's early training under Schönberg; it also expresses his own convictions about musical difficulty as a form of protest, in an age of fascist appropriation of canonical works. At the same time, formal residues such as recitative, refrain, pedal point, and chorale surface and dissolve in Eisler's score. My paper investigates these ephemeral elements, drawing on the work of Rose Subotnik and Jean-Jacques Nattiez on the musical trace. The core of my project is a response, in musical terms, to Joyce Crick's question in her 2000 essay on Brecht's Svendborg poems, "what residual language is available, and to whom, in dark, indeed darkest times?"

> … can these dry pieces join? Again go bright? Speak to you then?
> Muriel Rukeyser, "Artifact"[1]

As if anticipating Theodor Adorno's 1949 dictum on lyric poetry after Auschwitz, Bertolt Brecht's "An die Nachgeborenen" (To Those Born After, 1939) evokes a time when "[e]in Gespräch über Bäume fast ein Verbrechen ist" (a conversation about trees is almost a crime).[2] This three-part elegy, which concludes Brecht's *Svendborger Gedichte*, works as a dry, plain-spoken lament.[3] Hanns Eisler's 1942 setting of the poem seems at first hear-

[1] Janet E. Kaufman and Anne F. Herzog, eds., *The Collected Poems of Muriel Rukeyser* (Pittsburgh: University of Pittsburgh Press, 2005), 540.

[2] Bertolt Brecht, *Gedichte* 2, vol. 12 of *Werke* (Frankfurt: Suhrkamp, 1988), 85. Translation here and in the following by the author of the article unless otherwise indicated.

[3] While a detailed exploration of lament and elegy, their histories and hybridization, is beyond this paper's scope, helpful essays include Gregory Nagy, "Ancient Greek Elegy," and Edward L. Greenstein, "Lamentation and Lament in the Hebrew Bible," in Karen Weisman, *Oxford Handbook of the Elegy* (Oxford: Oxford University Press, 2010). Also see Thomas Pfau, "Mourning Modernity: Classical Antiquity, Romantic Theory, and Elegiac Form," in Weis-

ing to be equally wary of the lyric impulse. Its tendency toward melodic non-redundancy and bristling chromatic piano writing reflects not only Eisler's early training under Schönberg but also his own convictions about musical difficulty as a form of protest, in an age of fascist appropriation of canonical works. Eisler's longtime collaboration with Brecht, with his own ideological commitment to critique through estrangement, manifests itself in much of the composer's vocal writing, from the controversial 1930 Lehrstück *Die Maßnahme* to the painfully catchy 1935 "Ballade von der 'Judenhure' Marie Sanders," with a sense of distancing even in its title, referring to the "Jew-whore" as it protests the 1935 anti-Semitic Nuremberg Laws.[4] Folksong parody, interjections of spoken language, unexpected rhythmic changes, and citations of jazz forms (often to indicate commodification) are among the defamiliarization techniques Eisler employed when setting Brecht's texts, with the goal of inciting socio-political critique in both listeners and participants.[5] A dialectics of unresolved collision, in which twelve-tone and traditional elements keep these listeners and participants engaged in a state of critical discomfort, might be expected in Eisler's setting of "An die Nachgeborenen," in keeping with Brecht's Verfremdungseffekt. What actually happens, however, is that fragments of older music-forms surface and dissolve in Eisler's score, without the ideological "stickiness" that might keep them in active collision with the music's Schönbergian texture. These ephemeral elements almost slip away, as if into hiding, during Eisler's own exile from a conflicted field of fascist ideology that favored past "giants" such as Beethoven, Bruckner, and Wagner while attempting to clear German history for Hitler's utopian project.[6] What the musicians and listeners likely experience is not a shock of defamiliarization (as might occur if Eisler had cited a widely recognizable Schubert passage, for example) but rather a more subtle sense of discomfort, as if half-apprehending traces of a vanished world.

As Joy Calico has pointed out, the halting progress of Eisler scholarship during the Cold War was due not only to his Communism but also, and perhaps more tellingly, to the versatility and polyvalence of his work: "he was fluent in more than one musical language and could switch easily between cerebral atonality for art music and an accessible, if still pointed, tonal lan-

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man, *Handbook of the Elegy*, 546–64, for historical perspective on elegy as both mode and genre.

[4] See Fritz Hennenberg, ed., *Brecht Liederbuch* (Frankfurt am Main: Suhrkamp, 1984), 230–33, 464–65.

[5] For a systematic study of these forms of Verfremdung in Brecht-Eisler projects, see Andreas Aurin, "Dialectical Music and the Lehrstück: An Investigation of Music and Music-Text Relations in This Genre" (PhD thesis, School of the Arts and Media, University of New South Wales, forthcoming 2014).

[6] Thomas Pfau, "Music in Literature and Philosophy, 1800–1945," (seminar lecture held at Duke University, April 11, 2012).

guage for political and theater songs (in his film music we see both)."[7] While always aware of the costs of formalism, with its bourgeois associations in the world of left-wing politics, Eisler frequently risked aesthetic innovation in interplay with his own ideological concerns. His setting of Brecht's "An die Nachgeborenen" is an example of such difficult-to-pin-down composition. The music does not avoid the crisis of its time but responds by protecting lyric elements, allowing them to leave an imprint and slip away before they can be fixed, misappropriated, or fetishized.

Drawing on considerations of the trace from Derrida's *Of Grammatology* to musicological applications by Rose Subotnik and others, my project engages Joyce Crick's question in her 2000 essay on Brecht's *Svendborger Gedichte*, "what residual language is available, and to whom, in dark, indeed darkest times?"[8] Some background on the poem, followed by a brief theoretical discussion of the musical trace, will lead into several close readings of Eisler's setting. I will argue that while elements of older forms do work in juxtaposition with the work's atonal approach, as Brechtian dialectics would prescribe, they are ultimately *aufgehoben*, in a more Hegelian sense (subsumed in a process that both dissolves and preserves) into the bristling voice-and-piano score, which keeps them from being heard in their former innocence. I will also consider the roles of singer and pianist in open process between a lost sound-world and the experience of today's listeners.

During his exile in Denmark during the 1930s, Brecht worked in several genres, completing the *Dreigroschenroman,* the first version of *Das Leben des Galilei,* and the *Svendborger Gedichte.* This collection includes a range of performative speech acts (litany, ballad, aphorism); many of the poems work as prosopopoeia, the rhetorical practice of giving voice to what is absent.[9] Joyce Crick notes that the collection's "forms and genres—the satire, the lapidary aphorism, the celebration, the moral tale—are the sort that assume a stable political and moral position in a time of crisis and confusion."[10] Martin Esslin's well-known 1959 study notes the "archaic elements from an earlier, *baroque* layer of the German language" that Brecht combines with "[t]he use of . . . jargon from the civil service . . . in itself a somewhat baroque device."[11] More recently, Philip Thomson has pointed not only to the often-cited influence of 15th-century "antiestablishment vagabond

[7] Joy Calico, "Hanns Eisler, Marxist Polyglot," *audiophile audition*, accessed February 25, 2014, http://www.audaud.com/audaud/NOV02/eisler.html.
[8] Joyce Crick, "The fourth door: difficulties with the truth in the *Svendborg Poems*," in Ronald Speirs, ed., *Brecht's Poetry of Political Exile* (Cambridge: Cambridge University Press, 2000), 122.
[9] Anna Carrdus, "The uses of rhetoric in Brecht's *Svendborg Poems*," in ibid., 143.
[10] Crick, in Speirs, *Brecht's Poetry*, 114.
[11] Martin Esslin, *Brecht: A Choice of Evils* (London: Methuen, 1959), 97.

poet François Villon" but also to "Brecht's beloved Horace"[12] as rhetorical models. Biblical cadences, "in the air", if not among Brecht's conscious sources, may be another part of this influence-constellation, particularly in "An die Nachgeborenen." The attitude of protest implicit in the elegy, or anti-elegy,[13] though in this case not addressed to any deity, may also draw on biblical modes of expression: "*eikha*, 'How can it be?'" or simply "look upon our suffering."[14] Thomson goes so far as to categorize all three sections of Brecht's elegy as genre or "set" pieces: "lament on the age in which the poet lived ('O tempora! O mores!') . . . *Lebensbericht* and farewell."[15] In his musical response to the poem, Eisler took the idea of *Klagelied* (lament or elegy) back further than its European thematic association with grief and allowed it a broader, less affectively bound definition, such as it had in antiquity.[16]

Part I of the elegy repeats Brecht's lamentation motif, of "finstere[] Zeiten" (dark times),[17] while avoiding any metric sway or rhyming echo, even as parody, that might risk manipulating the reader/listener into thoughtless passivity. The stanzas' rhythmic drive, as heavy-footed as it is irregular, beats inexorably toward the end-stop, usually at a line break. As distant as this uneven meter seems to be from conventions like the hexameter-pentameter elegiac couplet, it does hold echoes of older forms, most convincingly the "prosodic pattern conventionally called '*qinah*' or 'dirge' meter" in the Hebrew Bible, "a line of three beats, followed by a shorter line of two beats . . . sometimes explained as the rhythmic reflex of a funeral march—three paces, then a halting two."[18] Brecht does not follow this pattern exactly, and it does not appear to have been a conscious model, but the frequent alternation of long lines (often with three heavy feet) and shorter, two-foot lines recalls the rhythm of biblical dirge. These cadences fall haltingly forward like lines in Jeremiah's Lamentations, but without the vivid language. Metaphor and detail rarely appear. Brecht confronts the reader/listener with biblical-sounding aphorisms such as "Das arglose Wort ist töricht" (the guileless

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[12] Philip Thomson, *The Poetry of Brecht* (Chapel Hill: University of North Carolina Press, 1989), 116.

[13] See R. Clifton Spargo, "The Contemporary Anti-Elegy," in Weisman, *Elegy*, 417: "the ethical posture of anti-elegy unfolds, if only implicitly, a politics of mourning to be associated with the politics of dissent, as mourning refers us to a loss not already accommodated by the extant political order."

[14] Edward L. Greenstein, "Lamentation and Lament in the Hebrew Bible," in Weisman, *Handbook of the Elegy*, 81.

[15] Thomson, *Brecht*, 116. Gregory Nagy notes that in the Greek tradition, elegy grew out of musical lament. He also distinguishes the forms by meter, theme, monologic utterance, choral song, and mourning music sung by either men or women. In Weisman, *Handbook of the Elegy,* 13–45.

[16] See Hennenberg, 467.

[17] Brecht, *Werke*, 85.

[18] Greenstein, "Lamentation and Lament", in Weisman, *Handbook of the Elegy,* 70.

word is foolish)[19] and does not name specific trees or streets but allows these general terms to speak for themselves, as if the inhuman conditions of late 1930s Europe could exist anywhere. The poem's last line repeats the first in what feels as much like a hopelessly closed circle as a refrain: "Wirklich, ich lebe in finsteren Zeiten!" (Really, I live in dark times!)[20]

Part II, which Thomson refers to as the "Lebensbericht" or life-report, noting that it was actually begun at an earlier stage in Brecht's life, contains both "stylized, if not melodramatic"[21] traces of a young man's life in the city and a humbler sense of reckoning with difficult conditions. This compressed narrative reports meals between massacres, careless lovemaking, and lack of interest in nature; the speaker's only hope lies in protest, knowing that "die Herrschenden / saßen ohne mich sicherer" (those in power were more secure without me).[22] Here, too, words from the first stanza return to end the poem, also returning to the sense of archaic lament in Part I: "So verging meine Zeit / Die auf Erden mir gegeben war" (so passed the time / given to me on earth).[23] Part III, a "valediction and apologia,"[24] speaks directly to those who come after, at once a plea for understanding, recalling the first elegy's refrain: "Gedenkt / Wenn ihr von unsern Schwächen sprecht / Auch der finsteren Zeit / Der ihr entronnen seid" (Think / when you speak of our weaknesses, / also of the dark time / you have escaped),[25] and a warning against becoming complicit in hatred even in the act of protest: "Auch der Haß gegen die Niedrigkeit / Verzerrt die Züge. / Auch der Zorn über das Unrecht / Macht die Stimme heiser" (even hatred against baseness / twists the features / even rage against injustice / makes the voice hoarse).[26]

By the time Hanns Eisler set Brecht's "An die Nachgeborenen" in the early 1940s, both composer and poet were already known for their 1931 film *Kuhle Wampe*. Like Brecht's poetry, Eisler's percussive orchestral score, interpolations of street music, and "Solidaritätslied" reflect his ideological investment in the avoidance of aesthetic trance; the famous chorus interrupts traditional march rhythm with its unexpected truncations of 4/4 into 2/4 time. For all these later innovations, Eisler came from a traditional musical sphere in Leipzig, with a childhood immersion in German *Lieder*, particularly the Schubert and Wolf songs that his father would sing at the family piano.[27] He studied under Arnold Schönberg in Vienna from 1919 through

[19] Brecht, *Werke*, 85.
[20] Ibid., 86.
[21] Thomson, *Brecht*, 117.
[22] Brecht, *Werke*, 86.
[23] Ibid., 87.
[24] Thomson, *Brecht*, 118.
[25] Brecht, *Werke*, 87.
[26] Ibid.
[27] Albrecht Betz, *Hanns Eisler: Musik einer Zeit, die sich eben bildet.* (Munich: edition text + kritik, 1976), 24.

1923. Though he absorbed much of his teacher's innovative approach to the "emancipation of dissonance,"[28] Eisler worked with Schönberg primarily on baroque and classical counterpoint, in addition to harmonic studies of Brahms.[29] Eisler's 1925 move to Berlin, where he taught at the Marxistische Arbeiterschule, strengthened his growing convictions about politically engaged music, a point on which he and his teacher diverged. In 1933, the Nazi Party banned *Kuhle Wampe*. After this, both Brecht and Eisler fled to Moscow and then took separate routes into exile, moving from one country to another in a way Brecht's elegy evokes with one of its rare forays into figurative language: "Gingen wir doch öfters als die Schuhe die Länder wechslend" (We changed countries more often than our shoes).[30] Eisler settled for a time in the U.S. but renewed his collaboration with Brecht in the early 1940s, working together on the Danish coast. In several recorded interviews, Eisler recalls the quarrels that sometimes marked their long friendship but also appreciates Brecht's willingness to cut some lines from his poems in order to facilitate their musical setting.[31] Brecht and Eisler cut a whole stanza from Part I of "An die Nachgeborenen" and changed some words as well, either for rhythmic purposes or to shift connotation or tone.

Despite these textual changes, Eisler's twelve-tone-influenced score, perhaps a reflection of his reconciliation with Schönberg at the time of its composition, preserves the text's dry, spoken quality in its equally brittle musical syntax.[32] The elegy's first and third parts show a strong leaning toward serial non-redundancy (in its most stringent form, avoidance of repeated tones until all twelve chromatic pitches, or all pitches in a prescribed set, have sounded), though Eisler does not apply strict sets and sometimes repeats pitches to approximate speech rhythm and intonation. The elegies do not work parodically, as does much of Brecht's work when set to music, one of his primary means of *Verfremdung*;[33] Eisler avoids ironic citation of traditional or popular musical forms, a hallmark of his earlier *Zeitungsausschnitte* (Op. 11, 1925–27) and *Hollywood Elegies,* also composed in the early 1940s. Eisler's simplified settings of the elegy's second and third parts, composed for singer Ernst Busch to perform with accordion,[34] do take on a more typically Brechtian parodic aspect, not only because of the "folksy" instrumentation for seri-

[28] For a clear description of Schönberg's freeing of the dissonances essential, not alien, to traditional European music, see Charles Rosen, *Arnold Schoenberg* (Chicago: University of Chicago Press, 1996), 23–62.
[29] James Wierzbicki, "Hanns Eisler and the FBI," *Music and Politics* 2 (Summer 2008): 8.
[30] Brecht, *Werke,* 87.
[31] Hanns Eisler, *Der Brecht und Ich: Hanns Eisler in Gesprächen und Liedern,* audio recording (Berlin Classics, Catalogue Number 0017962BC, 2007).
[32] In one interview, Eisler notes Brecht's choice to draw more on the Lutheran vernacular tradition than on the literary language of Lessing and Goethe. In Eisler, *Der Brecht und Ich.*
[33] See Andreas Aurin, "Dialectical Music and the *Lehrstück*."
[34] See note in Hennenberg, ed., *Brecht Liederbuch*, 471.

ous texts but also because of the third part's cheerful tune in A major. This tune briefly yields to A minor on the famous words "Ach wir, die wir den Boden bereiten wollten für Freundlichkeit, / konnten selber nicht freundlich sein" (Ah, we who wanted to prepare the ground for friendliness / could not ourselves be friendly"),[35] but the song remains a stark dialectical collision of text and music. The classical (in the broad sense) elements of Eisler's Schönbergian version of "An die Nachgeborenen," under consideration here, appear instead as ephemeral traces of a tradition in danger of being both liquidated and misappropriated. The ideological paradox, which Schönberg himself may not have fully appreciated, is that Nazism shared modernism's obsession with the *Durchbruch*[36] into a cleansed cultural landscape, even as its fear of the "degenerate" itself degenerated into atavism. For all its need for the new, the fascist state privileged the music of Weber, Beethoven, Wagner, and Bruckner, and Goebbels's Propaganda Ministry fostered the orchestra as a symbol of Nazi cooperation and control.[37] Eisler's mostly atonal version of "An die Nachgeborenen," in contrast to his more obviously estranging accordion treatment of Brecht's text, allows the music's more traditional materials to be partially absorbed and partially preserved, protecting them from too-easy identification.

Some theoretical background on the trace will illuminate the interplay of traditional and modernist form in Eisler's score. Jean-Jacques Nattiez's influential 1990 work on musical semiology, *Music and Discourse,* notes that "[b]etween the poietic process and the esthesic [reception] process there exists a *material trace,* not in itself the bearer of an immediately decipherable meaning, but without which the meaning(s) could not exist: a trace that we can analyze."[38] This phenomenon itself can be "traced" back further, to Derrida's *Of Grammatology*, which takes on Heidegger's *Dasein* and idea of erasure (still, in Heidegger's view, a presence-in-absence) to evoke a spoor or specter of origin, though Derrida shies away from one fixed definition of the trace. Gayatri Chakravorty Spivak's well-known Translator's Preface to *Of Grammatology* explains it this way: "Such is the strange 'being' of the sign: half of it always 'not there' and the other half always 'not that'. The structure of the sign is determined by the trace or track of that other which is

[35] Ibid., 76.

[36] This term carries additional resonance in Theodor Adorno's writings on Mahler, which describe a breaking-through of physical force into music. Conversation with Bryan Gilliam and Fredric Jameson, Duke University, February 23, 2013.

[37] See Karen Painter, *Symphonic Aspirations: German Music and Politics, 1900–1945* (Cambridge, MA: Harvard University Press, 2007), 212–18 for a discussion of orchestral metaphor under Austro-German fascism. Painter's book chronicles concert and radio repertoire in the Nazi era, arguing that the Party's cultural agenda was hardly monolithic but rather a case of "inconsistent scrambling" (219).

[38] Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music,* trans. Carolyn Abbate (Princeton: Princeton University Press, 1990), 15.

forever absent. The other is of course never to be found in its full being."[39] Derrida's writing-by-furrows metaphor in the book's last section uses "trace" (at least in Spivak's translation) as a verb, to evoke this breaking, opening aspect that shadows the act of setting down text: "The furrow is the line, as the ploughman traces it: the road—*via rupta*—broken by the ploughshare."[40] Without nostalgia for what is absent, as Spivak points out in her preface,[41] Derrida sees the trace not only as the indication of lack but also as an "arche-phenomenon of memory," at once "'sensible'. . . 'spatial' . . . [and] 'exterior',"[42] as potentiality in a state of loss.

This open-ended, provisional treatment of the trace becomes slightly more graspable—or even, in Nattiez's sense, "analyzable"—in recent new-musicology applications, such as Rose Subotnik's approach to "powerful absence," "'phantom' pitches," and "the 'missing' note in the opening sixth" in Chopin's A-major Prelude.[43] These elements energize the music in their temporal possibility, not as obvious, familiar musical markers but as reverberations that may only be heard later. Subotnik also explores the relationship between associative traces and the reader's or listener's experience, which led mourners to experience "Hail to the Chief" played at John F, Kennedy's burial as "an excruciatingly powerful moment."[44] This phenomenological approach to music attaches more material value to the trace than Derrida would have assigned it; even without using that term, Theodor Adorno intuited the presence-in-absence of older forms in modernist music, describing Schönberg's "Reinigung vom Leittonwesen, das als tonales Residuum in der freien Atonalität fortwirkte" (cleansing from the leading tone, which continued to work as a residue in free atonality).[45] As Schönberg and Adorno agreed, structural renunciation of lyrical elements "is not to be confused with the simultaneous breakdown and transformation—or, to use Hegel's terminology, *Aufhebung* – of artistically transmitted tradition, which both men demanded in their commitment to historical continuity and responsibility."[46] This paradox of renunciation and residue raises the question of whether the

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[39] Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimore: Johns Hopkins University Press, 1976), xvii.
[40] Ibid., 288.
[41] Ibid., xvi.
[42] Ibid., 70.
[43] Rose Rosengard Subotnik, *Deconstructive Variations: Music and Reason in Western Society* (Minneapolis: University of Minnesota Press, 1996), 124–25.
[44] Ibid., 125.
[45] Theodor Adorno, *Philosophie der neuen Musik*. Vol 12 of *Gesammelte Schriften*, ed. Rolf Tiedemann (Frankfurt am Main: Suhrkamp, 2003), 83.
[46] Subotnik, *Deconstructive Variations*, 155–56. Also see Thomas Pfau, "Mourning Modernity," in Weisman, *Handbook of the Elegy*, 553–557, for a discussion of Schiller's well-known "naïve" and "sentimental" distinction in relation to the elegiac mode, in which beauty (or lyricism, if this idea is applied to music) does not work as a mollifying, "illusory structure" but operates in a conflicted and self-conscious dialectic.

European musical trace carries its own ideological "stickiness," perhaps as a place-marker for political-aesthetic conservatism; if so, Eisler's three-part elegy gives its traces a slipperiness that indicates more fragility than comfortable familiarity.[47]

If Adorno saw the leading-tone as that which had been canceled or "purified" out of free atonality in Schönberg, continuing to affect this new music as a tonal potentiality reverberating through time, examining Hanns Eisler's setting of "An die Nachgeborenen" in this light reveals other traces. For the most part they are not explicitly gestural, as discrete idioms with shared cultural meaning,[48] but rather need to be teased out from the music's bristling fabric. Listeners even today are more likely to apprehend the music's difficulty before noticing any underlying conventions. Eisler scored Brecht's text this way for a good reason. Adorno would later articulate the political implications of foregrounding dissonance in his 1958 *Philosophie der neuen Musik*, having seen the appropriation of canonical works under National Socialism.[49] Despite some reservations about the twelve-tone method in its hyper-controlled, serialist form, Adorno saw the general project of atonality as a refusal of the trance-inducing chromaticism of Wagner's *Tristan* or the simulated "primitivism" of Stravinsky's *Rite of Spring*, a way to keep what was most subtle and valuable in music from becoming too easily graspable: "Sondern die Strenge des Gefüges, durch welche allein Musik gegen die Ubiquität des Betriebs sich behauptet, hat sie derart in sich verhärtet, das jenes ihr Auswendige, Wirkliche sie nicht mehr erreicht" (Only structural rigor, through which alone music asserts itself against the ubiquity of the establishment, has hardened itself so that all that it carries in memory, all that is most real in it, can no longer be reached).[50]

This hardening of musical elements in Eisler's setting of Brecht's text does make its softer elements more elusive, but does not render them invisible or inaudible. Each of the poem's sections, treated separately as "Three Elegies," emerges with its own pacing and sonorous landscape. The first is

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[47] Thanks to Lawrence Kramer for noting the "stickiness" of ideology and raising the question of its relationship to the trace, Words and Music Association Forum Conference, Stockholm University, November 2012.

[48] See Daniel Albright, *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts* (Chicago: University of Chicago Press, 2000), 149, for a description of a D-flat-C-A pattern Carl Dahlhaus has noted in Schönberg's *Erwartung*, a figure Albright argues, "if the ear notices it at all, is likely to be noticed unconsciously . . . it is certainly not a *gestus.*"

[49] In his 1963 essay on Zemlinsky, Adorno sums up the problem this way: "Since the European catastrophe the whole concept of the cultural heritage has become dubious and nothing is able any longer to legitimate itself by reference to its contribution to the tradition." In *Quasi una fantasia: Essays on Modern Music,* trans. Rodney Livingstone (London: Verso, 2011), 120.

[50] Adorno, *Philosophie der neuen Musik*, 27.

marked "Moderate 4—do not drag"[51] and begins with no piano prelude. The keyboard doubles the voice in the first phrase, a "pitch set" or "referential sonority"[52] then inverted in the piano at the beginning of a short interlude, which imitates the speech rhythms set out in "Wirklich, ich lebe in finsteren Zeiten."[53] (Appendix, Fig. 1) Eisler gives this first song an elastic rhythmic structure, breaking 4/4 into 2/4 time to emphasize a short phrase in the text, or loosening duple meter into 3/4, 6/8, or 9/8 time to unsettle any sense of predictable beat. Overall, the melodic lines in this song work within the general approach, in twelve-tone music, of avoiding the repetition of the same note in close proximity, but with no strict Schönbergian rule on non-redundancy. A sharp or flat will most likely be followed later in the bar by the natural pitch of that note, and vice versa. The resulting melodic lines derive their logic more from these conventions of atonality (the pitch set or referential sonority noted above) and from speech rhythm than from pre-modernist patterns such as harmonically grounded sequences, articulated periodic phrases,[54] chromatically swelling motifs, or folksong citations. Eisler does acknowledge the text's refrain in musical terms, a convention avoided in strict twelve-tone composition,[55] repeating the melody that introduced the song, and also repeating the piano's inverted answer in a short postlude.

Besides this musical and textual refrain, what less obvious residues of traditional form are at work in Eisler's first *An die Nachgeborenen* song? Rhythmic shifts, from 4/4 time to 2/4, 5/4, and more frequently to triple time, may not sound consciously for listeners but repeatedly destabilize the song's walking pace. Variable meter itself is no more modernist than it is "early" (in terms of speech-driven, unmetered liturgical music), "folksong-like" (as in the asymmetrical rhythmic tendency of Eastern European and Russian folk music) or Romantic (metric changes driven for textual emphasis in song literature, for example). What stands out in Eisler's shifts from duple to triple meter in particular is the underlying dance pulse, scored in 6/8 or 9/8 time, that swings the text, with a subtly perceptible Bach-like grace, when the speaker wonders how he can eat and drink when others cannot. In a moment of Brechtian juxtaposition, the meter shifts back to 4/4 time when he admits "Und doch trinke und esse ich" (And yet I drink and eat). (Appen-

[51] Eric Bentley and Earl Robinson, eds., *The Brecht-Eisler Song Book* (New York: Oak Publications, 1967), 51.
[52] Stefan Kostka, *Materials and Techniques of Twentieth-century Music*, 3rd ed. (Upper Saddle River, NJ: Pearson Prentice Hall, 2006), 178.
[53] Bentley and Robinson, *Brecht-Eisler Song Book*, 51.
[54] See Charles Rosen, *The Classical Style* (New York: W. W. Norton, 1972), 57–108 for background on the sequence and periodic phrase from the baroque through the classical period.
[55] Subotnik, *Deconstructive Variations*, 155.

dix, Fig. 2)[56] If the text of this secular lament looks back to classical and biblical forms, the speaker's brief moment of *agape*, noting others' hunger and thirst, carries residues of Bach's *St. Matthew Passion*, which sets both grief and spiritual love to 12/8 time, the meter of the gigue.[57] Eisler's choice of the cantata as a container for other intensely secular texts in the 1930s, some by Brecht, and several explicitly parodying Bach, shows his openness to liturgical influences, if not in specifically biblical content, at least in form.[58] Another baroque trace that surfaces briefly in the first *An die Nachgeborenen* song is pedal point, not in the sustained drone or organum sense, but in the ground-note repetition used frequently by Brahms, one of Eisler's most significant models during his study with Schönberg. (Brief two-against-three phrases in the piano also work as subtle nods to Brahms.) At the end of the song, the speaker notes "with a friendly expression"[59] that he cannot simply remove himself from the world's strife, as recommended in old books—a reference to Chinese sources that interested Brecht at the time. This shift into resignation in the text, leading into the "Wirklich, ich lebe"-refrain, speaks over a repeated eighth-note bass line in the piano (Appendix, Fig. 3), hinted at earlier in the song; this pattern lingers on a B for three bars, moves gradually up the chromatic scale, and then repeats a descending F-sharp to D-sharp figure in the postlude. Though Eisler's pedal point is more audible, if not more gestural, than the song's rhythmic shifts, it arises and dissipates so quickly that it may be apprehended more as a trace, in the sense of potential within loss, than as a citation of baroque organ music or the steady percussive foundation of "Denn alles Fleisch, es ist wie Gras" in Brahms's *Ein deutsches Requiem*.

Of Eisler's three songs, the second contains the most audible elements of traditional form. As in the first song, its meter changes frequently, often from 4/4 to the asymmetrical 5/4 in transitional phrases. The song begins with a piano prelude, a spiky pitch-set and triplet-based melody that works almost contrapuntally between right and left hands. The voice later picks up this melody, doubled in the keyboard, in what sounds fleetingly like the melodic restatement in Lieder such as Schubert's (e.g. his setting of Schlegel's "Der Fluss"). Another "with a friendly expression"[60] marking, perhaps a moment of Brechtian *Verfremdung*, introduces the speaker/singer's not-so-pleasant report with the words, "In die Städte kam ich zu der Zeit der Unordnung, als da Hunger herrschte" (I came into the cities in the time of disor-

[56] Bentley and Robinson, *Brecht-Eisler Songbook*, 54.
[57] The most telling examples would be the dramatic double-choir "Kommt, ihr Töchter, helft mir klagen," the alto-violin "duet" "Erbarme dich, mein Gott," and the bass aria "Mache dich, mein Herze, rein."
[58] See Kyung-Boon Lee, *Musik und Literatur im Exil: Hanns Eislers dodekaphone Exilkantaten* (New York: Peter Lang, 2001).
[59] Bentley and Robinson, *Brecht-Eisler Songbook*, 55.
[60] Ibid. 57.

der, when hunger ruled).[61] This opening section of the song is scored like recitative (well defined by Caroline Abbate as "a half-music that allows comprehension of the sung word"[62]), with a tied, fermata-weighted G-C-F chord, not exactly the classic dominant-seventh set-up chord in this essentially keyless music, but close. This chord sets up a monotone line roughly based on C major, scored in recitative-like speech rhythm. (Appendix, Fig. 4) The line repeats, dropping each time to the fourth and fifth below and rising again from B-flat to A, landing on what sounds like a D major chord with a raised seventh and a phantom tonic. After this vocal introduction to the "Lebensbericht," the singer returns to the melody outlined in the prelude, in a phrase marked "lightly," another distancing effect given to weighty words: "So verging meine Zeit, die auf Erden mir gegeben war." (So the time given to me on earth slipped away.)[63] Brecht's discomfort with opera's spell-casting theatricality is well known; as Joy Calico has noted, however, his work engages with the form in critical ways, especially in the self-conscious use of musical gestus, with its operatic roots.[64] Eisler's music foregrounds Brecht's narrative language in its recitative form, using operatic material to support political critique; at the same time, the piano's repeated shifts from plodding chords to slippery chromaticism continually destabilize this form, subtly subsuming the recitative.

The song's middle section repeats the initial phrase in a sung refrain, also repeating the phrase's non-redundant triplets in the piano, which then takes on *Lied*-like accented chords, further destabilizing the *Lebensbericht*'s recitative-like aspect. This plodding pattern intensifies to set up the line "Die Strassen führten in den Sumpf zu meiner Zeit" (The streets led into the swamp in my day)[65] and continues until a third statement of the "So verging meine Zeit"-phrase, this time inverting the piano's iteration an octave lower. The piano gradually dissipates, landing on single sustained notes under a quiet return to recitative ("Die Kräfte waren gering" [one's powers were slight][66]) and then a last, heavily chorded accompaniment to the fourth statement of the refrain in the original octave. (Appendix, Fig. 5) While no direct evidence points to the influence of specific Schubert Lieder on the Brecht/Eisler elegy, this second part resembles several songs in the *Winterreise* cycle, also a kind of *Lebensbericht*, which favors repeated walking chords and triplet patterns in the piano throughout the cycle, and, in the case

[61] Ibid.
[62] Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton: Princeton University Press, 1991), 69.
[63] Bentley and Robinson, *Brecht-Eisler Songbook*, 57.
[64] See Joy Calico, *Brecht at the Opera* (Berkeley: University of California Press, 2008), 43–75.
[65] Bentley and Robinson, *Brecht-Eisler Songbook*, 59.
[66] Ibid., 60.

of "Letzte Hoffnung," a particularly spiky, almost post-tonal melody.[67] Lawrence Kramer notes, writing about musical "ghosts," how residues of Schubert's Lieder find their way into his own instrumental music, "snatches of song . . . imbued with the melancholy of absent voice."[68] If such absence is *aufgehoben* in the Hegelian sense into Eisler's music, the music invites the listener to hear in reverse time, not only to 1939 but back further, into the culture of the Liederabend, perhaps hearing in its residues the tradition so painfully conflicted in the Nazi utopian project. What occurs in the second song is a double *Aufhebung*, in Hegel's sense of continual overcoming, as recitative folds into Lied elements, both repeatedly unsettled by the song's atonal passages.

The third and final song in Eisler's *An die Nachgeborenen* setting also begins with a piano prelude foreshadowing a vocal phrase—in this case the C-B-D drop that ends the song with the words "gedenket unser mit Nachsicht" (think of our time with forbearance).[69] The singer enters over silence in the piano, with an almost whispered invocation of future listeners in the low register of the voice: "Ihr, die ihr auftauchen werdet aus der Flut, in der wir untergegangen sind" (You who are lifted from the flood that drowned us).[70] The vocal line continues in non-redundant phrases, one eighth- or quarter-note per syllable, often doubled in the piano, until the warning against complicity in hatred. Marked "do not hurry, quietly"[71] over a shift from 4/4 to 3/4 time, these two phrases are melodically identical, with an almost lyrical sweep (Appendix, Fig. 6). Eisler does not allow the listener to linger on this briefly recognizable pattern. Its last phrase lands in a 4/4 bar that immediately returns, accelerando, to the song's introductory phrase, this time referring to the speaker's present situation: "Wir, die den Boden bereiten wollten für Freundlichkeit, wir konnten selber nicht freundlich sein" (We who prepared the ground for friendliness could not ourselves be friendly).[72] Other residues/potentials of traditional form are more difficult to locate here, but their presence/absence gives the song its palpable gravity. First, the singer's unaccompanied phrases in speech rhythm (the song's opening, the line "Gingen wir doch öfters als die Schuhe,"[73] and the fleeting "Ihr aber"[74] over a decaying chord) look back not only to recitative but further into musical history, to the monophonic psalm tones of liturgical chant. Once again, these moments are too brief to announce their history in an obvious way, but

[67] See Franz Schubert, *Winterreise* op. 89, Urtext (Kassel: Bärenreiter, 1979), 67–68.
[68] Lawrence Kramer, *Musical Meaning: Toward a Critical History* (Berkeley: University of California Press, 2002), 264.
[69] Bentley and Robinson, *Brecht-Eisler Songbook*, 64.
[70] Ibid., 61–62.
[71] Ibid., 63.
[72] Ibid., 63–64.
[73] Ibid., 62.
[74] Ibid., 64.

the repeated fall of language into silence adds weight to each word. Sustained chords add organ-like ballast to much of the vocal farewell-monologue, and three chorale-like phrases in the piano add spiritual portent in secular language (Appendix, Fig. 7). Though Eisler breaks these brief chorale patterns with sudden rhythmic shifts or sharply accented, percussive chords, they occur often enough (one in major and minor thirds is literally restated) not to register as accidental. Eisler's use of the tritone, that well-known dissonance of the augmented fourth, in the stand-alone chorale phrase links it to the elegy's broader harmonic landscape. The chorale patterns also recall Eisler's 1937 *Gottseibeiuns-Kantate*, an adaptation of another Brecht text and a more explicit look backwards to liturgical form, as a container for both revolutionary hope and reckoning with political reality.[75]

In light of Adorno's criticism of Stravinsky, first in his *Philosophie der neuen Musik* and in a later essay responding to critics of that polemic, it seems important to ask what larger aesthetic or ideological purpose, if any, Eisler's residues of traditional form serve in the elegy. Adorno felt that Stravinsky's use of once-functional devices like figured bass "robbed them of their task" and turned what had once worked as an "organic whole . . . into an anti-organic appendage."[76] My sense is that these residues, combined with harmonic echoes among Eisler's three songs, do not give traditional musical elements a superfluous aspect but rather a presence-in-absence quality necessitated by the violence done to canonical music in the National Socialist era. As Fredric Jameson has noted, referring to Brecht's cantatas and radio plays, "unison voices . . . preside over the conquest of machinery like a Greek chorus whose historical meaning has been violently altered."[77] Likewise, the old forms that surface fleetingly in "An die Nachgeborenen" reach their hearers through their painful encounter with history, and through the thorny musical textures needed to preserve them even in their partial dissolution, heightening, as noted earlier, not their familiarity but their fragility. Eisler's insertion of a classic Brechtian trope, the anapestic "Klassenkampf" (class struggle) pattern, in the piano during the elegy's final section—after the words "verzweifelt wenn da nur Unrecht war und keine Empörung" (despairing at only injustice and no indignation), and echoing the use of this pattern in *Die Maßnahme*[78]—works at a far more obvious level, making clear how subtly his musical traces function in the elegy.

Paradoxically, by demanding closer listening than much contemporary classical music, the Brecht-Eisler elegy may speak with surprising urgency to our own time. In my experience as a singer performing "An die Nachgeborenen," I found that even listeners unused to atonality responded to "An

[75] Lee, *Musik und Literatur*, 150–54.
[76] Adorno, *Quasi una fantasia,* 157.
[77] Fredric Jameson, *Brecht and Method* (London: Verso, 1999), 209.
[78] Bentley and Robinson, 63. Also see Andreas Aurin, Chapter Five, 9.

die Nachgeborenen" not only as an artifact of the Nazi period but also as a compelling message for the Iraq War period. Perhaps the music of the elegy is even more capable now of fostering the critical attitude Brecht hoped to encourage in theater audiences. Likewise, the "taut and vigorous" compositional approach Eisler described in his *Kuhle Wampe* score, with its "sharp and cold basic tenor,"[79] terms that could also apply to his setting of Brecht's elegy, may work more than ever now against the lush, film-score tendencies of much postmodern neo-classical music. In his 1947 book with Eisler on music for film, Adorno advocated music that would break any illusory unity of image, narrative, and sound;[80] Eisler's "An die Nachgeborenen" certainly can be said to juxtapose its Verfremdungseffekt, (through the very difficulty of the score and its often counter-intuitive interpretive markings) and familiar musical patterns. Because listeners may hear these patterns below the level of conscious awareness, however, they may not respond with strictly Brechtian estrangement and its resulting critique, but perhaps with a sense of discomfort difficult to name, the near-but-not-quite apprehension of a lost sound-world.

Naturally, interpretation of this music in performance can vary from the edge of lyrical to the insistently speech-like. An early recording by German singer-actor Ernst Busch completely alters Eisler's score, not only by approximating the piano with accordion but also by half-speaking, half-singing the vocal lines as if they were cabaret melodies, slurring their difficult intervals.[81] Later recordings by Gisela May and Dietrich Fischer-Dieskau make a point of accuracy, approaching the elegy's three sections as slightly edgy art songs and, in Fischer-Dieskau's case, heightening dynamic contrasts. If, as Lawrence Kramer has suggested in a description of playing Beethoven, "[t]he player's body becomes perceptible as the medium" or "channel"[82] for sound, the Brecht-Eisler elegies would ideally move *through* the singer's and pianist's bodies into the listeners' field of perception, giving more weight to the meaning of the texts than to the act of performance itself. That said, beyond the actual notes scored on the page, and the instrumental/vocal registers in which they necessarily sound, the timbre and placement of the singer's voice, the pianist's style of articulation and pacing, and the interaction of these elements determine to a large extent how the elegies speak to their audience.

Though Eisler's "An die Nachgeborenen" foregrounds a resistance to tonality and conventional rhythm, a resistance supported by Brechtian distanc-

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[79] Hanns Eisler, *A Rebel in Music: Selected Writings,* ed. Manfred Grabs, trans. Marjorie Meyer (London: Kahn & Averill, 1999), 60.
[80] Theodor Adorno and Hanns Eisler, *Komposition für den Film* (Frankfurt am Main: Suhrkamp, 2006), 52.
[81] Hanns Eisler, *Der Brecht und Ich.*
[82] Kramer, *Musical Meaning*, 48.

ing in the dry poetic voice and counterintuitive editorial markings, traditional elements complicate the work. Just as traces of classical and biblical lament mark Brecht's irregularly metered text, musical residues such as recitative, pedal point, chorale, and melodic restatement surface frequently, if ephemerally, in Eisler's score. The songs' thorny texture filters forms of expression that may not—or, from Brecht and Eisler's own ideological perspective, *should* not—reach future listeners in their once-familiar innocence. At the same time, in the context of Nazism's paradoxical appropriation and suspicion of art that had come before its own utopian project, the score protects these forms from being "cleansed" away. Perhaps the music works on listeners even as it partially escapes them, in Jean-Luc Marion's sense of music as the one art form that arises directly enough to allow the trace—as a "smudge" of overexposure on photographic paper, in which the eye also sees "the reified traces of its own powerlessness to constitute whatever it might be into an object"—to arise with its past aural associations and immediate "actuality" in the same moment.[83] Those of us "born after" can never apprehend the experience of exile under National Socialism or the conditions leading to modernist mistrust of traditional music, but all of this can reach us, deeply and fleetingly at once, in the moment of performance. If Brecht viewed a poem's musical setting as its test, just as each new staging tests a play,[84] Eisler's setting of "An die Nachgeborenen" assures that this text will not be forgotten.

[83] Jean-Luc. Marion, *Being Given: Toward a Phenomenology of Givenness*, trans. Jeffrey L. Kosky (Stanford, CA: Stanford University Press, 2002), 216.
[84] Peter Brooker, *Bertold Brecht: Dialectics, Poetry, Politics* (London: Croom Helm, 1988), 105.

Appendix

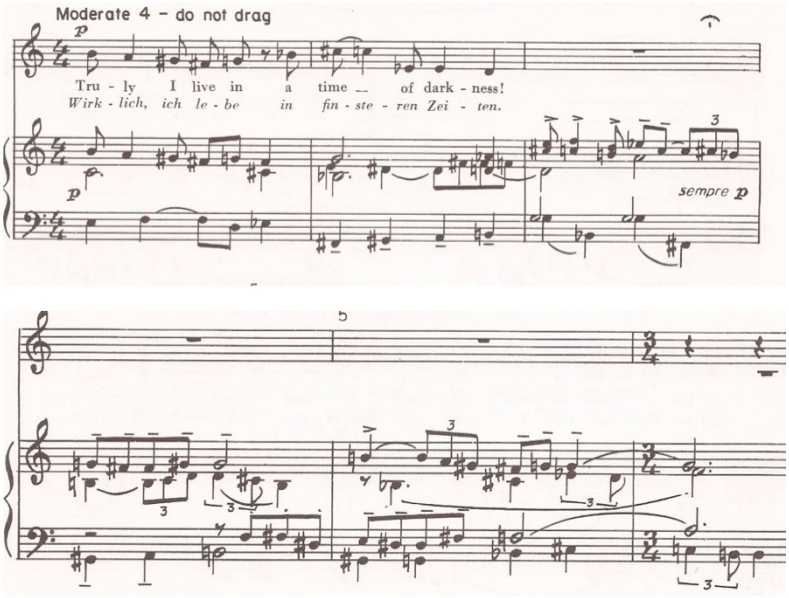
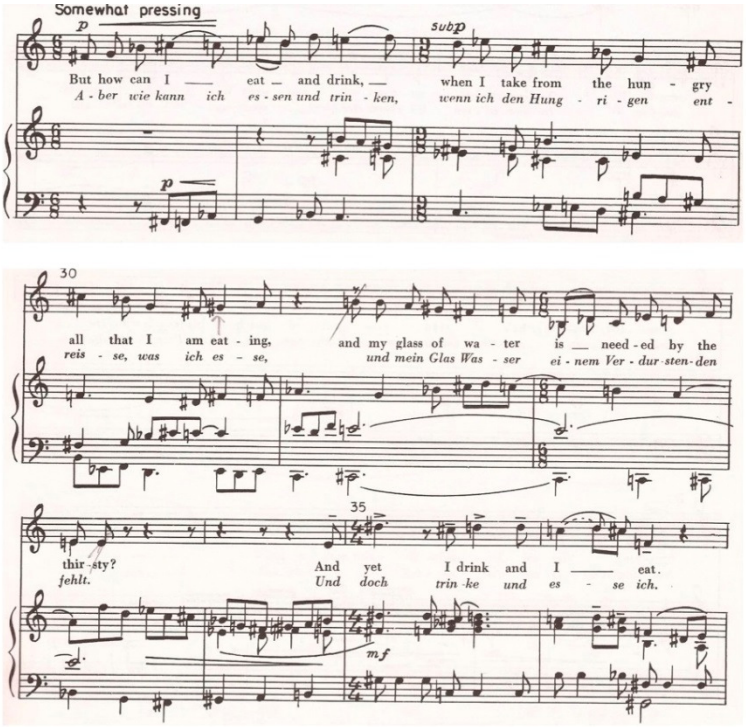


Figure 1



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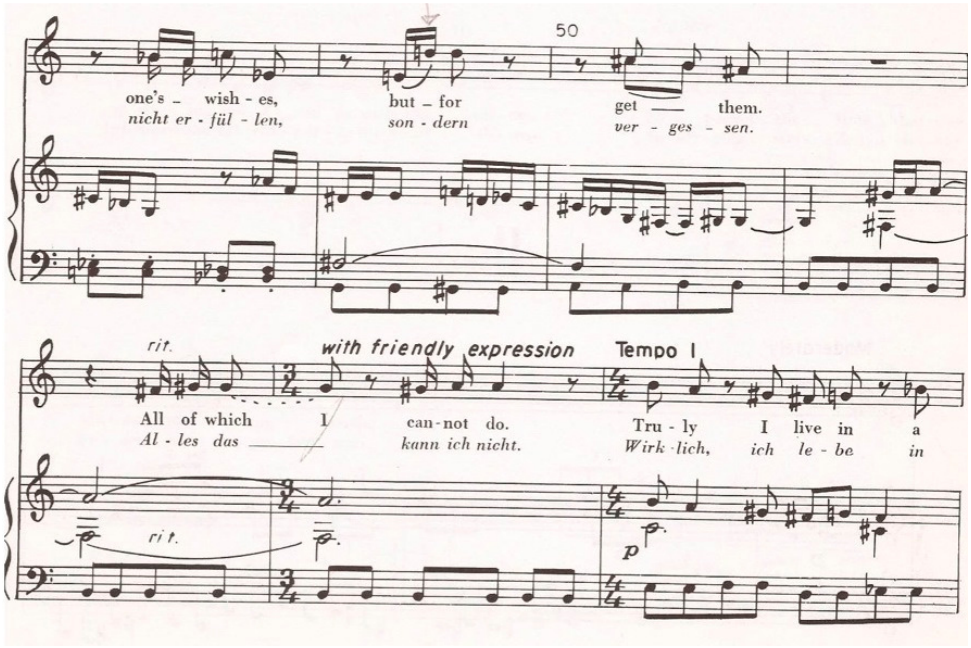
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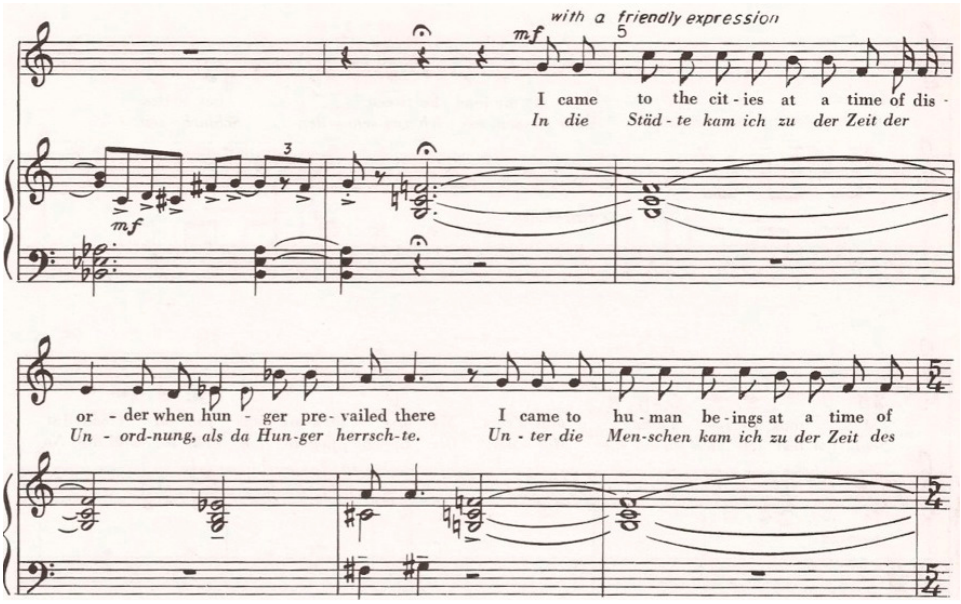
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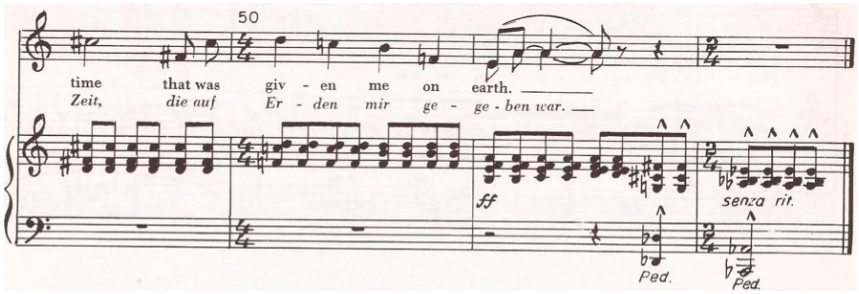
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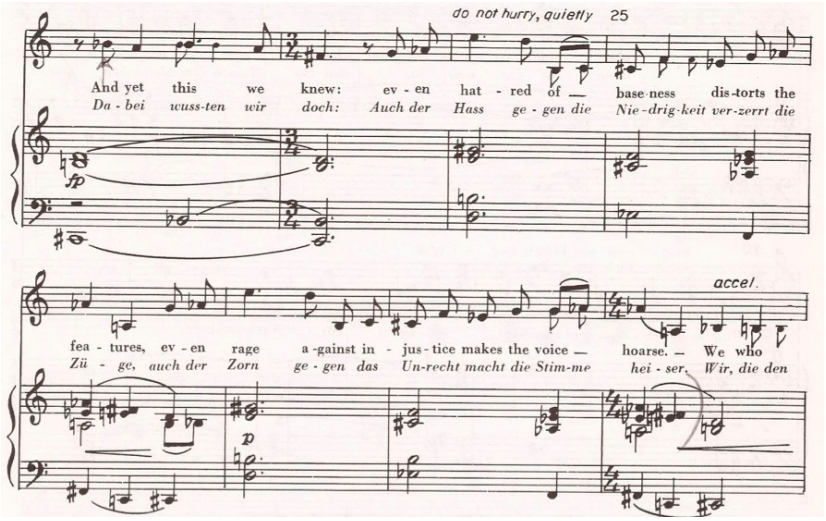
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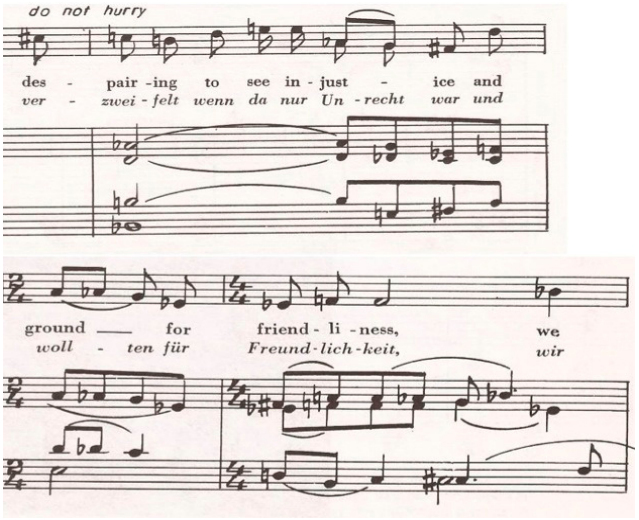
Figure 7

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Shaping the Community through Songs

Ideology in the Song Collections of Johann Friedrich Reichardt

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In the second half of the 18th century German musicians began to direct interest towards the emerging middle class. Here they found an audience seeking to validate their social status through the acquisition of cultural capital, and hence an audience with an interest in music. Musicians began to produce collections of songs and chamber music for this audience, as well as journals and magazines with musical content. Along with cultural capital, the music also provided the middle class with a cultural identity. This was particularly pertinent as the German lands at that time were fragmented into countless disparate pieces, and culture was dictated by absolutist rulers influenced by the French and Italians. These musicians sought to create a new community with their music, and provide an emotional expression for that community. One musician with a keen interest in this audience was the Prussian court Kapellmeister Johann Friedrich Reichardt (1752–1814). This article studies how Reichardt, through song collections like *Wiegenlieder für gute deutsche Mütter* and *Lieder für die Jugend*, not only provided his middle class audience with a cultural identity but actively sought to shape that identity.

When describing the musical culture of the second half of the 18th century, one characteristic often mentioned is the emergence of a middle-class audience. Although initially a development of modest proportions, this still gave musicians a new clientele to direct their interest towards. In the middle class, musicians found an audience seeking to validate its social status through the acquisition of cultural capital, and hence an audience with an interest in music.[1] Musicians began to produce collections of songs and chamber music for this audience, as well as journals and magazines with musical content.

At the same time, this was a way for musicians to improve their own status. Until this point, they had rarely been regarded as much more than servants to the church and nobility;[2] when they addressed the middle class, the

[1] The standard studies of this movement on a general level are Norbert Elias, *Über den Prozeß der Zivilisation,* vols. 1–2, 2nd ed. (Bern: Francke, 1969), and *Die höfische Gesellschaft* (Neuwied: Luchterhand, 1969). For a specifically musical perspective, see William Weber, *Music and the Middle Class: The Social Structure of Concert Life in London, Paris and Vienna, 1830–48,* 2nd ed. (London: Ashgate, 2004).

[2] In the hierarchy of professions listed by Hans Sachs and Jost Amman in the *Ständebuch* of 1568, musicians are ranked at the very low end (100th and 105th–109th positions out of 114).

musicians were aspiring to be regarded as free artisans and intellectuals, and therefore on an equal footing as their audience.[3]

Along with cultural capital, the music also provided the middle classes with a cultural identity. This aspect was just as important as the acquisition of cultural capital, albeit in a less obvious way. This article will look at how the Prussian composer and writer Johann Friedrich Reichardt (1752–1814) sought to meet these needs with song collections like *Wiegenlieder für gute deutsche Mütter* and *Lieder für die Jugend*, and at the same time actively sought to shape his middle class audience.

In order to better understand why the emerging middle class was in need of a cultural identity, we have to start out with a general view of the situation in the German lands during the second half of the 18th century. At this time the German lands were fragmented into countless disparate pieces, from the smallest knightly estate to vast Habsburg Austria. Most lands, although not all, were part of the Holy Roman Empire, but this was an institution in decline. Above all, a century after the Peace of Westphalia, the German lands were still suffering the consequences of the Thirty Years War.[4] Although not all German lands were affected directly, the overall demographic and economic losses had been enormous. The population was reduced by more than half, and it took 100 years for it to recover to pre-war figures (15–17 million).[5] The period also saw a huge decline in culture and trade with significant consequences for society. As described by historian Rudolf Vierhaus:

See Stephen Rose, *The Musician in Literature in the Age of Bach* (Cambridge: Cambridge University Press, 2011), 8–9. Rose offers a useful account of how musicians were regarded, and their strategies for improving their status in early 17th century-Germany. For a wider outline see Walter Salmen, ed., *The Social Status of the Professional Musician from the Middle Ages to the 19th Century*, trans. Herbert Kaufman and Barbara Reisner (New York: Pendragon Press, 1983).

[3] For an insightful study of musicians' attempts to create a significant role for themselves in society at this time, see David Gramit, *Cultivating Music—The Aspirations, Interests, and Limits of German Musical Culture, 1770–1848* (Berkeley: University of California Press, 2002). The phenomenon has also been studied by Owe Ander, particularly in relation to the symphony; see Owe Ander, "'Svenska sinfoni-författares karaktäristiska orkester-egendomligheter.' Aspekter på instrumentations-, orkestrerings- och satstekniken i Berwalds, Lindblads och Normans symfonier" (PhD diss., Stockholm University, 2000).

[4] It has been debated whether the Thirty Years War was the sole cause of the decline, or whether it just deepened an already present recession. For a further assessment of the situation see Stephen J. Lee, "The Effects of the Thirty Years' War on Germany," in his *Aspects of European History 1494–1789*, 2nd ed. (London: Routledge, 1984), 110–16.

[5] Rudolf Vierhaus, *Germany in the Age of Absolutism*, trans. Jonathan B. Knudsen (Cambridge: Cambridge University Press, 1988), 13. See also Ulrich Pfister and Georg Fertig, *The Population History of Germany: Research Strategy and Preliminary Results* (Max-Planck-Institut für demografische Forschung, 2010), 5, 12.

> Cultural and social life became narrower and more provincial in Germany at the end of the Thirty Years War. Social differences rigidified; the distance increased between the courts—as poverty-stricken as they were in comparison to others in Europe—and the life of the people in city and countryside. A living style developed at the courts that was enormously different from the life experience of the great mass of subjects.[6]

The gulf between the courts and the people also widened because the elite turned their backs on a German culture characterized by religious rigidity, narrowness and poverty, and instead adapted the culture of the "world," that is to say French and Italian customs, languages, architecture and music. Thanks to the absolutist rule characterizing the period, this foreign influence then spread throughout society. In Vierhaus's words:

> Absolutism—more precisely, absolute monarchy—was not simply a system of rule, but it also oriented social life from above around the ruling princes, the dynasty, and the court by forcing, more or less successfully, the entire set of courtly values upon society as a whole.[7]

This was a period when territorial rulers and their governments actively intervened in the economy, and in public life as a whole, to an unprecedented degree. Although the reasons for this were ultimately economic, expressions of the cameralistic and mercantilistic ideas that were developing in the German lands, the laws and regulations issued often dealt with purely cultural matters. For instance a considerable part of the state policies at the time dealt with regulating and restricting the public aspect of family events such as christenings, betrothals, weddings, and funerals. As historian Marc Raeff has pointed out, this was partly to prevent the loss of productive time, but it was also to monopolize the public display of ceremonial pomp and assert the court's authority.[8] All in all this led to the suppression, if not the obliteration, of traditional patterns of public life in the German lands.

One significant consequence of the Thirty Years War that most likely made possible the changes mentioned earlier was the near-elimination of the middle class outside a few trading cities like Hamburg and Leipzig:[9] there was not a proper bourgeoisie in the German lands until the end of the 18th century. Another circumstance that probably had a similar effect was the fact that the German lands again lacked greater cities at the time. Even Vienna, the largest city in the German lands with a population of 175,000 in 1750, was small compared to Paris (576,000) or London (675,000), Berlin

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[6] Vierhaus, *Germany in the Age of Absolutism*, 7.
[7] Ibid., 33.
[8] Marc Raeff, *The Well-Ordered Police State: Social and Institutional Change through Law in the Germanies and Russia, 1600–1800* (New Haven: Yale University Press, 1984), 78–82.
[9] Vierhaus, *Germany in the Age of Absolutism*, 7.

(90,000), Hamburg (75,000) and Königsberg (60,000) were even smaller.[10] These conditions meant that there was no proper resistance to the absolutist regimes' influence on society.

Given this situation, it should come as no surprise that, when a middle class began to emerge in the German lands at the end of the 18th century, it was a class which lacked a strong cultural identity of its own. It was thus an ideal target for the socially aspiring musicians of the time who were seeking a new audience.

As mentioned previously, when musicians addressed this new audience they did so not as servants, but as free artisans and intellectuals of supposedly equal social standing, no doubt a consequence of the egalitarian ideals of the Enlightenment. When taking part in Enlightenment discourse, participants considered themselves all equal members of the same community. This was true also of musicians who contributed magazines and song collections, among them the Prussian composer and writer Johann Friedrich Reichardt, who adopted his Enlightenment ideals in the late 1760s as a student of Kant at his hometown university in Königsberg.[11] He further developed these ideals after 1776 when he received the position of court Kapellmeister to Frederick the Great (1712–1786) and began to move in Berlin intellectual circles, socializing with Friedrich Nicolai (1733–1811)[12] and Moses Mendelsohn (1729–1786) among others.

One chief characteristic of the Enlightenment was its strong focus on education. This was reflected in two key writings by Reichardt: the Rousseau-influenced novel *Das Leben des berühmten Tonkünstlers Heinrich Wilhelm Gulden nachher genannt Guglielmo Enrico Fiorino* of 1779 and the manifesto-like *Musikalisches Kunstmagazin* of 1782 and 1791. In these works Reichardt expresses a strong belief that education is the key to the creation of a good society, and that music is an excellent means to educate the people. I will return to these works in a while, but in order to provide a better idea of the kind of education, and formation, Reichardt had in mind, I will take my departure instead from a 1798 song collection with the ideologically revealing title *Wiegenlieder für gute deutsche Mütter* (Lullabies for good German mothers).

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[10] Brian R. Mitchell, *International Historical Statistics: Europe 1750–2005*, 6th ed. (Basingstoke: Palgrave Macmillan, 2007), 75–77.

[11] In his autobiographical fragments Reichardt describes how Kant's lectures enticed him to philosophize over his own art, an enticement that clearly stayed with him throughout his life. See Johann Friedrich Reichardt, *Autobiographische Schriften*, ed. Günter Hartung (Halle: mdv Mitteldeutscher Verlag, 2002), 49.

[12] Reichardt contributed music reviews for Nicolai's *Allgemeine deutsche Bibliothek* between 1777 and 1782. See Gudula Schütz, *Vor dem Richterstuhl der Kritik: Die Musik in Friedrich Nicolais 'Allgemeiner deutscher Bibliothek' 1765–1806* (Tübingen: Max Niemeyer Verlag, 2007).

In the 18th century, the use of wet nurses had begun to spread from the nobility to the rising middle classes.[13] As a possible consequence of this, maternal nursing had turned into an ideological battleground; Jean-Jacques Rousseau (1712–1778), for example, argued in Emile in 1762 that if mothers did not nurse their children themselves, the unity of the family would soon disintegrate, and with that society itself: "Mais que les méres daignent nourrir leurs enfans, les mœurs vont se réformer d'elles-mêmes, les sentimens de la nature se réveiller dans tous les cœurs, l'Etat va se repeupler" (But let mothers deign to nurse their children, morals will reform themselves, nature's sentiments will be awakened in every heart, the State will be repeopled).[14] This was a crucial issue; in the German lands the practice of wet nursing had become so widespread, and was considered so detrimental to the nation, that in 1794 it became law in Prussia that women should breast-feed their own infants. In 1798, when Reichardt published a collection of lullabies with the title *Wiegenlieder für gute deutsche Mütter*, he was making a contribution to this debate. "Gute deutsche Mütter stillen und pflegen ihre Kindlein selbst und singen sie wohl gerne selbst in den Schlaf" (Good German mothers breast-feed and look after their infants themselves and they gladly sing them to sleep),[15] he states in the preface; later he characterizes wet nurses as "unverständig" (unwise) and "leidenschaftlich" (vehement), lacking the mother's instinctive bond to her infant.[16] As Matthew Head has described, this standpoint is further emphasized in the songs, where both narratives and imagery convey a sense of mothering as something natural and immutable.[17] This primeval character of the mother-infant bond is even mediated in the title-page engraving (Fig. 1).

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[13] See Simon Richter, "Wet-Nursing, Onanism, and the Breast in Eighteenth-Century Germany," *Journal of the History of Sexuality* 7, no. 1 (1996): 3; see also Valerie A. Fildes, *Breasts, Bottles and Babies: A History of Infant Feeding* (Edinburgh: Edinburgh University Press, 1986); George A. Sussman, *Selling Mothers' Milk: The Wet-Nursing Business in France, 1715–1914* (Urbana, IL: University of Illinois Press, 1982); Londa Schiebinger, "Why Mammals Are Called Mammals," in *Nature's Body: Gender in the Making of Modern Science* by Londa Schiebinger (Boston: Beacon Press, 1993), 40–74.

[14] Jean-Jacques Rousseau, *Émile ou De l'éducation* (Paris: Éditions Gallimard, 1999), 94; Jean-Jacques Rousseau, *Emile: or On Education*, trans. Allan Bloom (New York: Basic Books, 1979), 46.

[15] Johann Friedrich Reichardt: *Wiegenlieder für gute deutsche Mütter* (Leipzig: Gerhard Fleischer d. J., 1798). Translation by Matthew Head: "'If the Pretty Little Hand Won't Stretch': Music for the Fair Sex in Eighteenth-Century Germany," *Journal of the American Musicological Society* 52, no. 2 (1999): 239.

[16] When Reichardt depicts his mother's exemplary qualities in his *Autobiographische Bruchstücke,* that she breast-fed all of her children is one of the first things he mentions. See Reichardt, *Autobiographische Schriften*, 11.

[17] Head, "'If the Pretty Little Hand Won't Stretch'," 235–44.

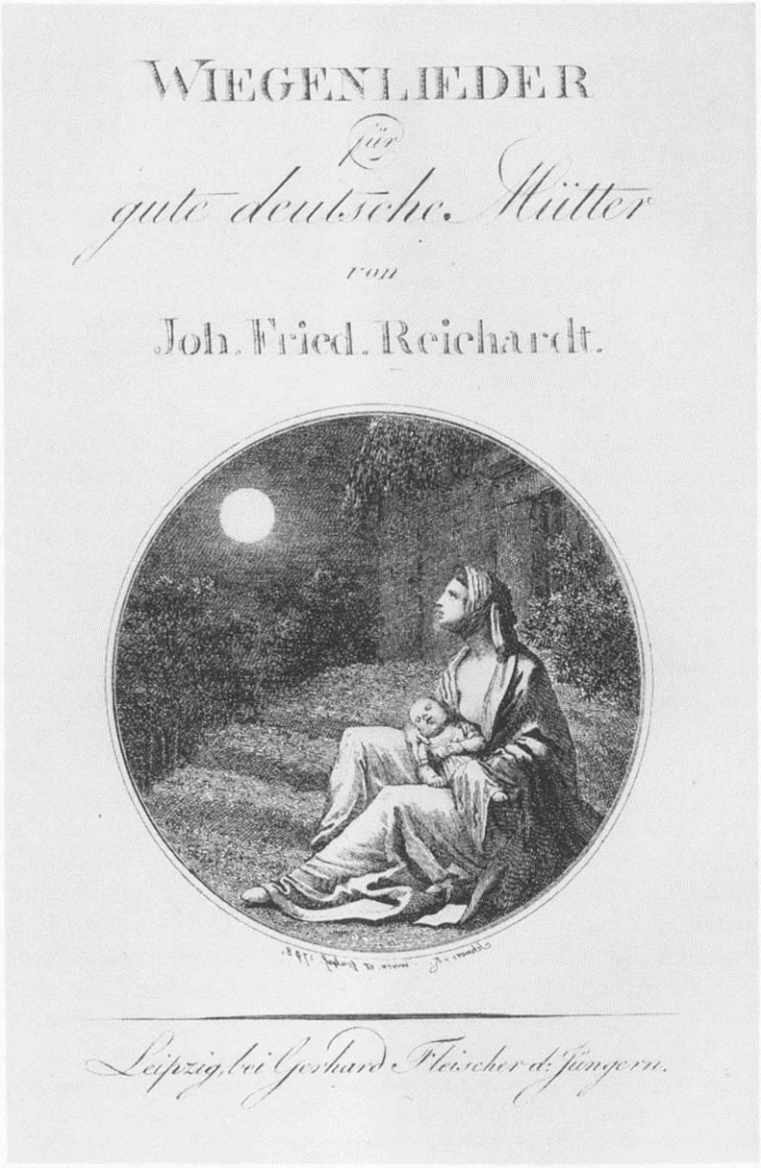

Figure 8: J. F. Reichardt, Wiegenlieder für gute deutsche Mütter *(1798), title-page.*

In the preface Reichardt explains how the lullabies are directed at both mother and infant, with the lyrics for the mother and the melodies primarily for the infant. Whereas the infant only requires a "sanfte einlullende Melodie" (gentle lulling melody), the texts are chosen in order to keep the singer awake and pleasantly entertained. Entertainment aside, their ability to mediate an ideology of maternity and family is just as important, an ideology already present in the title of the collection: these are lullabies for the mother

to sing. The collection is all about creating the desired intimate bond between mother and infant, and though the primary addressee of the texts is the mother, Reichardt expresses in the preface his hope that soon the child will also sing the lullabies to its doll, and so be affected by the doctrines of the collection just like the mother.

Along with a wish to form the future generation, Reichardt's image of the child singing to its doll conveys both a desirable view of the family, where values and beliefs are passed down through the generations, as well as a description of how children best learn these values and beliefs, that is by taking after their parents. In the novel *Das Leben des berühmten Tonkünstlers Heinrich Wilhelm Gulden nachher genannt Guglielmo Enrico Fiorino*, published in 1779, Reichardt discusses at length the proper way to educate children. Here he states that "moralisch gute Erziehung nur durch Beispiel gelehrt werde" (a morally good education can only be taught by example).[18] Naturally, this exhortation to parents is to set a good example, for the only way to have well-behaved children with good morals is to behave well and morally yourself. But Reichardt's perspective is larger than merely helping parents have well-behaved children; after all, the morals of children are the morals of the future society. Hence, like Rousseau, Reichardt maintains the family's crucial role. This is where the future society is most naturally and instinctively formed, and this is also where it can be most harmed, which is why, in the event that moral examples are lacking in the family, Reichardt argues for the drastic measure of taking the children away to be raised elsewhere.

It is the nobility, according to Reichardt, who most run the risk of having their children taken away.[19] He admits it is a harsh sentence, but unless the nobility succeeds in completely hiding from their children that they are born masters, it is rightfully deserved. As he lets the novel's narrator express it:

> Aber sie verdienen es, die verächtlichen, elenden Geschöpfe, die die Menschheit in sich getötet, die sich aus den heilsamsten Dingen der Natur Gifte bereiten, mit denen sie sich vorsetzlich berauschen, vorsetzlich ihr schielendes Auge umnebeln, daß es nicht sehe die Herrlichkeit Gottes, nicht sehe die entzückend schöne Natur, die edle Menschheit! –
>
> Ja, sie verdienen es, die elenden, verächtlichen Geschöpfe, daß man ihnen ihre Kinder entreiße, damit diese glücklicher werden, damit nicht auch die Welt den Anteil an ihnen verliere, den sie an ihnen haben soll.[20]

[18] Johann Friedrich Reichardt, *Das Leben des berühmten Tonkünstlers Heinrich Wilhelm Gulden nachher genannt Guglielmo Enrico Fiorino* (Leipzig: Insel-Verlag, 1967), 109. Translation here and in the following by the author of the article unless otherwise indicated.
[19] Ibid., 114–15.
[20] Ibid., 115.

> But they deserve it, the despicable, wretched creatures, who have killed all humanity in themselves, who have turned nature's most wholesome things into poisons, with which they wilfully intoxicate themselves, wilfully obscure their squinting eyes, so that they do not see God's glory, nor the enchanting beautiful nature, nor the noble humanity! –
>
> Yes, they deserve it, the despicable, wretched creatures, to have their children taken away, so that these can be more fortunate, so that the world will not loose the sympathy it is supposed to have for them.

What disqualifies the nobility from raising their children is their corruption of man's natural connection to nature. By distorting this, they are no longer part of humanity, and unless they are taken away their children will take after their parents and the same thing will happen to them. It is a harsh solution, yes, but the only one possible according to the narrator, since the influence of the family is so central for the education of the child.[21]

In order to enlighten his readers about the qualities one should impress upon a child Reichardt lets his narrator provide a list in the Gulden novel:

> Du mußt mäßig leben, um gesund zu bleiben. . . .
> Du mußt dich nützlich beschäftigen, mußt arbeiten. . . .
> Wenn du arbeitest, hast du Brot und Kleidung und Vergnügen. . . .
> Du mußt solche Vergnügungen wählen, die dich stärken, aufheitern und zu neuer Arbeit fähig machen. . . .
> Du mußt deinen Nebenmenschen lieben und ihnen dienen; damit sie dich wieder lieben und dir helfen. . . .
> Du mußt im stillen Gutes tun, wenn du die höchste, reinste aller Belohnungen dafür einernten willst. . . .
> Du mußt Gott vertrauen und ihn von Herzen lieben, Gott, dem guten Vater, der keines seiner Kinder verläßt; du mußt zufrieden sein mit dem, was er dir gibt, er gibt dir alles aus der Fülle seiner Gnade.[22]
>
> You must live moderately, in order to be healthy. . . .
> You must keep yourself usefully occupied, must work. . . .
> If you work, you will have bread and clothing and enjoyment. . . .
> You must choose such enjoyments that will strengthen, encourage, and make you capable of new work. . . .
> You must love and serve your neighbours; so that in their turn they will love and help you. . . .

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[21] The wish to take children away from the bad influence of their parents was not new. At Hermann Francke's (1663–1727) elite pietist boarding school in Halle, the *Pädagogium*, trips home as well as visits from the parents were vehemently discouraged, and letters to and from the students were inspected. Of course the students here were not taken from their families but voluntarily enrolled. Still, the conviction that the state ought to remove children from parents who neglected their education had been expressed previously, for instance by the Austrian cameralist Joseph von Sonnenfels (1732–1817) in his *Sätze aus der Polizey, Handlungs- und Finanzwissenschaft* (Wien: Johann Thomas Edlen von Trattnern, 1765), 68. See James Van Horn Melton, *Absolutism and the Eighteenth-Century Origins of Compulsory Schooling in Prussia and Austria* (Cambridge: Cambridge University Press, 1988), 44, 114.

[22] Ibid., 110–12.

> You must quietly do good, if you want to win the highest and purest of rewards. . . .
> You must have faith in God and love him with all your heart, God, the good father, who abandons none of his children; you must be satisfied with what he gives you, since he gives everything out of the fullness of his grace.

These are all traditional protestant virtues: live moderately, work hard, care about your neighbour, have faith in God, and be satisfied with your lot in life.[23] With the possible exception of faith in God, all of these virtues were potentially lacking in the nobility. The emphasis on one's relation to one's neighbours is telling: according to Reichardt a good (virtuous) life is led in a community, it cannot be achieved on one's own. This above all is what disqualifies the nobility as educators. As long as they are their neighbours' masters rather than their fellowmen, they place themselves outside of the community. And that is where their children will end up as well, unless they are taken away.

The importance Reichardt attaches to the community is notable also in the preface to another ideologically charged song collection, the *Lieder für Kinder aus Campes Kinderbibliothek*, published in four parts between 1781 and 1790.[24] As the main argument for why children ought to "rein und richtig singen lernen" (learn how to sing purely and correctly), he offers that it would make the church service "weit feierlicher und andächtiger" (far more solemn and devout).[25] It is important for children to learn how to sing because communal singing has such an important role to play in the service, and the service is arguably the most central function of the community. It is particularly significant that this is a function in which singing is an activity everyone takes part in, an activity in which the community is joined together in a shared expression.

Reichardt's purpose for publishing the *Lieder für Kinder* collections, the purpose with which he opens his preface, is to encourage children to learn how to sing properly; just as lulling infants to sleep was simply the most obvious aim of the *Wiegenlieder*, however, the *Lieder für Kinder* also have

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[23] Reichardt's mother was a devout pietist, something that might have contributed to Reichardt's character ideals. Pietism has often been described as excessively focused on inner conviction at the sacrifice of outward actions, but as James Van Horn Melton has recently argued the pietists viewed good works as a consequence of renewed faith, something that led them to an emphasis on social action. See James Van Horn Melton, "Pietism, Politics, and the Public Sphere in Germany," in *Religion and Politics in Enlightenment Europe*, ed. James E. Bradley and Dale Van Kley (Notre Dame: University of Notre Dame Press, 2001), 298–99.

[24] Johann Friedrich Reichardt, *Lieder für Kinder aus Campes Kinderbibliothek mit Melodien, bey dem Klavier zu singen, von Johann Friedrich Reichardt, Königlich preußischer Capellmeister, 4 parts* (Hamburg: Herold, 1781, 1781, 1787, 1790). The preface is in the second part, and also reprinted in Johann Friedrich Reichardt, *Musikalisches Kunstmagazin* (Berlin: 1782), 175–76.

[25] Reichardt, *Musikalisches Kunstmagazin*, 175.

the ambition to influence their users beyond getting them to sing better. Of course, making singing important in the lives of children and in society is quite an ambition in itself.[26] Reichardt does not end there, though: he also wants to educate children. He even tells his intended singers this, as he explains how good doctrines are easier and more pleasantly taken in when sung:

> Seht nur, meine Lieben, warum bringt man euch gute Lehren, Aufmunterungen zur Tugend, zur Liebe des Nächsten, zur Gelassenheit im Leiden, zur Mäßigkeit im Glück u.s.w. warum bringt man die euch in Verse und Reime? Aus keiner andern Ursache, als um sie euch faßlicher angenehmer und eindringender zu machen. . . .
>
> Euch diese Verse aber nun noch angenehmer, noch eindringender zu machen, hiezu sind wohlgeordnete Töne, die dem Ohre faßlich und angenehm sind, und die das Herz rühren, ein sehr kräftiges Mittel.[27]

> See, my dears, why does one bring you good doctrines, incitements to virtue, to love for your neighbour, forbearance in suffering, moderation in prosperity and so forth, why does one bring you these in verse and rhyme? For no other reason than to make them more comprehensible, more pleasant and more emphatic for you. . . .
>
> But in order to make them even more pleasant, more emphatic, a very powerful means are well ordered tones, comprehensible and pleasant to the ear, and moving the heart.

That children should welcome their moral education goes unquestioned, as does his confidence in music's power to assist in this education. By putting suitable doctrines into verse, they will become more comprehensible and make a stronger impression, appear more important and significant, and above all be more pleasant. Then, by setting the verses to music, the impact will be even stronger since music has the power to move the heart. As Reichardt explains in his *Musikalisches Kunstmagazin* of 1782, music will make the text penetrate deeper into the heart, and will make it stick there more vividly. It is up to the poet to choose suitable depictions, to awake proper ideas and intentions, but it is the composer who has to provide emotions for the depicted subjects, who will enliven the temperaments, and who will heighten the activity of the singer's—as well as the listener's—hearts and minds.[28] Music makes doctrines more emphatic and memorable, but the power of music does not end there; as long as the music supports the text by enhancing the same emotions that the text aims for, it even has the power to educate the singer without the text. As Reichardt describes:

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[26] For further development of this issue, see Gramit, *Cultivating Music.*
[27] Reichardt, *Musikalisches Kunstmagazin*, 176.
[28] Ibid., 175.

> Es wird euch wirklich schon selbst so gegangen seyn, daß ihr irgendwo ein gefälliges Lied habt singen hören, wovon ihr die Worte vielleicht nicht einmal verstandet, sie sie wenigstens nicht behieltet, allein die Melodie prägte sich bey euch ein, und ihr lallt und trillert sie euch itzt oft vor, und werdet jedesmal dadurch in die Empfindung versetzt, die die Poesie und Melodie des Liedes gemeinschaftlich haben erregen sollen.[29]
>
> It has undoubtedly happened to you on some occasion, that you have heard a pleasant song sung somewhere, the words of which you might not have understood, at least did not keep in mind, only the melody made an impression on you, and you mumble and hum it frequently, and are thereby every time put in the emotion that the song's poetry and melody jointly meant to arouse.

An attractive song will lead the child to the same emotion aimed for by the educational text. It might seem that an emotion is a vague representation of a moral doctrine; in Reichardt's eyes, however, moral education is just as much about achieving common emotions as it is about achieving common values. It is first and foremost about being schooled to fit into an emotional community.

The common values expressed in *Lieder für Kinder* are the same as the ones Reichardt listed in the *Gulden* novel: live moderately, work hard, care about your neighbour, have faith in God, and be satisfied with your lot in life. For instance the song "Fritzchen nach der Arbeit" (Little Fritz after work), set to a poem by Christian Adolf Overbeck (1755–1821), tells of the satisfaction received from a good day's work (Fig. 2).
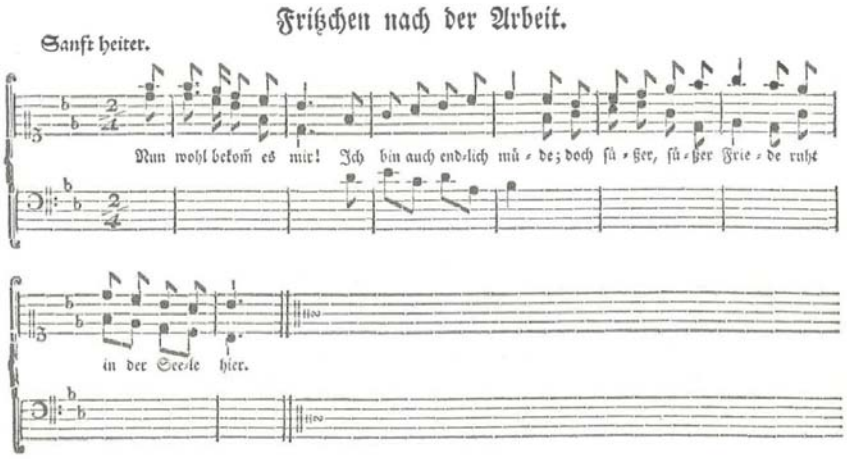
Figure 9: J. F. Reichardt, Lieder für Kinder *(1781), "Fritzchen nach der Arbeit." Reproduced in* Musikalisches Kunstmagazin *(1782).*

[29] Ibid., 176.

Fritzchen nach der Arbeit	**Little Fritz after work**
Nun wohl bekomm es mir!	Now it does me good!
Ich bin auch endlich müde;	I am tired as well at last;
Doch süßer, süßer Friede	But sweet, sweet peace
Ruht in der Seele hier.	Rests here in the soul.
Ich hab mein Werk gethan.	I have done my work,
Nun ruhet aus, ihr Glieder!	Now rest, limbs!
Auf Morgen ruf ich wieder;	Tomorrow I will call on you again;
Dann gehts von neuem an.	Then it begins anew.
Wie wohl ist mir zu Sinn!	How well am I of heart!
Die Blumen alle winken,	The flowers all wave,
Und wunderfreundlich blinken	And the little stars
Die Sternchen nach mir hin.	Twinkle friendly at me.
Der Abend ist so schön;	The evening is so pleasant;
Mit ruhigem Gewissen	With an easy conscience
Kann ich ihn nun genießen;	Can I enjoy it now;
Und froh zu Bette gehen.	And go happy to bed.
O wie ists doch so gut	Oh yet how good it is
Um Arbeit und Geschäfte!	With work and duty!
Wie stärkt es Muth und Kräfte,	How it strengthens heart and vigour,
Wenn man was Nützes thut!	When one does something useful!
Dank sey dem lieben Gott!	Praised be the dear Lord!
Er stärkte mich auch heute,	He strengthened me today as well,
Daß ich den Fleiß nicht scheute,	So that I did not shun the laboriousness,
Und ehrte sein Gebot.	And honoured his command.
Nun auch zum süßen Lohn	And now to the sweet reward
Getrost zu Tisch gesessen!	Confidently sit down to dinner!
Wer schaffet, darf auch essen.	He who produces, is also allowed to eat.
Mich dünkt ich schmeckt es schon.[30]	I think I can already taste it.

Set to a gentle, happy melody, expressing both confidence and satisfaction, the song tells how the exhaustion from a good day's work brings peace to the soul and creates an intimate bond to nature, where flowers and stars wave and twinkle amicably to the tired worker. Only after a good day's work can one enjoy the pleasant evening with a clear conscience and go happily to bed. It is assured that when one does something useful it strengthens one's heart and vigour. And it is stated that only after a good day's work is one allowed to confidently sit down to dinner. Without a doubt, this is quite a direct exhortation to lead a virtuous productive life.

[30] Ibid., 177.

Many of the songs, like "Frühlingsliedchen" (Little Spring Song), set to a poem by Ludwig Hölty (1748–1776), are rather straightforward depictions of nature at different seasons (Fig. 3).
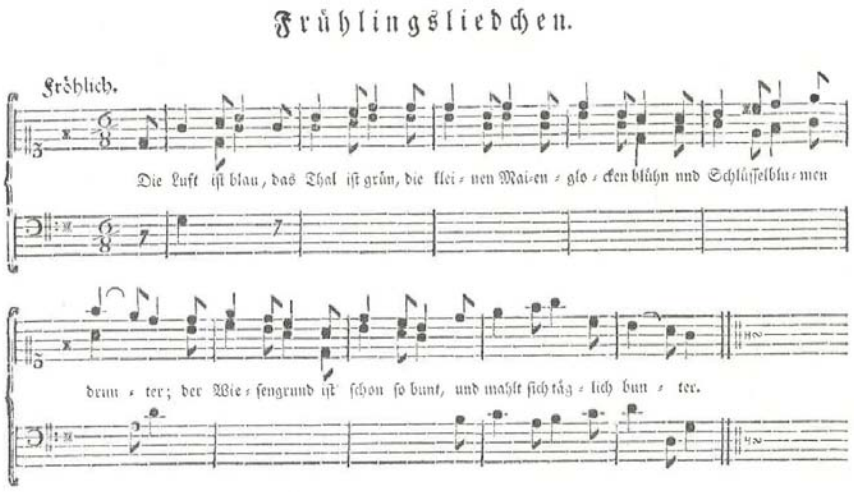
Figure 10: J. F. Reichardt, Lieder für Kinder *(1781), "Frühlingsliedchen." Reproduced in* Musikalisches Kunstmagazin *(1782).*

Frühlingsliedchen	**Little spring song**
Die Luft ist blau, das Thal ist grün,	The air is blue, the valley is green
Die kleinen Maienglocken blühn,	The little lilies of the valley bloom,
Und Schlüsselblumen drunter,	And primroses underneath,
Der Wiesengrund	The meadow's ground
Ist schon so bunt,	Is already so colourful,
Und mahlt sich täglich bunter.	And paints itself more colourful every day.
Drum komme, wem der May gefällt,	Come therefore, all who love May,
Und freue sich der schönen Welt	And rejoice at the fair world
Und Gottes Vatergüte,	And the Lord's fatherly kindness,
Die diese Pracht,	Which such splendour,
Hervorgebracht,	Has brought out,
Den Baum und seine Blüte.[31]	The tree and its blossoms.

This song, for example, offers a simple account of the beauty of nature in springtime—with an assurance that it will become ever more beautiful each

[31] Ibid., 178.

day, and an expression of gratitude towards God—all echoed by a short, cheerful melody which emanates pure enjoyment. This might not be as obvious an exhortation to a virtuous life as the last song, but it is just as relevant according to Reichardt. In the preface to another, similar song collection, the *Lieder für die Jugend*, he states: "Froher, reiner Naturgenus, in Bildern und Klängen wiederholt und erhöht, ist jedem Alter wohltätig" (A joyful, pure enjoyment of nature, reproduced and heightened in images and sounds, is benevolent to every age).[32]

A genuine emotional relationship to nature is quite central to Reichardt, and, as seen earlier, the lack of it even disqualifies one from being part of humanity. Indeed, without a common connection to nature there cannot be a genuine community at all. Clearly, to Reichardt, nature is the soil in which communities develop and man's relationship to nature will influence his relationship with the community. As seen in the previous song, where an intimate connection with nature was one of the rewards obtained by a good day's work, the influence works both ways.

This view of nature reveals an affinity with Johann Gottfried Herder (1744–1803). Reichardt came across *Von deutscher Art und Kunst* in 1774 and it made a strong impression on him; from then on he followed Herder's work with considerable interest. The two men later made each other's acquaintance and kept in touch, exchanging ideas, poems and songs; both shared a lasting interest in folksongs, and both viewed music for the church as music's highest purpose.[33]

Herder also considered nature a determining factor for a community's character. Articulated in language, for instance in songs, it is part of a community's thoughts and values, its culture and history. Overall, Reichardt's views on society clearly reflect Herder's focus on a people's culture and history as expressed in its language and literary traditions, as well as his conviction that it is only possible for a person to develop and express himself as member of a community.[34]

As we have seen, for Reichardt moral education is as much about achieving common emotions as it is about achieving common values; above all it is about being schooled to fit into an emotional community. The bases of the

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[32] Johann Friedrich Reichardt, "Vorrede," *Lieder für die Jugend* (Leipzig: Gerhard Fleischer dem Jüngern, 1799).

[33] See Georg Schünemann, "Reichardts Briefwechsel mit Herder," in *Festschrift Max Schneider zum 60. Geburtstag überreicht von Kollegen, Freunden und Schülern*, ed. Hans Joachim Zingel (Halle: E. Schneider, 1935), 110–17; Walter Salmen, "Herder und Reichardt," in *Herder-Studien*, ed. Walter Wiora (Würzburg: Holzner-Verlag, 1960), 95–108; and Walter Salmen, "'Liebe, Musik und Philosophie.' Herders Beziehungen zu Reichardt," in *Johann Friedrich Reichardt und die Literatur: Komponieren Korrespondieren Publizieren*, ed. Walter Salmen (Hildesheim: Georg Olms Verlag, 2003), 237–54.

[34] For an enlightening account of Herder's views and ideas, see Frederick M. Barnard, *Herder's Social and Political Thought* (Oxford: Clarendon Press, 1965).

community he brings forward are common moral emotions and a common emotional relationship to nature. It should be noted also that it is a community formed and affirmed through singing; it is a community grounded in emotional activity.[35] This focus on the expressive, participatory nature of the community is crucial for Reichardt, and explains the importance he places on church music, for instance, music for a function in which the community comes together and expresses itself. It also speaks to his continued interest in composing songs for the bourgeois family, providing opportunities for communal emotional expressions in the home.

In both of the song collections touched upon here, Reichardt's aims go beyond providing songs for a pleasant pastime. His lullabies mediate an explicit view on motherhood, and his songs for children express moral doctrines and benevolent depictions of nature; in both cases Reichardt seeks to form his singers and listeners, and so to reform their society. Clearly this was a novel ambition for a musician at the time, but the historical situation, and the educational as well as the egalitarian ideals of the Enlightenment, had created the prerequisites for a new kind of intellectual and socially concerned musician. Reichardt no doubt found this new role attractive and important; to what degree his songs fulfilled his ambitions, however, is a question that requires further research.

[35] One could call this an emotional expressivism, using the term coined by the philosopher Charles Taylor, following Isaiah Berlin, acknowledging what he sees as a central vein in the *Sturm und Drang*-poets of the 1770s and most particularly Herder. See Charles Taylor, *Hegel and Modern Society* (Cambridge: Cambridge University Press, 1979), 1–3, and Isaiah Berlin, "Herder and the Enlightenment," in *Aspects of the Eighteenth Century*, ed. Earl R. Wasserman (Baltimore, MD: The John Hopkins Press, 1965), 47–104.

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Tone-setting Sacred Words:
Evidence of Ideological Polarizations in Danish 19th-Century Church Songs

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This article deals with the interplay of form and content in texts written by the Danish hymn writer N. F. S. Grundtvig, as well as with the hymnological ideologies that have formed the basis of their tone-settings. During Grundtvig's time and after, there was a debate about this subject in Denmark. The question was raised about the extent to which music should affect the meaning of words in church songs. Grundtvig's texts in particular inspired differing tone-settings. I argue that Grundtvig's poems, through the prioritizing of poetic moves such as iconic imagery and significant enjambments, assign a considerable role to the meaning of poetic form. On this basis, I investigate tone-settings of his poems for evidence of ideological oppositions, especially those concerning the question of how much melody is allowed to contribute to or interfere with the content of the text.

The ideological relation between words and music is a vast field of inquiry.[1] When the genre in question is the church hymn, the matter is particularly complicated because it also raises the issue of what can be accepted in church. In the following pages I will address the Danish hymnological debate that took place in the 19th and early 20th centuries. This particular period witnessed an intense debate between those concerned with hymnology in Denmark: pastors, hymn writers, composers and church musicians etc. The debate was largely centered on the Danish hymn writer Nikolai Frederik Severin Grundtvig, whose immense oeuvre of church hymns provoked a veritable boom in the composition of melodies. This has left Denmark in the peculiar situation of having multiple—and often very diverse—melodic options that were inspired by and composed for the same hymn text.[2]

[1] Brown, Bernhart, and Kramer all give historical outlines of the shifting ideologies in the relation between words and music, as well as in the scholarly approaches with which they have been examined. Calvin S. Brown, "The Relations between Music and Literature as a Field of Study," *Comparative Literature* 22, no. 2 (1970), 97–107; Walter Bernhart, "Words and Music as Partners in Song," in *Changing Borders. Contemporary Positions in Intermediality*, edited by Jens Arvidson, Jørgen Bruhn, and Heidrun Führer (Lund: Intermedia Studies Press, 2010), 85–95; Lawrence Kramer, *Music and Poetry: the Nineteenth Century and after* (Berkeley: University of California Press, 1986).

[2] Hymnologist Peter Thyssen states that 270 out of 790 church song texts in the current Danish hymnal have alternative melodic options, and he attributes this phenomenon to the rise of

The ideological positions in this debate seem to revolve around a traditional discussion of content versus form. Since hymn texts are generally strophic, metrical, and rhymed, the organization of the semantic content of the texts is relatively restricted by their formal structure. And, of course, both form and content in texts can in turn be modified by the form of the melody. Whether melody may also have "content" in the referential sense is a somewhat trickier semiotic question, but the point remains that the dichotomy—and therefore the contest—exists on several levels. This article is concerned with form on two levels: that of text-inherent form versus text-semantic content, and the "higher" level of melodic form versus text. My assumption is that the degree and distribution of formal artifices in a hymn text are likely to influence the way composers choose to tone-set a specific text. Of course, this only applies to melodies composed with a particular text in mind. Pre-existing melodies that are put to new texts obviously do not reflect concrete content-form interrelations in this text. My analyses in this article are concerned with determining traces of the poet's (Grundtvig's) ideological approach to the role of form in relation to content and, subsequently, the ideological approaches of his texts' tone-setters.

I shall start with a few remarks about the historical discourse on the subject, which will then provide a framework for some case studies. The main example is the church song "Blomstre som en Rosen-Gaard," while a few other analytical examples will broaden the scope of my analysis.

Terminology: Church Song as a Contextual Genre

The subject of this article provides a terminological challenge in an international context. The word used in Danish to denote an instance of the church hymn genre—*salme*—does not have a precise equivalent in English, as the word "psalm" outside of Scandinavia tends to refer to the collections of poems in the Old Testament traditionally ascribed to King David. The closest English synonym for *salme* would be "hymn."

For my specific purpose here, it may be useful to look at the German term for the genre: *Kirchenlied*. This word is less loaded with semantic baggage, as it "merely" means a church song. Thus, it indicates a genre whose inclusion criteria are determined by contextual circumstances rather than by text-inherent contents, a quality that makes the word suitable when investigating church songs in use. As community singing during services, church songs are always mediated as a conjunction of words and melody; one might therefore say that the inclusion of the genre's location and situation into the very term proposes an intermedial understanding of the genre, in the sense that the very space in which this genre is uttered becomes, so to speak, part of its enunciation. Scholars dealing with intermediality studies have noted the

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new original melodies that came along with Grundtvig's poetry. Peter Thyssen, "Alternative salmemelodier—et dansk fænomen", *Dansk Kirkesangs Årskrift* (2006).

particularly intermedial quality of liturgical practices; I shall return to this later.

The emphasis on context and function is of special importance to my purpose, because there is a particularly clear prioritization of such genre traits in Grundtvig's speculations about the poetics of church songs. He often uses the word *Kirkesang* instead of *Salme*, and he titled his collection of church songs *Sang-Værk til den Danske Kirke*, which strongly indicates that for him, church songs are never just texts—they are songs meant to be sung in churches.[3] The term "church song" shall thus henceforth be employed to refer to the intermedial genre of a song sung in churches.

Two Contrasting Voices in Danish 19th-Century Hymnological Ideologies

Among those engaged in church music practices, a fierce debate on the relationship between religion and aesthetics gradually built up during the 19th century and culminated with the works of Danish music historian Thomas Laub in the early 20th century. The great impact of Laub's ideological position determined Danish church music practice to a large extent until the beginning of this century.

The ideology of the preceding rationalist period, which gave birth to stiff, isometrical choral melodies,[4] was the precondition for consequent efforts to break free from monotony and introduce liveliness into singing practices in churches.[5] There turned out to be many different approaches to achieving this goal, however. One important contributor to the debate was the composer A. P. Berggreen who, in 1853, compiled the first church song melody book to be inspired by Grundtvig's poetry and thus introduced the new praxis of setting multiple original melodies to the same text.[6] He provided a brief treatise in the foreword concerning his views on church musical matters, which can be seen as the opening of the debate about church song melodies in Denmark. At an ideological level, the thoughts expressed here touch on a few dichotomies that are of importance for the entire debate. The difficult-

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[3] Nikolai Frederik Severin Grundtvig, *Sang-Værk til den Danske Kirke, samlet og læmpet af Nik. Fred. Sev. Grundtvig, præst,* (København: Wahlske Boghandels Forlag, 1837). The genre designation *Kirkesang*, which would translate directly as *Kirchenlied* or "church song" is also used by Grundtvig to describe his approval of Luther's achievement in introducing community singing in the mother tongue. Grundtvig, "Haandbog i Verdens-Historien," in Begtrup, Holger, *Nik. Fred. Sev. Grundtvigs Udvalgte Skrifter* vol. 7 (København: Nordisk Forlag, 1908), 569.

[4] Especially represented by the choral book of H. O. C. Zinck, *Koral-Melodier til den Evangelisk-Christelige Psalmebog* (København: Det kgl. Vaisenhuses Forlag, 1801).

[5] Jørgen Kjærgaard, *Salmehåndbog* I (København: Det Kgl. Vajsenhus' Forlag, 2003), 142ff.

[6] Andreas P. Berggreen, *Melodier til den af Roeskilde-Præsteconvent udgivne Psalmebog og til 'Evangelisk-Christelig Psalmebog', udsatte for fire Syngestemmer, for Orgel eller Pianoforte* (Kjøbenhavn: G. G. Iversen, 1853).

to-translate (and for Grundtvig essential) Danish notion of *folkelighed*[7] is juxtaposed with the notion of the *kirkelig* (ecclesiastical). In an often quoted chiastic passage, Berggreen states that while a church song should always possess the quality of *folkelighed*, it does not mean that all melodies possessing *folkelighed* are necessarily suited to be church songs.[8] This is stated both as a warning and as a critique of the contemporary practice of singing Grundtvig's hymn texts to vernacular folk tunes.[9] In Berggreen's view, this amounts to a deplorable infusion of profanity into the sacred situation of the ritual.

Also important to Berggreen's text is his consideration of the function and adequacy of art and aesthetics in religious contexts. Berggreen builds on the premise that music has an undeniable expressive capacity and function. The purpose of music in the church is to create a religious mood (*Stemning* in Danish, corresponding to the German *Stimmung*) in the individual. He observes and deplores a general disregard in his time for church music in favor of a one-sided trust in the power of words. To him, once lively church singing is dying out, and what is needed is a rediscovery of the power of music.

At the core of these dichotomies between words and music, as mentioned earlier, lies the old battle of content versus form. This same fundamental issue is also discussed in the works of Laub some seventy years later, although these two important debaters have somewhat divergent views on the matter. Berggreen was part of a larger movement towards the implementation of secular romantic musical styles in Danish church music: his purpose was to advocate the expressive power of music in a religious context. Laub's quest is the opposite: in his view, too much gross secular sentiment had sneaked into the church through the usage of melodies with too expressive a form and affect, and this needed to be cleansed away. Like Berggreen, he draws on the metaphors of life and death in his description of the problem. But whereas in Berggreen's view, music in the church was dying out, Laub felt the urge to condemn strongly what he considered to be the predominance of aesthetics in church services at the expense of the preaching of the word. In Laub's view, the style of romantic church music had pushed aesthetics into the foreground where it did not belong at all. He completely disapproved of Berggreen's idea that church music should have the function of inducing the right sentiment. He wrote that "[s]entiment should not be created at all; it is already there, in the congregation's relationship to the

[7] Borish adresses Grundtvig's concept of *folkelighed*, deeming it "virtually untranslatable" and providing an English interpretation of its implications, which includes such adjectives as "simple," "unassuming," "of the people," "consistent with the idea of equality." Steven Borish, "The Concepts of 'Folkelighed' and 'The Folkelig'", *Folkevirke* 51, no. 3 (1996), 14.

[8] Berggreen, *Melodier til den af Roeskilde-Præsteconvent udgivne Psalmebog og til 'Evangelisk-Christelig Psalmebog'*, vi.

[9] Henrik Glahn, *Salmemelodien i Dansk Tradition 1569–1973* (København: Anis, 2000), 40.

words."[10]Anything in the melody that does not support the meaning of the words is intolerable and turns the service into a concert.

These life and death metaphors play an ideological role in Laub's assessment of Berggreen's project. Berggreen's endeavors to revitalize church singing by encouraging the implementation of melodies in the aesthetic style of the period are in the same text compared very graphically to the idea of a carriage with a span of two horses drawing in opposite directions. "Will not the carriage end up in the ditch where the strongest, the living horse is drawing?" he asks rhetorically.[11] Interestingly, both debaters are concerned with making the carriage (i.e. the liveliness of the church song) with the two horses (the "form-horse" and the "content-horse") move forward, but in Berggreen's view the aesthetic, expressive, "form-centered" horse is considered to be sick, and in Laub's opinion, it is a runaway. This demonstrates that even though those concerned with questions of hymnology often have the same goal, the means considered appropriate by such commentators could be quite diverse. Even within a single perspective, moreover, inconsistencies can appear. Thus, Berggreen advocates an increase in the awareness of "live execution" as a means of this famous revitalization of church song, but at the same time calls for a number of exact time restrictions on the fermata—the one symbol in musical notation that allows total performative freedom regarding duration.[12]

To illustrate my point, I shall discuss one main example and a few other case studies of texts written by Grundtvig and set to melody by various composers. The samples are chosen from songs for which, in my view, the question of content versus form is particularly relevant.

The Church Song "Blomstre som en Rosen-Gaard"

The church song "Blomstre som en Rosen-Gaard" was first published in 1837.[13] Paraphrasing a prophecy in the book of Isaiah, chapter 35, this song is now a popular Danish Advent church song (and sometimes it is also sung at Pentecost), but its presence within church songbooks has experienced a somewhat turbulent history. In 1889, pastor Prahl, one of the pastors responsible for the acceptance of new church songs in a South Jutlandic church songbook made the following statement about the song:

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[10] Thomas Laub, *Musik og Kirke*, (København: Gyldendal, 1920), 171. Translation here and in the following by the author of the article unless otherwise indicated.

[11] Laub, *Musik og Kirke*, 147.

[12] Berggreen, *Melodier til den af Roeskilde-Præsteconvent udgivne Psalmebog og til 'Evangelisk-Christelig Psalmebog'*, xii.

[13] Grundtvig, *Sang-Værk til den Danske Kirke*, 330. Later, Grundtvig shortened the text from 15 to seven stanzas, which is also the form in which it is being used in Denmark today. I focus in this article on the first stanza, which (apart from orthography) has remained intact.

> The thought is good, but it has, at least for the common man, found an unclear and unfortunate expression. Through such church songs, people learn to forget content in favor of form. I am against its acceptance.[14]

From a purely text-inherent point of view, it is hard to imagine a clearer standpoint on the form-content problem concerning church songs: it is intolerable for form to affect content in any way. What is probably aimed at here is a quality sometimes attributed to Grundtvig's church hymn texts, namely poetic equivocality. Many themes in the text are open to interpretation. One example is the notion of the rose garden. Is it a reference to current church political developments, such as the movement away from the rationalist period? Or is it an eschatological conception of a transcendent paradise?[15] Prahl is worried that puzzling over such ambiguities might cause the singing church-goer to lose what is important, like the dogmatic message in the texts of the day.

Nonetheless, as mentioned above, the song has gained great popularity as an Advent song in Danish churches; according to my definition of the church song as highly imbricated with its communicative context, this song therefore fulfills the generic criteria of a church song. I find it likely that its popularity is linked to the mobilization of modes of perception that are different from the one of which Prahl speaks.

In his treatise, Berggreen addresses at several points the sensory quality of the reception of music and art in general. The text of "Blomstre som en Rosen-Gaard" might, from a semantic viewpoint, be somewhat complicated. However, the visions it evokes of flowers and birds, and the latent allusions to the appearance and smell of roses, have a more immediate sensory appeal. Moreover, the song has an intersensory appeal in a far more concrete sense: the assonances of the vowels in the first line can be metaphorized to have a dark, warm property to them, reminiscent of roses in full bloom. Observations of this sort are, of course, in danger of being subjective to the point of irrelevance. However, musicologist Nicholas Cook makes a distinction when employing the notion of synaesthesia in multimedia analysis (of which song analysis would be one example).[16] Synaesthesia proper (i.e. the linking of certain tones with certain colors) he claims to be highly idiosyncratic, and as a result of this the legitimate mobilization of synaesthetic relations such as interlinks between assonance and color are generally untenable. Yet there are some kinds of synaesthesia that appear to be rather intersubjective, and Cook terms these types "quasi-synaesthetic." The example par excellence is the interrelation between vowels and color brightness: most people agree that "i"

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[14] Prahl, quoted after Anders Malling, *Dansk Salmehistorie* I (København: J. H. Schultz Forlag, 1962), 99.

[15] Malling, *Dansk Salmehistorie*, vol. 1, 98–99.

[16] Nicholas Cook, *Analysing Musical Multimedia* (Oxford: Oxford University Press, 1998), 29.

is brighter while "u" is darker. From this perspective, it seems more plausible to assert that the pictures of dark red roses evoked by the preponderance of "dark-colored" vowels in the first line of this song ("o" three times and "aa" once) can be intersubjectively shared in a community singing the song together.

Cook's ideas about this matter are very close to the notion of iconicity. Swedish literary and intermediality scholar Lars Elleström is among those who have recently developed this semiotic concept. Elleström describes (citing E. R. Anderson) an effect very similar to the one described concerning the word "Blomstre," when he argues that the cluster of consonants in the English phrase "the world's closed door" iconically mimics a "difficult movement" in a highly sensory way.[17] The same might be said about the consonant cluster of the word "blomstre": it mimics—through the singer's temporal pronunciation of the word—the slow opening movement of the flower.

The employment of this sound symbolism offers a model of language use that is contrary to Saussurian understanding, in that the phonemes designating the red roses are certainly not arbitrary. Grundtvig's text is an opaque mesh of semantic and sensory components, which join together in creating meaning—and one might therefore understand Prahl's above-mentioned concern that the form of "Blomstre som en Rosen-Gaard" might swallow up its content. However, such a fear seems to stem from a privileging of semantic features and a resultant negative evaluation of components dealing with other kinds of perception, such as the sensory. According to the example outlined above, it is precisely these latter components which lend the language of the hymn text a touch of the Adamic causality between world and referent that goes so well with Grundtvig's idea of the "living word" and the "word that creates what it mentions."[18]

When joined by a melody and realized in singing, it seems that the primary sense involved in a hymn is the auditory. The visual sense involved in reading the text in the hymnal (while simultaneously singing it) seems to function principally as a memory aid that facilitates singing. Further, when singers are situated in a church during the ritual of a service, several other senses become secondarily involved in the experience; images and gestures evoke the senses, and notably (with regard to singing church songs) the haptic or kinesthetic sense engages the body. This is one effect of the church

[17] Lars Elleström, "Iconicity as Meaning Miming Meaning and Meaning Miming Form", in *Iconicity in Language and Literature* 9 (2010), 92.

[18] These notions are so omnipresent in Grundtvig's immense authorship that it almost seems futile to list references. In many cases, they are mentioned and elaborated within a church song text, as in for example "Den Christne Kirke", Grundtvig, *Sang-Værk til den Danske Kirke*, 24, so that one might observe that Grundtvig does not distinguish between poetry and poetics. The notion of the word creating meaning as it is being uttered is remarkably close to the idea of speech acts put forward by J. L. Austin.

song's status as communion song rather than concert music: during its realization, not only the ears but the entire body becomes involved.

The fact that church songs are embedded in a particular context calls for an engagement with factors regarding actual performance, but the highly ephemeral character of the matter makes this difficult (as each performance is new and different). On the other hand, a consideration of the performative context when examining church songs has one substantial advantage in that it can, in a specific sense, clarify the otherwise extremely obscure enquiry into the ability of music to convey meaning. Cook has argued for this, while polemically directing his point against the idea, formulated by the musicologist Peter Kivy amongst others, of "music alone" as an object of research. According to Cook, "[m]usic is never alone."[19] It is fairly obvious when dealing with intermedial phenomena like songs that the music in these objects is not alone. Cook terms such objects "multimedia", and this really amounts to the theoretic notion of intermediality; as Jørgen Bruhn has pointed out, Cook is *de facto* an intermediality theorist although he does not explicitly employ this term.[20] However, Cook's point is that even in seemingly "pure" music, there are always other media involved, even if only in the fact that we talk about it. He turns to the etymology of the term musicology ('music' and 'logos') to explicate that even our inclination to put words to our experience of music demonstrates the impossibility of such a concept as "music alone".[21]

As a consequence of this standpoint, Cook suggests that research into music's meaning be initiated by an enquiry into the message of the whole communication and only subsequently ask what role music might play in this message. I should like to suggest that this move could be successfully applied to church songs. Because they are (when sung) generally embedded in a broader ritual with a fixed sequence of events, one might ask what the "message" of this ritual is and how music is supposed to contribute to it.

Such an approach to hymnology is preceded by Nils Holger Petersen, who views liturgy as an intermedial phenomenon: the space of the church, the (potential) presence of visual art within it, the words spoken, the words

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[19] Cook, *Analysing Musical Multimedia*, viii.

[20] Jørgen Bruhn, "Intermedialitet – Framtidens Humanistiska Grunddisciplin?" in *Tidskrift för litteraturvetenskap* 38, no. 1 (2008), 31.

[21] This view conforms to the notorious claim put forward by Mitchell that "all media are mixed media" which in intermediality circles has become something of a maxim. Mitchell's observation that one cannot speak of 'pure' visual media seems to be identical with Cook's observation except for the nature of the artifact. W. J. T. Mitchell, "There Are No Visual Media," *Journal of Visual Culture* 4, vol. 2 (2005), 261. A recently published anthology on intermediality from Aarhus University thus carries this sentence in acronymic form as its title: AMAMM. *AMAMM – Intersensorisk og Intermedial Analyse i Kunsten,* eds. Hans Henrik Lohfert Jørgensen, Astrid Bryder Steffensen, and Camilla Skovbjerg Paldamet (Aarhus: Scandinavian Book, 2012).

sung, etc., all join and contribute to a higher meaning.[22] From this viewpoint, the analysis of the musical features of church song melodies can be productively informed by looking not only at the words they are designed to carry, but at the whole communication they thus form a part of. This will also mean that it is quite relevant for the study of hymns to consider the time of year and kind of service they are performed at. The case of "Blomstre som en Rosen-Gaard" offers two possibilities: it can either be sung on Pentecost or during Advent time. The time of the church year also has a theological impact on the content of the text: if sung during Advent, it is reasonable to understand the ecstatic state as something yet to come (since Advent is the time for waiting),[23] but when sung during Pentecost, the interpretation of the rose garden as referring to something immediate is more plausible (since Pentecost marks the revelation of the Holy Spirit).

The biblical text which provides the basis of "Blomstre som en Rosen-Gaard" first speaks of the empty desert in which we now live, and subsequently about how it shall be turned into a blossoming paradise. Grundtvig arranges his reworking in a way that accentuates the content differently. He reverses the syntactic sequentiality of the parallelism and places the flowery beauty of the Promised Land at the beginning:

Blomstre som en Rosen-Gaard
Skal de øde Vange,
Blomstre i et Gylden-Aar,
Under Fugle-Sange!
Mødes skal i Straale-Dands
Libanons og Karmels Glands,
Sarons Yndigheder!

Blossom like a rose yard
Shall the empty meadows,
Blossom in a golden year,
under bird singing!
Meet shall in sparkling dance
The sheen of Lebanon and Carmel,
The loveliness of Sharon!

As a result of this change, the emphasis and resultant semantic focus shifts from desert to paradise. Consequently, the lines make up a kind of "syntactic iconicity,"[24] in which the succession of words follows the order in which events occur. Moreover, the introduction of the auxiliary verb "skal" (shall),

[22] Nils Holger Petersen, "Liturgi som interartiellt fenomen." in *Intermedialitet: ord, ton och bild i samspel*, edited by Hans Lund (Lund: Studentlitteratur, 2002), 119.
[23] Waiting for Christ is thematized in the second stanza of the song.
[24] This is, of course, a somewhat different notion of iconicity than the one in which verbal sound mimics natural sound. Elleström lists several types of iconicity in "Visual iconicity in poetry: Replacing the notion of 'Visual Poetry'" (unpublished).

which reveals that the message is in the future tense and therefore prophetic, is postponed until the next line of verse. Such meaning-producing form-content artifices can be accentuated by the use of poetic refinements such as enjambments. The implementation of enjambments in hymns is a precarious matter because of the ambiguities often created by it. Some have claimed that enjambments are therefore misplaced in hymns, and unsurprisingly, considering his stance, Laub is one of those.[25] "Blomstre som en Rosen-Gaard" exhibits enjambment between the first and the second line, a feature reinforced by a pause caused by catalexis (in parenthesis), increasing the distance between the two phrases:

- ⏑ - ⏑ - ⏑ -(⏑)

- ⏑ - ⏑ - ⏑

One might say that every effort is made here to formally separate what in a syntactic sense would have been connected, and to create other, grammatically less-obvious, connections. Thus, the auxiliary verb "skal" is placed in connection with the present desert state, rather than the absent Paradise, near its main verb "blomstre." This opens up the possibility for temporarily (that is, as long as the duration of the first line including catalexis) interpreting the transcendent state as something present here and now. In this way, the hymn is typical of Grundtvig's effort (like the hymn genre more generally) to bring the past and future to the present by realizing and familiarizing distant things.

This interpretation is of course only valid, if one accepts that it is in some way possible for language to create or bring about the presence of something otherwise absent. In Grundtvig's poetics, it seems to be obvious that this is so; over and over again he emphasizes the power of church songs to bring the transcendent world near. One might find a parallel in Hans Ulrich Gumbrecht's idea of the ability of language to achieve presence. Gumbrecht states that "[t]he hope of achieving presence in language is no less than a reconciliation of humans with their world, including . . . the things and events of their past."[26] This phrasing could, from the point of view of Grundtvig's poetics, be expanded to include, besides "their world," also "God's world," and a reconciliation with the transcendent future as well as the historical past.

When melody is added to these textual formal devices, they can be altered. Melody necessarily affects a text in different ways when it is sung. For one thing, in the case of "Blomstre som en Rosen-Gaard," melody is the critical factor in determining how long the singer is allowed to stay in this "presence of paradise" created by postponing the mention of the desert and the

[25] Laub, *Musik og Kirke*, 54.

[26] Hans Ulrich Gumbrecht, "Presence Achieved in Language (With Special Attention Given to the Presence of the Past)", in *History and Theory*, Vol. 45, No. 3 (2006), 317.

disclosure of the future tense. With a long note or a pause by the end of the line, melody can underline this enjambment through a clear-cut observance of the musical phrase; conversely, it can also eliminate the enjambment by passing quickly on to the next line. I shall now describe some consequences of the meeting of this church song text with two different melodies. "Blomstre som en Rosengaard" is today an example of a relatively unproblematic attribution and "insungness"[27] of one melody, namely that composed by J. P. E. Hartmann in 1861.[28] In 1916, however, Laub created an alternative.[29]

If we compare the scores[30] of the two melodies (see figure 1), we see that they have quite different ways of rhythmically mediating the trochees of the text. Hartmann's melody distinguishes between four different durations for stressed and three durations for unstressed syllables. Conversely, Laub's version alternates almost constantly between minims and crotchets, thus providing a far stricter metric scansion of the text. Hartmann's greater degree of variability in durational relationships is arguably closer to the subtle rhythmic analysis of the prosodic filling of the metrical grid in the text, especially because the lengthened (dotted) first note seems to be motivated by the desire to illustrate the first syllable (with the "blossoming" consonant cluster). It may seem odd that Laub's melody in this respect is the least inclined to conform to the prosody of the text, since Laub's key issue is, as mentioned above, the revitalizing of the frozen choral rhythms of the rationalist period. On closer inspection, however, it becomes clear that what Laub terms "rhythmic freedom" in many instances might be closer to what one would today define as metrical variability.[31]

This compositional practice does not seem to be particularly motivated by features of the text, as it is the case for his melodic interpretation of this song text: no effort has been made to differentiate the prosodic elements beyond

[27] The concept of "insungness" frequently used in hymnology has remarkable explanatory force with regard to hymns. It denotes a kind of deep inculturation and appropriation of a melody in a specific local congregation/community.

[28] Henrik Rung, *Tillæg til Weyses Choralbog: 2. betydelig forøgede Opl*. (København: E. L. Thaarup, 1868), 28.

[29] Laub*, Dansk Kirkesang*, 8.

[30] The score examples are transcriptions of the melodies according to their appearance in the publications mentioned in the footnotes.

[31] I follow Justin London in regarding rhythm as phenomenally present and meter as "perceptually emergent"; the variability created by this compositional device stems from the felt discrepancy between the long note (phenomenally present, therefore rhythmic) and the weak position (merely cognitively present, and thus metrical). In performance, this discrepancy need not be present, and therefore the "freedom" created has more of a metrical than rhythmical character. Justin London, *Hearing in Time* (New York: Oxford University Press, 2004), 4.

the long-short motion of the abstract trochaic scheme which could have been fit to any text with the same meter.[32]
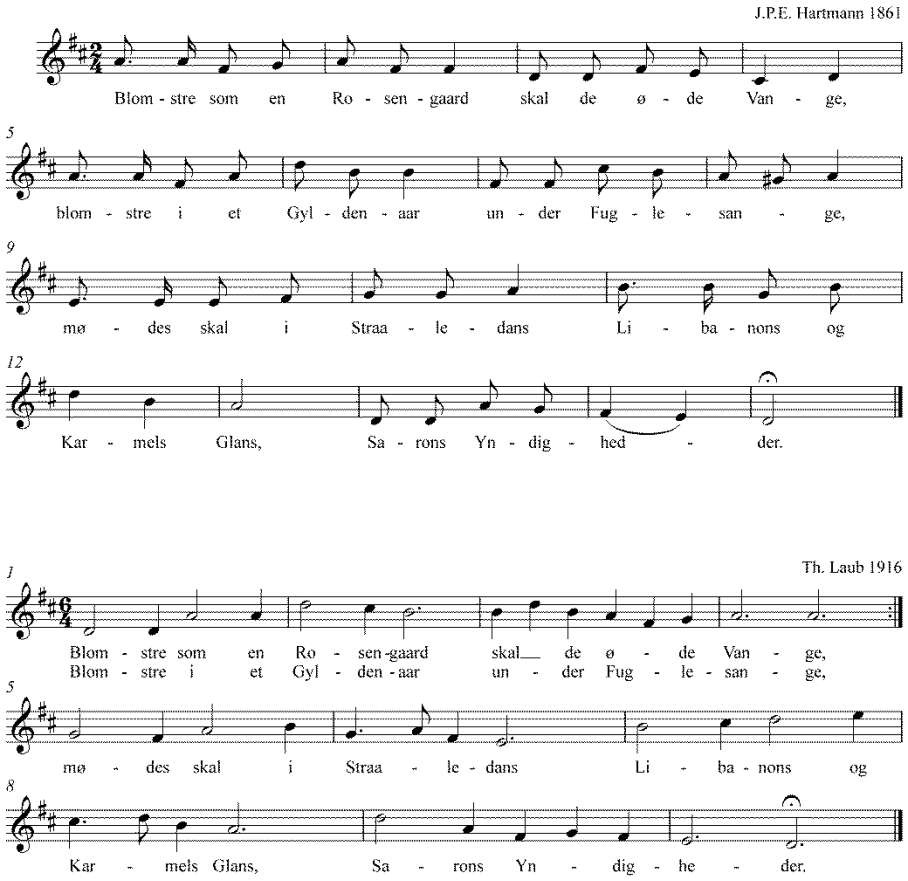
Figure 11: "Blomstre som en rosengaard"

As for the enjambment, both melodies observe the poetic lines so as to reinforce the splitting of the syntactic unity. This suggests that they both participate in conveying the "present-ness" of the otherwise futuristic prophetic announcement. A compositional interpretation of the text might just as easily have sought to diminish the effect of the enjambment by shortening the note set to the last word in the second line, "-Gaard," thereby making the line pass quickly to the third line, reducing or even abolishing catalexis. This last observation might suggest that the two tone-settings share a common understanding and respect for the effect of Grundtvig's formal choices. However,

[32] For this hymn, Grundtvig chose a meter that was already well known (in Danish it is termed *Willemoes-strofen*). cf. Jørgen Fafner, *Dansk Vershistorie* II (København: C. A. Reitzels Forlag, 2000), 271.

the observance of lines might just as easily be due to a natural perception of the most straightforward melodic interpretation of the meter. Whatever the intentions (of any of the authorial parties involved), when sung these mutual interferences between text and melody inevitably affect perceptions of the hymn.

Other Tone-Setting Approaches

Although the written appearance of church songs may not seem to be crucial to their sensory appeal, it is not insignificant. Their strict strophic structure is an important genre criterion, and this can be enhanced by the textual representation of verse. Danish hymnology has a droll example of the exploitation of this circumstance by the 17th-century poet Thomas Kingo; in a hymnal compiled in 1689, he printed older texts in prose, leaving no white space on the pages, but printed his own new poems in verse.[33] One of Grundtvig's most famous church song reworkings is of a poem by Kingo: "Keed af Verden, og kier ad Himmelen."[34] Grundtvig's text[35] only reuses the meter, but since it is a very distinctive meter, this is enough to make the text an intertextual and contrafactual comment on Kingo's text. It consists of five lines, with five syllables in the first and last line and 11 syllables in the three middle lines. This remarkable difference in verse line length can be said to put emphasis on the first and last short lines, and this is reinforced by the fact that in several stanzas (in both poems), the prosodic filling of the short lines contains only one strong beat. In both poems, the short lines express an exclamation, but whereas in Kingo's version, the exclamation concerns a dissociation from the world ("Far, verden, far vel"), in Grundtvig's it expresses in most stanzas a positive appreciation of the Christian people and of the Promised Land. A difference in verse length thus strongly underlines the apostrophic quality of the words, and this shows very graphically in their written representation.

The words of Grundtvig's text can perhaps most easily be scanned, following Thuner, as amphibrachs (⏑ - ⏑).[36] This somewhat unusual verse foot (along with the use of very intricate figurative language) contributes to the text's idiosyncratic expression, and it is one of the texts written by Grundtvig that inspired tone-settings by several composers. In the current Danish hym-

[33] Thomas Kingo, *Vinterparten af Danmarks og Norges Kirkers Forordnede Psalmebog*, in *Thomas Kingos Samlede Skrifter*, ed. Hans Brix et al., vol. 4 (København: C. A. Reitzels Forlag, 1975), 1–562

[34] Thomas Kingo, *Aandelige Siunge-Koors Anden Part*, in *Thomas Kingos Samlede Skrifter*, ed. Hans Brix et al., vol. 3, (København: C. A. Reitzels Forlag, 1975), 214–18.

[35] The text in the church song version is itself a reworking of a poem by Grundtvig, "De Levendes Land", written in 1824. In 1853, Grundtvig made another version of the text, "O, Christelighed", to be used as a church song, and included this in the 5th edition of his own church song book, "Fest-Psalmer", in 1853. Kjærgaard, *Salmehåndbog* II, 329.

[36] O. E. Thuner, *Dansk Salmeleksikon* (København: Lohse, 1930), 317.

nal, it has four melodic options (one of which is the pre-composed melody associated with Kingo's text). All of the later-composed melodies set the text in quadruple meter. Yet, they differ in their realization of the words' rhythmic pattern. I will focus on the differences between the arguably most insung melody by the Norwegian composer L. M. Lindeman,[37] and the competing melody by Laub.[38]

The renderings of the emphatic, short first and last lines within these melodies are somewhat different. Lindeman's melody is notated in 4/4 measure, but the first and last text line is at the pulse level of a minim, thus making the tempo half of the three middle lines. This compositional move "stretches" the short first and last lines towards the same temporal duration of the other lines, causing the words to be exclaimed at half the speed, and thereby encouraging extra contemplation of their content. In Laub's version, the pulse is at minim level (a la breve) throughout the song, but at the last syllable of the first line, "O, Christelighed!" he places a fermata and thus indicates a gap between the exclamatory apostrophe in this line and the following text. As the fermata is a less stringent manipulation of the pulse (in that it does not specify how long the tone must be delayed), this can be seen as an effort to emphasize the first words in a less artistic way than in the melody by Lindeman. It is the ideological goal of Laub overall to eliminate the presence of secular, artistic elements in church songs.[39] Although the fermata certainly indicates sensitivity towards the structure of the text, the rest of the melody is as metrically strict as his version of "Blomstre som en Rosen-Gaard"; it only alters in minims and crotchets, whereas Lindeman's melody goes through four different note values due to the aforementioned change of pulse level. However, this feature of Lindeman's melody was not allowed to persist within its renderings in different Danish melody books, and today it appears as metrically strict as Laub's.[40] This may be seen as support for Laub's idea that such compositional devices are unfit for church music purposes. Further, the differences between written representations of the same melody—in this example as well as in hymnology in general—point to deviations from score to performance. This makes it especially precarious when dealing with church songs to talk about a melody (or text) as a clearly defined work designed by the author.

In this sense, it is not entirely unproblematic to attribute allegedly "unchurchly" styles to specific authors. Throughout their intertextual history,

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[37] Viggo Kalhauge, *Fuldstændig Samling af Melodier til Grundtvigs Kirke-salmebog, Festsalmer* (Kjøbenhavn: E. L. Thaarup, 1876), 61.

[38] Thomas Laub, *Dansk Kirkesang* (København: Wilhelm Hansen, 1918), 83.

[39] This principle applies to the text as well, as one can see in his description of the indecent character of the enjambment in church songs (Laub, *Musik og Kirke*, 54). Here, one can off course observe a discrepancy between his opinion and Grundtvig's use of significant enjambments, as dealt with above.

[40] According to Thuner, *Salmeleksion*, 317, this change occurred in 1893.

church songs undergo modifications and may participate in several styles, not least because some style traits, such as tempo, caesuras, rhythmic subtleties, etc. do not always show up in writing. Henrik Glahn has shown that Laub's compositional practice may not have been so distant from the romantic style as one would deduce from his ideological accounts on hymnology:[41] by comparing one of Hartmann's melodies set to the Grundtvig text "Vor Herre, til dig maa jeg ty" to Laub's melody set to another Grundtvig text, "Sov sødt, Barnlille,"[42] it becomes clear that the two melodies are similar, often to the point of identity, except for the choice of pulse level. Hartmann's 6/8 indicates a quicker tempo than Laub's 3/4, but since tempo (when not stated with BPM) is relative, the similarity of the two melodies really depends on performance.

As mentioned earlier, it seems that the Laubian ideal of the rhythmic revitalization of church songs lies in metrical variability rather than in a sensitivity to the rhythmic subtleties of specific texts. One can observe this tendency in other compositions and reworkings by Laub, in that he imitates the 17th-century practice of setting a quantitatively long note on a qualitatively unstressed anacrusis, thus deliberately obscuring the recipient's beat induction process.[43] This has a distinct effect when the anacrusis is followed by short notes on strong syllables. Grundtvig's church song text "Nu falmer Skoven trindt om Land" today has two melodic options, of which one is such a 17th-century melody.[44] The first note is double the length of the two preceding notes, which are then again followed by a long note, lending the melody a choriambic rhythm: - ⏑ ⏑ -. Typically, bar lines in a score would indicate that the first, long note is an upbeat, but since Danish church songbooks are not printed with musical scores (partly due to the multitude of later-composed melodies), this is not evident to the performer. Since the text is strongly iambic, the rhythm in the words and the rhythm in the melody will tend to engage in a dynamic reciprocal action during performance. This is very different from the effect of the romantic melodic counterpoint set to this text by J. H. Nebelong in 1889; here, both the duration and metrical position of notes correspond smoothly to the iambic structure of the text.[45]

Moreover, Laub's compositions sometimes display a tendency to alternate between different grouping levels in ternary measure, thus creating a con-

[41] Glahn, *Salmemelodien*, 60.

[42] This text is an important example of the melodic diversity in Grundtvig's church songs: Thyssen lists eight different melodies that have been put to the text over time. *Alternative Salmemelodier*, 88.

[43] He takes care to explain that this feature must be modified in performance by stressing the short note so as to not put untimely emphasis on an unstressed syllable. Laub, *Musik og Kirke*, 53.

[44] *Den Danske Salmebog* (Det Kongelige Vajsenhus' Forlag, 2003), 733. Laub included this anonymous melody in *Dansk Kirkesang*, 50.

[45] Birkedal-Barfod, L. *Menighedens Melodier* I (København: Wilhelm Hansen, 1914), 35.

stant in-and-out of hemiola-feeling. A textbook example of this is his melody set to the Grundtvig text "Hil dig, Frelser og Forsoner" from 1837.[46] Grundtvig's text takes over the fairly unequivocal trochaic meter of the Latin medieval hymn, which it reworks.[47] In C. C. Hoffmann's melodic interpretation from 1878,[48] this metrical structure is fully supported, and in addition, some of the strong syllables in words that seem especially important have been given special rhythmical and harmonic attention, such as the middle syllable of the word "Forsoner" (redeemer) in the first line of the first stanza. In Laub's melodic version, the recurring hemiolas at minim-level do not explicitly underline certain words; instead, they regularly alternate with 3/4-feeling at crotchet-level throughout the song, thus giving the words a dynamic rhythmic color that could not have been derived from the text alone.

The Laubian compositional ideal that manifests itself here seems to entail vigilance against too close a concordance between melodic rhythm and the particular word structure of texts. This corresponds to his disapproval of romantic church melodies due to their secular concert music character.[49] In this view, the musical depiction of content in the text is considered to be a reprehensible subjective expression. One argument in favor of this stance is the fact that church songs are inherently strophic, therefore a specific word or part of the text may be successfully highlighted by the melody in one stanza, but this melodic feature may not necessarily fit all of the other stanzas.

This last circumstance is of special relevance when the text itself exhibits formal deviations between stanzas, for example through verse foot substitutions or inversion. Grundtvig's church songs are generally not plentiful in such effects, though they do occur. A good example of this would be his church song "At sige Verden ret Farvel," written between 1843–45,[50] in which the first of a series of iambs are inverted in order to form a choriamb at the beginning of the text. This is simultaneously an example of melodic diversity from a more synchronic point of view, in that it is the one Grundtvig text in the current Danish hymnal that has the most melodic options, namely five, of which four were composed later.[51] In its appearance in this hymnal, the text has nine stanzas with iambic structure, but the initial line of each stanza tends to become increasingly "more" choriambic, as the

[46] Laub, *Dansk Kirkesang*, 40.
[47] "Salve Mundi Salutare" by Louvain. Thuner, *Dansk Salmeleksikon*, 169.
[48] Christian Barnekow, *Melodier til Tillægget til "Psalmebog for Kirke- og Hus-Andagt"* (Kjøbenhavn: Gyldendal/Lind), 1878), 43.
[49] This is explicated throughout Laub, *Musik og Kirke*, (e. g. 143–44), in which he disapproves of Hoffmann's melody, mentioned above.
[50] *Kirke-Psalmer udgivne til Prøve af Kjøbenhavns geistlige Convents Psalme-Comitee*. (København: C. A. Reitzels forlag, 1845), 50. This version of the text is, apart from orthography, identical with the one in the current Danish church song book.
[51] *Den Danske Salmebog*, 534

text proceeds from dealing with parting with the secular world to the transcendental meeting with Christ. This raises the question of which of the word's rhythmic forms a melody will choose to realize. When set to a melody that emphasizes the choriambic structure, like Christian Bull's from 1851,[52] the level of rhythmic interference between words and melody obviously tends to decrease as the song proceeds. The opposite is the case when the text is set to Laub's melody from 1921,[53] which strongly reinforces an iambic structure in terms of note length and metrical position. This suggests that the idea of a melodic realization that does not in some way interfere with the text on a concrete level might prove to be problematic in practice.

When church song melodies are composed as original tone-settings of an existing text, the melody is likely to reflect upon the words in some way or to some degree. When a text is set to a "pre-composed" melody, one might conversely say that the text conforms to the music. This makes the church song a tool in the attempt to overcome the tendency to subordinate music to words. Cook warns against the tendency to regard music as "a sonorous sticking plaster" when mixed with other media, such as lyrics.

> When we talk about songs, we say that the composer highlights a poet's choice or underlines their meaning. But there is a danger in this terminology, widespread as it may be. When we use such terms to describe song, we imply that the music is supplementary to the meaning that is *already* in the words.[54]

Instead, he argues, we should see meaning as something that results from a negotiation between words and music—which is to say, as emergent. As Bruhn points out, this position is very close to musicologist Lawrence Kramer's stance, when he suggests that music in mixed media creates meaning in a kind of "looping," reciprocal move.[55] In the excerpts of hymnological debate outlined in the beginning, Berggreen and Laub represent opposite positions in the question of how much attention melody should claim in relation to words. Berggreen advocates more attention to music in the church, while Laub maintains that music should be as transparent as possible in order for the words to stand out. It is, in this sense, remarkable how clearly Laub's perception of the "sentiment" as always-already present in the words stands in opposition to the notion of meaning being the emergent result of a looping meaning exchange between words and music.

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[52] Rung, *Tillæg til Weyses Choralbog*, 20, where it is set to a different hymn ("Lær mig, o Skov, at visne glad" written 1813 by Adam Oehlenschläger) with a more choriambic structure, probably explaining the explicitly choriambic qualities of this particular melody.
[53] Laub, Aandelige Sange (København: Borups Musikforlag, 1925), 3.
[54] Cook, *Analysing Musical Media*, 21. (Cook's emphasis).
[55] Jørgen Bruhn, "Now a Major Soundtrack! Madness, Music, and Ideology in Shutter Island" *Adaptation* (2013), 13.

Both Laub's sense of the preexisting meaning of the words and Cook's observation of music's "sonorous sticking plaster"-existence are symptomatic of the tendency to regard the ideological relationship of music to words (or other media) as subordinate. However, if one applies a diachronic view of the relationship, as Kramer does, such an idea seems less persistent. Kramer shows how poetry and music have historically alternated in aspiring to the other's position. It is significant that, when dealing with music's lack of referential or denotational quality, Kramer turns to this enigmatic supposition:

> Yet at least since the Renaissance, music has been recurrently anxious to be less than—or is it more than?—ineffable.[56]

The interjected rhetorical question in this quote indicates that it is not so easily decided whether or not music's non-lingual character is an advantage or a drawback. The fallout from the war between words and melody is from this viewpoint historically rather than ontologically determined. From such a perspective it seems more appropriate to view the word-music relationship in church songs as one of parataxis: the emergent meaning-properties stem from the contextual unification of these different media.

[56] Kramer, *Music and Poetry*, 2.

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III Reception: Ideological Presuppositions

Ideology and the Musical Narration of Jazz History

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This article investigates the ways in which American jazz performers and critics have narrated the history of jazz via the use of both texts and music. In contrast to the historiography of classical music, which from its beginnings was confined to the form of written studies, the first jazz history narratives emerged simultaneously as both texts and performed musical practice—a phenomenon that I call historiopraxis. My paper investigates the first musical narrative of the history of jazz, Paul Whiteman's 1924 Aeolian Hall Concert. At this concert, Whiteman implicitly suggested a teleological development of jazz that had ostensibly begun with "lowdown" folk music, a source material which was then refined into more and more sophisticated forms of music, culminating in the world premiere of George Gershwin's *Rhapsody in Blue*. Whiteman's narrative of jazz history was subsequently challenged, most effectively by the blues musician W. C. Handy and jazz critic and impresario John Hammond. My paper investigates these examples, demonstrating how the musical and textual narration of jazz history has always been a deeply ideological practice and a major component in larger debates on race in American culture.

In contrast to the historiography of classical music, which from its beginnings was confined to the form of text, the first narratives of jazz history emerged simultaneously as both texts and musical performances. In fact, the first musical narrative of the history of jazz appeared before the first writers began to dedicate monographs to the subject of jazz. In February 1924, Paul Whiteman gave a concert at Aeolian Hall in New York City with the audacious-sounding title "An Experiment in Modern Music." Although largely forgotten today, Whiteman was a celebrity in the mid-1920s, when he became by far the most prominent jazz musician. Within less than a decade of the recognition of jazz as a distinct type of music, Whiteman had established himself as the pioneer and leading figure of symphonic jazz, a type of orchestral jazz that combined elements usually associated with classical music, including string sections, with jazz instruments and stylistics. Whiteman's symphonic jazz was usually marked by syncopation, jazz harmonies, and a continuous, steady swung rhythm. By 1924, he had become more than a mere jazz composer: he was an excellent business man who knew how to sell his work as the prototype of a new American national music that he had refined from ostensibly primitive types of rural folk music. In retrospect, his Aeolian Hall Concert of February 1924 can be said to mark the first peak of Whiteman's career.

The venue for Whiteman's performance of the history of jazz was well chosen. Built in 1912, New York City's "most delightful concert auditorium"[1] housed 1,100 people, and featured concerts by some of the most renowned classical musicians of the 1920s, including Sergei Rachmaninoff, Ferruccio Busoni, Sergei Prokofiev, and the Zoeller Quartet.[2] Aeolian Hall was also known as a place for more daring, avant-garde performances. On November 1, 1923, the vocalist Eva Gauthier, accompanied by George Gershwin on the piano, included selections of both jazz tunes and modern classical music into a program.[3] Whiteman, who was inspired by Gauthier's experiment and its ensuing controversy, launched a project shortly thereafter that expanded on the combination of classical music and jazz. He commissioned a symphonic jazz composition by Gershwin and several works by the composer Victor Herbert. The concert's undoubted highlight was the world premiere of Gershwin's *Rhapsody in Blue*.

From an ideological perspective, the most curious aspect of this concert was its chronological structure. According to Terry Eagleton, the act of installing the "'value-question' at the heart of critical enquiry is [already] a rampantly ideological gesture," since it serves as a means by which an ostensibly absolute cultural significance can be bestowed and denied.[4] The value-question was at the core of Whiteman's musical narration of jazz history. Whiteman's concert began with a parody of "Livery Stable Blues," a tune that by 1924 was well known to everyone interested in jazz, since it had been included on the Original Dixieland Jass Band's (ODJB) very first jazz record from 1917 as "Original Dixieland One-Step." As a result of that record, the ODJB had become extremely popular throughout the United States and several European countries, marking the beginning of what F. Scott Fitzgerald termed the "jazz age."[5] Whiteman selected this tune in order to demonstrate jazz's unrefined and ridiculous beginnings, exaggerating the difference between early jazz and the symphonic jazz of 1924 in order to accentuate his own achievements. The concert notes provided the audience with the following listening instructions:

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[1] "Music: Aeolian Hall Sold." *Time*, August 11, 1924.

[2] Thornton Hagert, liner notes to "*An Experiment in Modern Music": Paul Whiteman at Aeolian Hall* (Washington D.C.: The Smithsonian Institution, 1981), 2.

[3] Carl Van Vechten, "George Gershwin: An American Composer Who Is Writing Notable Music in the Jazz Idiom," *Vanity Fair*, March (1925): 40.

[4] Terry Eagleton, "Marxism and Aesthetic Value," in *Criticism and Ideology: A Study in Marxist Literary Theory* (London: Verso, 2006), 164.

[5] F. Scott Fitzgerald, *Tales of the Jazz Age* (New York: Charles Scribner's Sons, 1922).

> OBJECT OF THE EXPERIMENT
> The experiment is to be purely educational. Mr. Whiteman intends to point out, with the assistance of his orchestra and associates, the tremendous strides which have been made in popular music from the day of the discordant Jazz, which sprang into existence about ten years ago from nowhere in particular, to the really melodious music of today, which—for no good reason—is still called Jazz.[6]

Out of jazz's chaotic and primitive beginnings, a new, refined music had apparently been derived. This new type of "jazz" had very little to do with the awkward and imbecile sounds of the Original Dixieland Jass Band. The orchestra's performance of "Livery Stable Blues" was followed by the popular and unpretentious entertainment tunes "Yes! We Have No Bananas" and "So This Is Venice." The program then led to the premiere of Herbert's "Suites of Serenade*s*," before finally leading to the world premiere of Gershwin's *Rhapsody in Blue*, obviously intended as the show's climax. If the concert's beginning was designed to entertain and bemuse the audience by burlesquing barnyard music, the concert's finale was intended to inspire awe and appeal to nationalist sentiments by evoking the glorious future of a distinctly American national music.

The success of Whiteman's concert catapulted him to the social position of jazz's chief representative. The "Experiment in Modern Music" was praised by almost every major American newspaper, including *The Herald*, *The Tribune*, *The World*, *The Post*, *The Sun*, and *The New York Times*.[7] The enthusiasm the concert inspired with some critics is obvious in the exaggerations of Lawrence Gilman's concert review, which claimed that "Everyone was there, and every one was enraptured—even those stiff-necked critics who are supposed by Mr. Whiteman to be antagonistic to jazz."[8] Not only did critics laud the music itself, but they also bought into Whiteman's teleological narrative of jazz history, according to which symphonic jazz in the manner of *Rhapsody in Blue* represented the peak of jazz's development, leading the way to the symphonic future of American music.[9]

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[6] Hagert, liner notes to *"An Experiment,"* 2–3.

[7] Paul Lopes, *The Rise of a Jazz Art World* (Cambridge: Cambridge University Press, 2002), 70.

[8] Lawrence Gilman, "Paul Whiteman and the Palais Royalists Extend Their Kingdom," *New York Herald Tribune*, February 13, 1924, 9.

[9] *Musical America* concluded that Whiteman's concert was "in a manner of speaking historical." Several magazines and newspapers concluded that Whiteman's concert had successfully demonstrated the "development" of jazz. See "Capacity House Fervently Applauds as Jazz Invades Realm of Serious Music," *Musical America*, February 23, 1924, rpt. in Karl Koenig, *Jazz in Print (1856–1929): An Anthology of Selected Early Readings in Jazz History* (Hillsdale: Pendragon Press, 2002), 279–80; Henrietta Straus, "Jazz and 'The Rhapsody in Blue,'" *The Nation*, March 5, 1924, rpt. in Koenig, *Jazz in Print*, 291–92; "Whiteman Offers Music Experiment," *The Musical Digest*, February 19, 1924, 3; Deems Taylor, "Words and Music," *New York World*, February 17, 1924, 2.

It is therefore important to consider the ways in which what I call historiopraxis—the transmedial performance of a historical narrative—can assume the discursive power that was evident in Whiteman's Aeolian Hall concert. The concept of historiopraxis allows us to investigate crossings and interactions of the transmedial phenomenon of narration between different media, including texts and music.[10] It refers to instances in which performances of historical developments—a predominantly but not exclusively textual phenomenon—transcend the medial boundaries of text. Depending on their socio-cultural contexts, historiopractical performances have assumed a significant discursive power that needs to be considered. This is especially obvious in the discursive ways in which early jazz concerts employed historiopraxis.

After Whiteman's concert (which was repeated at Aeolian Hall in March and at Carnegie Hall in April 1924), W. C. Handy provided an alternative suggestion of jazz's development in his 1928 Carnegie Hall Concert. In 1938, Benny Goodman included a section called "20 Years of Jazz" in his first Carnegie Hall Concert. In addition to its performance at Goodman's Carnegie Hall concert, "20 Years of Jazz" was included at least once in Goodman's *Camel Caravan* radio broadcast, and repeated in his Boston Symphony Hall concert of May 1938.[11] In 1938/39, John Hammond's two "From Spirituals to Swing" concerts similarly had historical implications.[12] In most of these examples, historiopraxis included a close intermedial relationship between musical performance, visual performance, and written texts in the form of concert notes, newspaper articles, and announcements. The message of this medial triangle was perhaps most strongly shaped by the concert notes. The program notes usually informed audiences how to assess the musical performance. Whoever read these program notes before the concert would know, for instance, that Whiteman's performance of "Livery Stable Blues" was a burlesquing parody rather than a tribute to early jazz. They would thus be asked to belittle the value of early jazz while acknowledging the merits of symphonic jazz. However, in practice, not everyone read the program notes prior to the beginning of a concert, which made for highly variegated audience reactions. This can be evidenced in the audience reaction to Whiteman's performance of "Livery Stable Blues." According to Whiteman, he was afraid that the audience did not understand his attempt to

[10] For a discussion of transmedia and the phenomenon of narrativity see Werner Wolf, "Intermediality," in *Routledge Encyclopedia of Narrative Theory*, ed. D. Herman et al. (London: Routledge, 2005), 252–53.

[11] Catherine Tackley, *Benny Goodman's Famous 1938 Carnegie Hall Jazz Concert* (London: Oxford University Press, 2012), 147.

[12] Paul Allen Anderson, *Deep River: Music and Memory in Harlem Renaissance Thought* (Ann Arbor: Duke University Press, 2001), 225–32.

ridicule early jazz, even though the program notes clearly informed the audience about the concert's intention.[13]

For those who had read them, the program notes potentially framed the concert experience, which was both musical and visual. Whiteman's concerts were usually performed on highly ornamented stages that sharply contrasted with the performance of such Southern barnyard music as "Livery Stable Blues." Whiteman's stage at Aeolian Hall was lighted "with shifting lights of green, yellow, pink, and blue." After performing twice at Aeolian Hall, Whiteman took his band to Carnegie Hall in April 1924, before going on a national tour where "the audience saw a curtain of gold cloth with a silhouette of the Whiteman orchestra; this withdrew to reveal the orchestra dressed in its summer whites and seated in white bentwood chairs on tiers of dove gray trimmed with vermilion." Lighted in shifting colors, "two white grand pianos flanked the drummer's elaborate traps at the back of the stage, and behind them all was a glittering metallic curtain with huge vermilion floral designs."[14] David Schiff has placed Whiteman in the tradition of the "American pops and appreciation concert." If the stage demanded a differentiation between Whiteman's music and the more austere settings of classical music concerts,[15] it also separated his symphonic jazz from early jazz, accentuating the impression of musical evolution indicated in the concert notes.

This impression of symphonic jazz's sophistication was moreover corroborated by Whiteman's choice to use concert halls as an environment for jazz performances. His Aeolian Hall concert employed a strategy that can best be described as aestheticization. According to Jürgen Peper's reading of Kant's theory of aesthetics, aestheticization is a process that requires a shift from an object's external purpose to its internal purpose.[16] This process of aestheticization can be evoked by an object's isolation from its original context when the object, rather than referring to an external purpose, has the potential to become self-reflexive. Jazz concerts such as Whiteman's "Experiment in Modern Music" concerts, used this process of aestheticization—of rendering music self-reflexive. Music was severed from its rural working-class context and was being aestheticized via its translocation into a concert-hall environment, a context that served to support its self-reflexivity. Within the confines of the concert hall, entertainment music was likely to become self-reflexive, to become art music, since it lost its original purpose as dance or entertainment music. The music's stylistic historicization corresponded

[13] Anderson, *Deep River*, 232.
[14] David Schiff, *Gershwin: Rhapsody in Blue* (Cambridge: Cambridge University Press, 1997), 61–62.
[15] Ibid.
[16] Jürgen Peper, *Ästhetisierung als zweite Aufklärung: Eine literarästhetisch abgeleitete Kulturtheorie* (Bielefeld: Aisthesis, 2012).

with the concert hall environment in that it suggested the development of an autonomous genre of jazz.

These textual, visual, and spatial elements ultimately interacted with Whiteman's music, adding to its suggestion of a musical evolution. Indeed, the type of early jazz that Whiteman sought to ridicule defied parody. The success of the ODJB's music was to a great extent based on ridicule as one of the music's essential elements, which is obvious in its recurrent barnyard effects, for example. Whiteman's attempt to parody what was elementarily comical music would have been impossible without the concert's textual elements. Only by explaining in written form that the performance of "Livery Stable Blues" in fact represented a parody could Whiteman's performance function as a parody. After being framed textually, the band's musical exaggerations could be read as exaggerations of early jazz rather than as its accurate representation.

There are several reasons why the concert as a site of historical narration emerged in the particular context of Whiteman's "Experiment in Modern Music." For one, historiopraxis played into Whiteman's efforts to legitimate jazz as a type of art music. The musical suggestion of a historical evolution from primitivism to complexity, from blackness to whiteness, and from oral culture to written culture corresponded to Whiteman's legitimation of jazz, since these suggestions associated jazz with the contemporary concept of Western civilization. By placing jazz at the peak of an evolutionary development they furthermore appropriated a legitimation strategy of modern classical music, whose proponents commonly described it as the artistic peak of Western music's teleological development. Secondly, if Whiteman sought to situate jazz within modernism, as the title of his concerts implied, his attempt to transcend medial boundaries by musically narrating a historical development tapped into the notion that transmedial experimentation was an integral element of modernist aesthetics.

Whiteman's first "Experiment in Modern Music" was therefore much more than a major musical event. It was rather a transmedial, discursive intervention into contemporary power struggles concerning discourses of race, nationality, gender, region, and class. The concert signified the beginnings of jazz through a tune that Whiteman would later describe in a racial manner. In his 1926 autobiography—another text that interacted with Whiteman's historiopraxis—Whiteman explained that he deemed "Livery Stable Blues" to be originally African American.[17] Jazz music, according to Whiteman's narrative, was consequentially improved by white American composers and arrangers. In addition to thus implying a cultural axiology that reaffirmed the superiority of whiteness over blackness, the concert suggested the dominance of the cosmopolitan over the regional, casting the urbanized North as superior to the rural South. Whiteman's "Experiment in Modern Music"

[17] Paul Whiteman and Mary Margaret McBride, *Jazz* (New York: J.H. Sears 1926), 179–80.

implied the development of a cosmopolitan, whitened type of symphonic jazz from the outlandish and imbecile source material associated with the rural South alluded to in the song's title and the music's barnyard noises. In order to be valuable, jazz had to become white and cosmopolitan.

This progression of the music's cosmopolitan refinement was implicit in the concert's emphasis on contemporary jazz as an achievement of written rather than oral culture. Rather than an original rhythmic or melodic idea, it was the written arrangement that gave value to jazz. As the official concert program suggested:

> The greatest single factor in the improvement of American music has been the art of scoring. Paul Whiteman's orchestra was the first organization to especially score each selection and to play it according to the score.[18]

The notion of such an ostensible progress in jazz composing had racial implications. Gilbert Seldes, a friend of Whiteman and one of the leading culture critics of the 1920s, was unambiguous about his contention that African Americans were lagging behind when it came to arranging and composing. As he said:

> Nowhere is the failure of the negro to exploit his gifts more obvious than in the use he has made of the jazz orchestra; for although nearly every negro jazz band is better than nearly every white band, no negro band has yet come up to the level of the best white ones, and the leader of the best of all, by a little joke, is called Whiteman.[19]

A similar tendency to deny the contribution of African Americans to the history of jazz can be discovered in most of the earliest American texts about jazz, which commonly praised Whiteman as the embodiment of jazz's development. Written by such early historiographers as Henry O. Osgood and the composer Walter Damrosh, these historical narratives agreed that jazz probably did have black roots; its value, however, lay in the refinement strategies of such composers and arrangers as Whiteman and Gershwin. Whiteman's narrative was also successful because of his influence on the media industry. Not only was Whiteman known as one of jazz's premier bandleaders, but he was also one of the most prolific writers on jazz and was friends with a great number of music critics. One of these friends, Henry O. Osgood, was also the author of the first monograph on jazz, *So This Is Jazz* (1926).[20] In his book, Osgood provided a textual reaffirmation of Whiteman's narrative. Jazz had its rural and racially hybrid beginnings in Africa and the Southern U.S., before white bandleaders, arrangers, and com-

[18] Hagert, liner notes to *"An Experiment,"* 3.
[19] Lopes, *The Rise of a Jazz Art World*, 61.
[20] Henry Osborne Osgood, *So This Is Jazz* (New York: Little Brown, 1926).

posers turned it into a valuable type of art, with Whiteman embodying the peak of this development. This narrative was taken for granted by the majority of American and European jazz critics, leading the early blues critic Abbe Niles to refer to historiographers and composers working within Whiteman's historiopractical framework as the "Whiteman uplift movement."[21]

Whiteman's historiopraxis, however, did not remain unchallenged. In 1928, W. C. Handy gave a concert at Carnegie Hall that represented an early confrontation to Whiteman's evolutionary narrative of jazz history. Similar to the evocation of jazz's origins at the beginning of Whiteman's concert, Handy's show began with a performance of a piece called "The Birth of Jazz." After this introduction, however, Handy used a broad range of African American music, including spirituals that were sung by the Fisk Jubilee Singers. The end of the concert provided a "Jazz Finale" before concluding with Handy's most popular song, "St. Louis Blues."[22] The many references to Whiteman's concert underscored that implicitly at play during this concert at Carnegie Hall was a reclaiming of the history of jazz as fundamentally African American.[23]

Handy's concert needs to be understood as part of a counter-historiopraxis to the Whiteman uplift movement. This countermovement dates back at least to the mid-1920s and the publication of *Blues: An Anthology*, a collaboration between Handy and the white blues critic Edward Abbe Niles.[24] *Blues* was the result of a series of interviews between Niles and Handy, in which Handy stated his disagreement with Whiteman's definition of jazz. According to Handy, the essence of jazz was the "spontaneous deviation from the score."[25] Accordingly, it was impossible to assess jazz as a prearranged type of music. Handy's definition of jazz, as it was cited by Niles in his preface to *Blues*, thus belied Whiteman's jazz historiopraxis. Instead, Handy and Niles suggested that jazz—defined as humorous surprise —was an outgrowth of a larger, African American blues tradition. In the late 1920s, Niles promoted this definition of jazz in his popular music column "Ballads, Songs, and Snatches" for *The Bookman*. Niles's growing status as a jazz critic was also noted by the editors of the fourteenth edition of the *Encyclopedia Britannica*, who commissioned Niles for the encyclopedia's first entry

[21] Edward Abbe Niles, "Ballads, Songs and Snatches," *The Bookman*, April 1928, 169.
[22] Lopes, *The Rise of a Jazz Art World*, 80.
[23] John Howland astutely called Handy's Carnegie Hall concert a "racial challenge" to Whiteman's "Experiment in Modern Music." See John Howland, *"Ellington uptown": Duke Ellington, James P. Johnson, and the Birth of Concert Jazz* (Ann Arbor: University of Michigan Press, 2009), 88–90.
[24] W. C. Handy, *Blues: An Anthology* (New York: Albert & Charles Boni, 1926).
[25] Handy, *Blues: An Anthology*, 17.

on jazz. In this entry, Niles once more rooted jazz in the blues tradition and implicitly countered Whiteman's historiopraxis.[26]

The struggle over the racial legacy of jazz was discontinued during the Great Depression. The Encyclopedia Britannica Company went bankrupt, and many of the magazines that had provided room for jazz criticism were closed down, including *The Bookman* (in 1933) and *The Phonograph Monthly Review* (in 1931). Jazz music was on the wane and popular songs performed by so-called crooners and torch singers took center stage.[27] The emergence of the swing craze in 1935, however, sparked new interest in the history of jazz, triggering a resurgence of conflicting historical narratives. As I have stated elsewhere, the major ideological conflict of the 1930s can best be described as a struggle between two camps. On the one hand, hegemonic narratives patterned after the Whiteman uplift movement reaffirmed the interests of the white dominant class. These narratives were contradicted, on the other hand, by counter-narratives that were closely aligned with the social movement on the American left that the historian Michael Denning has labeled the cultural front.[28]

In 1936, Marshall W. Stearns, a 28-year-old PhD student at Yale, launched his jazz history column "The History of Swing" in the Chicago-based music magazine *Down Beat.* In his column, Stearns consistently argued not only for the significance of African American musicians in the history of jazz, but also proposed the idea that jazz was essentially African American in character. His writings attacked both the Whiteman uplift movement and the historiopraxis of the Original Dixieland Jass Band (ODJB). The ODJB had made the first jazz recording in 1917. Their success was however short-lived, and they dissolved in 1923. With the arrival of the swing craze, the ODJB were reunited and subsequently claimed rather successfully that they had invented jazz in 1917.[29] Stearns refuted their claims, arguing that the ODJB had merely copied jazz from African American musicians. According to Stearns, jazz had been derived from African roots and was first played in New Orleans, where it was created by African American musicians. Due to *Down Beat*'s relatively wide circulation, Stearns reached a

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[26] See Elliott S. Hurwitt, "Abbe Niles: Blues Advocate," in *Ramblin' on My Mind: New Perspectives on the Blues*, ed. David Evans (Urbana: University of Illinois Press, 2008), 105–51. Edward Abbe Niles, "Jazz," in *Encyclopedia Britannica*, 14th ed., vol. 12 (London: The Encyclopedia Britannica Company, 1929), 982–84.

[27] See Lewis Erenberg, *Swingin' the Dream: Big Band Jazz and the Rebirth of American Culture* (Chicago: University of Chicago Press, 1995), 17–24.

[28] Mario Dunkel, "Ideological Implications of Early American Jazz Historiography (1936–1956)," in *Konstruktivität von Musikgeschichtsschreibung: Zur Formation musikbezogenen Wissens*, ed. Sandra Danielczyk et al. (Hildesheim: Olms, 2012), 213–26; Michael Denning, *The Cultural Front: The Laboring of American Culture in the Twentieth Century* (London: Verso, 2010).

[29] Dunkel, "Ideological Implications of Early American Jazz Historiography," 213–26.

significant number of readers. However, compared to the dominance of white narratives in the media, Stearns' audience was relatively small. The popularity of racist narratives of jazz history even inspired a newsreel episode on "The Birth of Swing," produced by The March of Time, that suggested the ODJB's pivotal role in the invention of jazz.[30]

Similar to the historiopraxis of Whiteman's concert one decade earlier, the struggle between hegemonic narratives of the history of jazz and their counter-narratives of the 1930s also included concert performances. The most successful historiopractical performance was staged by the jazz critic and impresario John Hammond. Hammond had developed a passion for African American jazz music as a high school student. He befriended the two most significant American hot jazz critics of the late 1920s, Robert Darrell and Abbe Niles, and followed their criticism closely.[31] While the Great Depression severely damaged outlets for jazz criticism in the U.S., forcing Darrell and Niles to significantly reduce the amount of their jazz criticism, Hammond collaborated with British music magazines and became the American correspondent to *Melody Maker*.[32] After the Depression, Hammond was one of the primary forces behind the emergence of the U.S. hot club movement and the American jazz press. In the mid-1930s, Hammond also befriended Marshall Stearns, who ran the Hot Club at Yale University. In 1935, they both helped to launch the United Hot Clubs of America (UHCA) and the International Federation of Hot Clubs.[33] Hammond and Stearns also shared a common activism in civil rights, refusing to give in to what Stearns called the "pretense of absolute objectivity" in their music criticism.[34] Instead, they created a politically usable music criticism and historiography that emphasized the pivotal role of African Americans in jazz.[35]

In 1938, Hammond organized a jazz concert with the title "From Spirituals to Swing" at Carnegie Hall, funded by the communist newspaper, *The New Masses*. Paul Allen Anderson has aptly described this concert as a "corrective to Whiteman's continuing influence."[36] I argue that if we disrupt the

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[30] See ibid.; "The Birth of Swing," *The March of Time*, February 1937, accessed August 08, 2011, http://www.hboarchives.com.

[31] The relationship between Hammond, Darrell, and Niles is documented in their unpublished correspondence. See the Edward Abbe Niles Collection at Watkinson Library, Trinity College, Hartford, CT.

[32] See John Henry Hammond, Jr. and Irving Townsend, *John Hammond: An Autobiography* (New York: The Ridge Press, 1977), 61–63.

[33] Bruce Boyd Raeburn, *New Orleans Style and the Writing of American Jazz History* (Ann Arbor: University of Michigan Press, 2009), 51. Jeffrey H. Jackson, *Making Jazz French: Music and Modern Life in Interwar Paris* (Durham, NC: Duke University Press, 2003), 186–88.

[34] Marshall Stearns, *The Story of Jazz* (Oxford: Oxford University Press, 1956), ii.

[35] On the usability of Stearns's historiography see Mario Dunkel, "Marshall W. Stearns and the Politics of Jazz Historiography," *American Music* 30, no 4 (2012): 468–504.

[36] Anderson, *Deep River*, 234.

medial border between historiographical texts on the one hand and the non-textual performance of history on the other, Hammond's concert is revealed as a performed, historiopractical challenge to the predominant narratives of the history of jazz. Hammond's concert was performed less than two years after the screening of The March of Time's extremely successful newsreel "The Birth of Swing," which had described jazz as an invention of the ODJB. Additionally, Paul Whiteman was still promoting the idea that he had been leading the way over the last 15 years to a more advanced type of American jazz.

Hammond's concert challenged these notions of jazz history. It thus participated in a larger countercurrent to these ideas of the genealogy of jazz. If Stearns's jazz history column was emphasizing jazz's African American essence, most of the small jazz magazines were similarly challenging the dominance of white musicians in the history of jazz. While Hammond was preparing the program for his concert, the writers Charles Edward Smith, Frederic Ramsey, Jr., and Wilder Hobson were working on the first African American-centric monographs on the history jazz. Their books, *American Jazz Music* and *Jazzmen* were both published in 1939.[37] Hammond's historiopractical concert corresponded to the revisionist historiography of the cultural front, suggesting an African American-centric narrative of jazz development. John Hammond's radical politics were clear from the beginning. Rather than refining jazz to make it acceptable for the concert stage, Hammond sought to present original folk music, performed by previously unknown African American musicians from the American South and the Mid-West. According to Hammond, the idea of refinement was detrimental to jazz, since rather than improving the quality of jazz it tended to spoil the authenticity of the original musical product. As Hammond pointed out in the concert's official program, the concert was a response to the refinement strategies of such white jazz composers as George Gershwin:

> George Gershwin, among other white composers, made a sincere attempt to distill from its folk qualities a concert type of music that would be acceptable to prosaic audiences. It is doubtful, however, if this approach did anything more than suppress the genuine thing.[38]

Hammond's "From Spirituals to Swing" concert employed a strategy that was similar to the aestheticization that was at play in Whiteman's "Experiments in Modern Music." By being performed in a concert hall environment, the musical object, rather than referring to an external purpose, had the potential to become self-reflexive. Through Hammond's strategy, the music

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[37] Wilder Hobson, *American Jazz Music* (New York: W. W. Norton, 1939). Frederick Ramsey and Charles Edward Smith, *Jazzmen* (New York: Harcourt, Brace, 1939).

[38] James Dugan and John Hammond, Jr., "An Early Black Music Concert From Spirituals to Swing," *The Black Perspective in Music* 2, no. 2 (1974): 191.

was presented as art in and of itself rather than being reduced to its functionality as a device for entertainment.

In addition to this contextual aestheticization, the concert's program further served to provide a sense of a tradition of black music. Hammond had scheduled a recording of African music at the concert's beginning, in order to suggest jazz's African roots. Even though the sound engineer misread a cue by Hammond, confusing the audience with an unannounced recording of African music while Hammond was trying to give his introductory speech, the message that jazz was an essentially black tradition was easy to understand. After anchoring the jazz tradition in Africa, the concert continued with a performance of African American spirituals. It went on to provide a display of the rich tradition of African American music, as Hammond pointed out in the official program. The Count Basie Big Band was scheduled as the concert's finale. However, rather than suggesting a teleology that peaked in Count Basie's swing, the official program pointed out that the many different genres of African American music were equal in value, despite their obvious stylistic differences.[39]

Hammond's "From Spirituals to Swing" concert demonstrates the ways in which Hammond, Stearns, and other jazz enthusiasts of the cultural front such as Charles Edward Smith, Frederick Ramsey, Jr., and Rudi Blesh were involved in a similar historiopractical project. The transmedial concept of historiopraxis is crucial here to better understanding how paradigm shifts in the conceptualization of history have been enforced. The many historiopractical acts of "cultural front" jazz enthusiasts eventually helped to shape a narrative of the history of jazz that regarded jazz as essentially African American in character. In the 1950s, Stearns would go on to write *The Story of Jazz*, a book that was largely considered the first standard history of jazz, whose overwhelmingly positive reception was facilitated by the historiopractical work of such jazz impresarios and cultural front activists as Hammond.

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[39] John Gennari, *Blowin' Hot and Cool: Jazz and Its Critics* (Chicago: University of Chicago Press, 2006), 44–45. Anderson, *Deep River*, 233–35. Dugan and Hammond, "An Early Black Music Concert from Spirituals to Swing," 191.

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The Common Grounds of Music and Violence

Depicting Violence in Literature with Intermedial References to Music

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Intermedial references to music in 20th century literature often appear in narrations of WWII and of the Shoah. However, the connection between music and violence is not restricted to this historical context alone. The connection of classical music with violence appears as a transmedial topos. This recurring association between music and violence mirrors the fact that music, far from being absolute and pure form, is frequently used to ideological ends, as an instrument of power and even of torture. This conflict can be traced in the structure of intermedial references to music, e.g. in Anthony Burgess's *A Clockwork Orange* (1962), in Elfriede Jelinek's *Die Klavierspielerin* (1983), as well as in other texts. In the following, I will present some shared characteristics of the different ways in which music has been linked to violence within literature. As intermediality appears to be founded on similarities, I will explore the question of whether this recurrent, transmedial connection of music and violence depends on common denominators in the way we perceive music and violence. The fact that critics and scholars mostly fail to notice the affinity of violence and music, appears to be due to ideological presumptions concerning classical music.

Throughout the centuries, music has not only proven useful to demonstrate domination and power, it has also been used in war and conflict to generate euphoria and to suppress fear. Furthermore it has been and still is used in order to humiliate and torture, both in the Nazi concentration camps and, more recently, in the Iraqi prison of Abu Ghraib.[1] The connection of war and music is mirrored in countless films in which war scenes of fighting and death are accompanied by (frequently) classical music.[2] Music[3] apparently has—in various ways—an affinity with violence. To point this out, however,

[1] Guido Fackler, *"Des Lagers Stimme." Musik im KZ: Alltag und Häftlingskultur in den Konzentrationslagern 1933 bis 1936*. (Bremen: Edition Temmen, 2000); Tristan Chytroschek, Songs of War, Documentary, ZDF 2010.

[2] In Francis Ford Coppola's *Apocalypse Now* (1979), an attack of US helicopters is accompanied by the "Ride of the Valkyries" from Richard Wagner's *The Valkyrie* (WWV 86 B); in Oliver Stone's *Platoon* (1986) Samuel Barber's *Adagio for Strings* (1936) is used; and in *Good Morning Vietnam* (1987) Barry Lewinson uses "What a Wonderful World" sung by Louis Armstrong.

[3] Here and in what follows I mostly refer to the Western tradition of art music.

is often considered a shocking and even desecrating blurring of the contrast between civilization and barbarism; it is considered "disturbing."[4]

The association between violence and music is not restricted to film, similar references can be found in literature as well. Compared to the combination of violent images and music in film, however, the structure of intermedial references to music in violent literary contexts reveals something more. In film, music is actually present in the extra- or intra-diegetic soundtrack. Within the medium of literature, the connection with music has first to be established by means of intermedial references. As will be shown, the ways in which music and violence are linked together in Anthony Burgess's *A Clockwork Orange* (1962), Elfriede Jelinek's *Die Klavierspielerin* (1986, *The Piano Teacher*), as well as in other texts display some striking similarities. Even though critics recurrently refer to the connection of music with violence as a disturbing contrast, textual analysis does not reveal a contrast. Instead, the connection of music with violence appears to be carried out by means of enhancing parallels. The fact that critics and scholars mostly fail to notice the affinity of violence and music, appears to be due to ideological presumptions concerning classical music. These very presumptions are questioned in the literary texts, but are reproduced in their reception.

Music, Violence and Ideology

In recent intermedial research, the role of media similarities has received an increasing amount of attention. Intermediality, according to Lars Elleström, appears as a "bridge between medial differences that is founded on medial similarities."[5] For even if intermedial processes involve the transgression of conventional media borders,[6] they are dependent upon a certain degree of similarity between the media involved, otherwise no interaction would be possible. Intermediality is thus dependent on transmedial phenomena that the media involved have in common.[7] The insights from intermedial research might be of use even in contexts that are not strictly intermedial, as in the connection of music and violence discussed here. Though mainly perceived as contrast and transgression, this connection might rely on parallels which highlight the similarities between music and violence, on a common ground that permits such a recurring association.

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[4] Kate McQuiston, "Value, Violence, and Music Recognized: A Clockwork Orange as Musicology," in *Stanley Kubrick: Essays on His Films and Legacy*, ed. Gary D. Rhodes (Jefferson, NC: McFarland, 2008), 111.

[5] Lars Elleström, "The Modalities of Media: A Model for Understanding Intermedial Relations," in *Media Borders, Multimodality and Intermediality*, ed. Lars Elleström (Basingstoke: Palgrave Macmillan, 2010), 12.

[6] Elleström, "The Modalities of Media," 28.

[7] Beate Schirrmacher, *Musik in der Prosa von Günter Grass: Intermediale Bezüge–Transmediale Perspektiven* (Stockholm: Acta Universitatis Stockholmiensis, 2012), 33–48. http://su.diva-portal.org/smash/record.jsf?searchId=1&pid=diva2:510197.

How could a common ground between music and violence be described? When Walter Benjamin defines violence as a means and not an aim,[8] violence is not defined by itself, instead, its definition is dependent upon its content, whether it enforces a socially agreed upon law or violates its rules.[9] Similarly, Hannah Arendt differentiates "violence" from "power," "force," or "strength" exactly by its need of "implements." She thus perceives "violent actions as ruled by a means/end category" where "the end is in danger [of being] overwhelmed by the means."[10] Thus violence appears more defined as a tool, a means. The question is whether the instrumentality of violence might be connected with the aspect of mediality in music. On the one hand, the instrumentality of violence and its impact on the addressee cannot be said to be of the transparency characteristic of a functioning medium. Nobody being subjected to violent treatment would say s/he only noticed the content and forgot about the violent transmission. On the other hand, this "subjective violence" that can be attributed to an individual perpetrator is to Slavoj Žižek only the visible outburst of objective (systemic) violence, which Žižek understands as violence inherent in the "'normal' state of things."[11] The indirect violence inherent in social order that Žižek points out shares its invisibility with a functioning medium.

Something that can be said about the connection of music with violence is that the connection is seldom reflected. If the connection is remarked upon it is often understood as a metaphor[12] or as a means of aestheticization. The possibility of a common ground to violence and music, however, is usually not remarked upon. To link music with violence in a more concrete way, apparently contradicts idealized assumptions about music, of how music ought to be perceived. The idea of an affinity between violence and music therefore touches on the ideology of music in a broad Althusserian sense, which implies "an underlying structure of categories so organized as to exclude the possibility of certain conceptions."[13] The conception of a possible common ground shared by music and violence is often a priori excluded. Therefore, if a work of art suggests a parallel between music and violence, the hint is very often not taken, and the question is omitted in interpretation.[14] "An ideological problematic," according to Terry Eagleton, "turns around certain eloquent silences and elisions; and it is so constructed that the questions which

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[8] Walter Benjamin, "Zur Kritik der Gewalt," in *Walter Benjamin: Gesammelte Schriften. Band II.1*, ed. Rolf Tiedemann and Hermann Schweppenhäuser, (Frankfurt am Main: Suhrkamp, 1999), 197.
[9] Ibid., 198.
[10] Hannah Arendt, *On Violence* (New York: Harcourt 1970), 4.
[11] Slavoj Žižek, *Violence* (London: Profile Books, 2008), 2.
[12] Lothar Baier, "Abgerichtet, sich selbst zu zerstören," in *Dossier 2: Elfriede Jelinek*, eds. Kurt Bartsch and Günther A. Höfler (Graz: Droschl, 1983), 210.
[13] Terry Eagleton, *Ideology: An Introduction* (London: Verso, 1991), 137.
[14] Ibid., 16.

are possible within it already presuppose certain kinds of answer."[15] Unquestioned ideology tends towards a certain transparency. In this aspect, ideology resembles a well-functioning medium[16] that does not draw attention to the fact of its own existence. The linking of music and violence that I will discuss here clearly calls into question common assumptions about music in general and the classical Western tradition in particular, and it clearly disturbs the ideological transparency of the common discourse on classical music.

Suggesting music as an appropriate frame for violence or violence as an appropriate metaphor for music challenges the idealization of music that took place during Romanticism and still prevails today with regard to the classical tradition, which generally understands music as an expression of sentiment, as pure form, as transcendent.[17] The ideal of absolute music presented music as the form of art in which no difference existed between the signifier and signified, and thus represented a higher transcendent unity.

Within musicology, however, these ideas have been questioned. When Lawrence Kramer discusses musical meaning distinguished by performative practices, he challenges the notion of music as pure form or syntax.[18] Yet outside musicological discussion, these ideas still prevail, and they continue to be evoked in discussions of intermedial references to music. The choice of media and certain media (elements) in intermedial contexts are thus, as Jørgen Bruhn has said, dependent upon historical context and ideological dimensions.[19] This means that intermedial references to music in a certain text are part of a reigning discourse that is either confirmed or questioned. As the structural paralleling of music with violence challenges assumptions about the "alleged" nature of music, this may therefore confront the audience with their own idealized presuppositions.

Music Involved: World War II and the Shoah

Connecting music and violence in literature and film reflects the actual (mis)use of music in war. At one level, the recurring intermedial references to music in literature dealing with World War II and the Shoah reflect the exploitation of the German classical music tradition, in particular Beethoven and Wagner, by National Socialist propaganda.[20] They call to mind that mu-

[15] Ibid., 137.
[16] Ibid., 2.
[17] See e.g. Martin Huber, *Text und Musik: Musikalische Zeichen im Narrativen und Ideologischen Funktionszusammenhang ausgewählter Erzähltexte des 20. Jahrhunderts* (Frankfurt am Main: Lang, 1992), 15–31; Werner Wolf, *The Musicalization of Fiction: A Study in the Theory and History of Intermediality*, (Amsterdam: Rodopi, 1999), 97–109.
[18] Lawrence Kramer, *Interpreting Music* (Berkeley: University of California Press, 2011), 19.
[19] Jørgen Bruhn, "Heteromediality," in *Media Borders*, ed. Elleström, 232.
[20] Hanns-Werner Heister and Hans-Günter Klein, eds., *Musik und Musikpolitik im faschistischen Deutschland* (Frankfurt am Main: Fischer, 1984).

sic was also used as an instrument of humiliation and torture in the concentration camps.[21] They also discuss the disturbing fact that a civilized country like Germany could develop into the monstrosity of total war and concentration camps. This is reflected in the fact that perpetrators displaying both a refined musical taste and sadistic cruelty have become a recurring motif in film and literature—even beyond the historical context of WW II.[22]

When examining intermedial references to music, such as in Paul Celan's "Todesfuge" (1948, "Death Fuge") or Thomas Mann's *Doktor Faustus* (1947), one can see that they not only refer to National Socialist terror with music, but also create structural parallels between music and violence and challenge the idealized image of classical music. In *Doktor Faustus*, the idealization of music as German Art appears as one of the reasons for the political catastrophe of Nazism. As music was considered to stand above all other arts, and music in German Nationalism was perceived as a "German" art, (in virtue of the impressive achievements of the so-called *Deutschen Meister* Bach, Beethoven, Brahms and Wagner) it was only a small step towards the belief in German political supremacy.[23] A similar point is made by Paul Celan in "Todesfuge." Celan expresses the horror and death of the annihilation camps with intermedial references to the musical form of fugue, and death is named as only another "Meister aus Deutschland." The lethal efficiency of the concentration camps thus appears as the consequence of the pre-existing belief in the cultural and political supremacy of Germany.

When published in Germany in 1948, "Todesfuge" was nevertheless understood as transcending the horror of the Holocaust.[24] The notion of musical transcendence, however, is thwarted in the poem by the fact that music is portrayed as involved in the atrocities of the concentration camps.[25] In connecting the German music tradition with the violence of the Shoah, in pointing out the connection of music with ideology and politics, Celan answered a question many of the critics appeared unable to even pose.

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[21] Camp orchestras were supposed to imitate civilian and social structures that were in fact non-existent; music was used to drown the screams of the dying in the gas chambers, and dancing music accompanied torture. Fackler, *Des Lagers Stimme*.

[22] In Heinrich Böll's novel *Wo warst du Adam?* (1951, *And Where Were You, Adam?*), a music-loving SS-officer in charge of the camp choir finds himself provoked by a female prisoner singing parts of the Catholic Mass and has no qualms in ordering the death of all the Jews in his charge. In Steven Spielberg's film *Schindler's List* (1993) a Wehrmacht soldier takes his leisure by playing Bach on a piano during the violent evacuation of the Krakow Ghetto.

[23] Hans Rudolf Vaget, *Seelenzauber: Thomas Mann und die Musik* (Frankfurt am Main: Fischer, 2006), 26.

[24] The rhetorical pattern of connecting transcendence with musicality in the reception of "Todesfuge" is documented and analyzed in detail in Axel Englund, *Still Songs: Music in and around the Poetry of Paul Celan* (Farnham: Ashgate, 2012), 30–40.

[25] Ibid., 38.

Music Aggressive: *A Clockwork Orange* (1962)

Even Anthony Burgess's *A Clockwork Orange* can be understood as part of this post-war discussion, even if it connects music with violence within a dystopian future.[26] In *A Clockwork Orange*, music and violence are intrinsically linked. Assaulting people in the most brutal way, and listening to Ludwig van Beethoven's Ninth Symphony, arouses the same feelings of bliss within the novel's protagonist, Alex. Blake Morrison asks himself whether the choice of classical music might be simply a reflection of Burgess's prejudices, "that feeling some affection for his hero, he could not permit him to be a devotee of pop."[27] Claiming that Burgess, as a composer of classical music, should find himself unable to employ popular music appears to be more of an attempt to exculpate classical music than a suitable approach to interpreting the role of music in *A Clockwork Orange*. After all, as Burgess submits himself to the hard work of focusing on Alex's sadistic pleasure in violence, surely he would have taken the trouble to employ popular music had he found it suitable to make his point. Instead, Burgess challenges the same ideological prejudices about classical music that connect music, as high art, with high morals.

In *A Clockwork Orange*, many transmedial parallels to music can be found. In exploring the connection of violence with music, however, the physical impact of music is the most apparent. When Alex listens to classical music, violent fantasies arise within him. The "gorgeousness" of the music of "Ludwig van" and other composers is described as a bodily assault:

> Oh, it was gorgeousness and gorgeosity made flesh. The trombones crunched redgold under my bed, and behind my gulliver [head] the trumpets threewise silverflamed, and there by the door the timps rolling through my guts and out again crunched like candy thunder.[28]

By placing several loud speakers at different positions within his room, Alex has created a complete sound system, and music appears to come from everywhere, "under my bed . . . behind my gulliver . . . by the door . . . ." Music not only surrounds Alex, it invades his body as an onslaught of all of the body's senses, hearing ("crunched"), sight ("silverflamed"), touch ("rolling through my guts") and taste, reminding him of the (even acoustical) sensation of crunching hard candy, a crunching which is heard at a higher volume within the body than by any bystander. Here, music invades the body, and is perceived by all of its senses. It is an assault and thus it evokes fantasies of the assaults that Alex also enjoys:

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[26] Blake Morrison, introduction to *A Clockwork Orange*, by Anthony Burgess (London: Penguin, 1996), xiii.

[27] Ibid.

[28] Anthony Burgess, *A Clockwork Orange* (London: Penguin, 1996), 26. Here and in what follows, Alex's slang expressions are "translated" in brackets.

> As I slooshied [listened] my glazzies [eyes] tight shut . . . I knew such lovely pictures. There were vecks [men] and pitsas [women] both young and starry [old] lying on the ground screaming for mercy, and I was smecking [grinning] all over my rot [mouth] and grinding my boot in their litsos [faces].[29]

Alex's recurring statement that violence and music are the same to him, is perceived by Paul Philips as an implicitly posed question about the "intrinsic moral value" of art, a question, however, "implying that there is no equivalence between the two."[30] While other composers only lead Alex to imagine violence, Philip notes, Beethoven impels Alex to become violent; he does not, however, give any further explanation to one of the book's most disturbing features.[31]

The connection of music with violence in *A Clockwork Orange* has mostly been discussed in the light of Kubrick's film of Burgess's novel. In the film, music is actually audible in the sound-track; thus the assumed clash of music and violence almost demands interpretation. Kate McQuiston explains this "alienating and off-putting"[32] connection by referring to the conditioning processes explored in *A Clockwork Orange* as a demonstration that even completely different things can be connected by art or by conditioning.[33] Once again, the combination of music and violence is interpreted as a contrast rather than as a parallel.

Music Fettering the Body: *Die Klavierspielerin* (1983)

Even in Elfriede Jelinek's *Die Klavierspielerin* (1983, *The Piano Teacher*) music, violence and pleasure interconnect. Teaching and making music appear as nothing other than a sadomasochistic power game. The piano teacher Erika Kohut has no life apart from practicing and teaching music. As a piano teacher, she passes on the same derision, merciless demands, and self-denial that were part of her own training. In Jelinek's novel, music appears as a force of discipline used to control the (female) body. The domestication of the body that takes place through musical education mirrors sexual violence. Jelinek thus stresses the domination of the musician by the demands of the musical tradition.[34] The female body appears fettered and controlled by the instrument. In Jelinek's novel, the form and rigour of the classical tradition

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[29] Burgess, *A Clockwork Orange*, 26f.

[30] Paul Phillips, *A Clockwork Counterpoint: The Music and Literature of Anthony Burgess* (Manchester: Manchester UP, 2011), 86.

[31] Phillips, *A Clockwork Counterpoint*, 86.

[32] McQuiston, "Value, Violence, and Music Recognized," 109.

[33] "The sequence suggests the apparent power of the cinematic apparatus to combine music and images in ways that make them seem to belong together, but [Kubrick] shows the even greater power of the spectator to read meaning into these coincidences." McQuiston, "Value, Violence, and Music Recognized," 111.

[34] See even Richard Leppert, *The Sight of Sound: Music, Representation, and the History of the Body* (Berkeley: U of California P, 1993).

appears to directly parallel Erika's sadomasochistic fantasies. Only within the frame of total rigor (bondage) and control that the S&M-game implies is Erika able to feel lust. On the other hand, music is described as a violent pleasure as well. Musical counterpoint appears to be as intricately patterned as needlework, and as violent as whiplashes.[35] Not only is the musician dominated by music, even the audience appears trapped by it. Erika expresses her contempt for her listeners: she perceives within them the same yearning to yield to domination, to be gagged and subdued in order to be touched by the sublimity of music:

> Man muss sie schon tyrannisieren, man muß sie knebeln und knechten, damit sie überhaupt durch Wirkung berührt werden. Mit Keulen müßte man auf sie einschlagen! Sie wollen Prügel und einen Haufen Leidenschaften.[36]

> One has to tyrannize them, one has to suppress and oppress them, just to get through to them! One should use clubs on them! They want thrashings and a pile of passions.[37]

The use of such violent vocabulary to describe the performance of and enjoyment of music may appear strange.[38] Nevertheless, there is something in the fact that Erika uses the very same words when she talks about music and when she tries to involve her pupil and (would-be) lover Walter Klemmer in her sadomasochistic fantasies. She describes her expectations towards him in a letter, and asks to be gagged, whipped, and beaten:

> dass du mich dabei in allen möglichen Stellungen sogar schlägst oder trittst oder gar auspeitschst! . . . . [K]nebel mich so raffiniert, daß ich nicht den geringsten Laut von mir geben kann.[39]

> and you'll keep me in all sorts of different positions , hitting or kicking me or even whipping me! . . . and gag me so cunningly that I can't emit the slightest peep.[40]

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[35] "Peitschenschläge[] des verschlungenen zu Mustern gehäkelten Kontrapunktgewebes." Elfriede Jelinek, *Die Klavierspielerin* (Reinbek: Rowohlt, 1983), 80: "the whiplashes of the intricate crocheted patterns of counterpoint" (my translation). This passage is missing in the original translation.

[36] Jelinek, *Die Klavierspielerin*, 87.

[37] Elfriede Jelinek, *The Piano Teacher*, trans. Joachim Neugroschel (London: Serpent's Tail, 1999), 68.

[38] This might be one of the reasons, why the English translator rendered the violent verbs involved with more general ones. For example, "knebeln," (to gag) is replaced by the more general idea of "suppress." On the other hand, by choosing two verbs with the same word stem, "suppress and oppress," the translator tries to render the alliteration of the original "knebeln und knechten."

[39] Jelinek, *Die Klavierspielerin*, 272.

[40] Jelinek, *The Piano Teacher*, 217f.

To Erika, the pleasure of musical perfection is connected to strictness, chastisement and the fettering of the body, and she transfers this pattern to her sexuality.[41]

Karl Ivan Solibakke locates Jelinek's use of music in a tradition of thought stemming from Adorno and Bachmann, which shows how music is deliberately put into historical context and thus thwarts the Romantic idea of musical transcendence; he does not, however, reflect upon the violence involved.[42] As a metonym, a "code,"[43] for the suffocating, oppressive character of Austrian society, however, it can be understood to express Žižek's systemic violence.

As has been the case with A Clockwork Orange, the connection between music and violence is more openly debated concerning the novel's film adaptation, Michael Haneke's *La Pianiste* (2001). Once again, it has been mostly interpreted as contrast, as "tension," between high art and low morals, between the "euphony of classical music" and Erika Kohut's "hidden abyss."[44] And once again, the film director is given more credit, for Haneke is said to "thematically develop . . . the issues of music and sexuality,"[45] which are exemplified by the role of Schubert's *Winterreise* (D 911) in the film;[46] this overlooks the crucial importance of the music of Schubert in Jelinek's novel.[47]

In spite of any differences, the novels *A Clockwork Orange* and *Die Klavierspielerin* thus display some striking similarities in the way classical music appears connected with violent assault. Music inspires Alex to sadistic actions and Erika to sadomasochistic fantasies,[48] both described in terms of physical experience. Music, far from being transcendent, is located as an experience within the body.

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[41] Ria Endres, "Ein musikalisches Opfer," in *Dossier 2: Elfriede Jelinek*, eds. Bartsch and Höfler, 205.

[42] Karl Ivan Solibakke, "Musical Discourse in Jelinek's The Piano Teacher," in *Elfriede Jelinek: Writing Woman, Nation, and Identity*, eds. Matthias Piccolruaz Konzett and Margarete Lamb-Faffelberger (Fairleigh Dickinson UP: Madison, 2007), 255.

[43] Baier regards music as a code signifying the inherent social tragedy, "als Chiffre des sozialen Dramas." Lothar Baier. "Abgerichtet, sich selbst zu zerstören." In *Dossier 2: Elfriede Jelinek*, ed. Bartsch and Höfler, 208–11.

[44] "Er baut viel Grundspannung auf mit den Gegensätzen zwischen dem Wohlklang der klassischen Musik und den Abgründen, die sich hinter der Titelfigur verbergen." Gunther Baumann, "Die faszinierende Verstörung," *Der Kurier*, May 15, 2001.

[45] Willy Reimer, "Michael Haneke, The Piano Teacher," in *Elfriede Jelinek*, eds. Piccolruaz Konzett and Lamb-Faffelberger, 270–84.

[46] Reimer, "Michael Haneke, The Piano Teacher," 277.

[47] Jelinek, *Die Klavierspielerin*, 210f, 225, 231–236.

[48] As Willy Riemer correctly points out, S&M-games are depending on rules and contracts and are only fantasized assault. Reimer, "Michael Haneke, The Piano Teacher," 281f.

The Restraint of Form: Musical Aesthetics

In *Die Klavierspielerin*, Jelinek criticizes the classical tradition as a binding form. Violent metaphors, however, have also appeared in describing music when no familiar form is perceived. When music transgresses the rules we are accustomed to, it can be experienced as a kind of assault. Thus, the violence of music is a recurring topic even in musical aesthetics, which tends to re-emerge when paradigmatic changes take place. Violent metaphors are likely to be used to criticize emerging styles, whether they are called jazz, rock or punk. This phenomenon is neither restricted to popular music nor to the recent past. In the 17th century, when equal temperament was introduced, this departure from natural tuning was described as a violation of the order of nature.[49] As Nicola Gess has shown, the topic of the violence of music was extremely wide-spread around 1800. The demands on a self-controlled autonomous subject as imagined by Kant appear to be threatened by music and its direct sensual impact on the body. In many literary texts of this time, subjection to the assault of music leads to madness. In contact with music, the body therefore needs to be disciplined in order to demonstrate the superiority of the mind over the body, as in the motionless audience of concert halls.[50] Edward Said perceived the notion of force and constriction in the concert hall, noting that the strict division between professional performer and passive listeners results in the latter's "poignant speechlessness," continuing that the confrontation with an "onslaught of such refinement, articulation, and technique" can be seen to "constitute a sadomasochistic experience"[51] This reduction and helplessness of the listener reminds one of Erika Kohut's belief in *Die Klavierspielerin*, that her public wants to be gagged and thrashed.

Thus, the connection of music, violence and ideology seems to be flexible and interchangeable. On the one hand, ideological premises about music are questioned when music is associated with violence. When, on the other hand, music appears to transgress our presuppositions about music, it appears to the unprepared listener as violence, as assault. Emphasizing bodily reactions to music and depicting music as an enactment of power appear to be contrary to the idea of music as absolute, pure form. It seems that a certain amount of violence is needed to bring music back down to earth and into the body.

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[49] Christine Lubkoll, "Die Heilige Musik oder Die Gewalt der Zeichen: Zur Musikalischen Poetik in Heinrich von Kleists 'Cäcilien'-Novelle," in *Heinrich von Kleist: Kriegsfall–Rechtsfall–Sündenfall*, ed. Gerhard Neumann (Freiburg i. Brsg.: Rombach, 1994), 337–64.

[50] Nicola Gess, *Gewalt der Musik: Literatur und Musikkritik um 1800* (Freiburg i. Brsg., Berlin: Rombach, 2006).

[51] Edward Said: "Performance as an Extreme Occasion." In *Musical Elaborations* (New York: Columbia University Press, 1991), 3.

The integration of music into violent contexts often points towards its formal basis and always implies restriction, and the perception of music as pure form relies upon restriction and force. It is the violation of natural tuning in equal temperament that is, in fact, the foundation of our harmonic system. The insight that form builds on some kind of restriction is expressed in Alfred Döblin's musical aesthetics *Gespräche mit Kalypso* (1910, Conversations with Calypso). In this Expressionist text, a shipwrecked Musician has conversations with the nymph Calypso about the principles of music. When discussing tonality, the tonic is described as "Herrscherton," as ruler, and all of the other tones, as "Sklaventöne," have to submit to him, are bound to him as slaves.[52] The order of music is described as the fettering of tones[53] a rigid system of hierarchy that is only democratized by twelve tone-composition, a system based on equality.[54]

The implicit violence of music is even to be found in Theodor W. Adorno's "Fragment über Musik und Sprache" ("Music and Language: A Fragment") which is concerned with music's implicit intentionality.[55] The process of disambiguation, which, in language, is achieved by connecting an ambiguous word to one of its meanings is, according to Adorno, achieved in music "by virtue of the sheer power of the context": Music, unlike literature, appears to be something that is beyond discussion or reasoning; it asserts "This is how it is." As in Döblin's aesthetic reflections on music, the musical form appears as violent force, a "gesture of decision," a gesture that might be compared to an "assault from the dominating impulse of logic."

What in Döblin and Adorno's aesthetics is merely stated, appears as an extremely ambivalent and violent connection in Günter Grass's *Hundejahre* (1963, *Dog Years*). In this novel, a chapter dealing with death and destruction during the last months of WW II is structured with clear intermedial references to music.[56] A massacre of rats in a washroom (a reference to the gas chambers disguised as showers in Auschwitz) is described as "eine eigene Musik" ("a music *sui generis*"), a macabre musical performance: the screams of the rats are "Sprünge über Oktaven" ("leaping over octaves"), in a "Liedchen seit Noahs Zeiten" ("same old song from the time of Noah").[57]

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[52] Alfred Döblin, *Gespräche mit Kalypso: Über die Musik* (Olten: Walter, 1980), 44.

[53] "die Ordnung und Fesselung der Töne, die den Namen Musik führt," ibid., 40.

[54] Ibid., 54.

[55] For a more elaborate discussion of this text, see Carl-Filip Brück's article in this volume.

[56] Günter Grass, *Hundejahre* (Göttingen: Steidl, 1997), 389–466.

[57] "Denn drinnen hob an eigene Musik. Nicht mehr gleichgestimmte, sondern Sprünge über Oktaven: graupenschrill . . . blechern gezupft nasal uneigentlich. . . . Zwei Seufzer lang Stille. Jetzt bäumt es sich bleigrau im Licht, ... Werden im Sprung: Musik! Und dieses Liedchen seit Noahs Zeiten." Ibid., 395f. "For inside rose up a music *sui generis*. No longer monotone, but leaping over octaves: grit-shrill . . . tinny plucked nasal inauthentic. . . . For the space of two sighs, silence. Now they rise of lead-grey in the light, ... Are caught in the mid-air: music! The same old song since the days of Noah." Günter Grass, *Dog Years*, transl. Ralph Manheim (London: Penguin 1971), 328.

The explanation of why music is chosen to describe the massacre is given within a repetition of literary motifs at a deep structural level. Throughout the whole chapter, many forms of purity—cleanliness, sexual innocence, strict observance of form in art and science, purity of race—rely on the elimination of something else that has been made out as filth, dirt, disorder, immorality, inferiority. Purity of form is preceded by the annihilation of disorder and impurity. This applies to both personal hygiene and house cleaning, to National Socialist racial ideology and to form in art and therefore even in music. Here, we find a formal explanation as to why music, as the art in which form and meaning appear so closely linked to one other, has—throughout the centuries—been linked to violence, force and destruction. This is simultaneously one explanation for why we repeatedly find this connection unsettling, as we do not like to be reminded that beauty and perfection in art are intrinsically tied to destruction, intolerance, and aggression.

Conclusion

Violence and music connect on a fundamental common ground, which appears most clearly at the point when music loses its familiarity and becomes aggressive and frightening. In the literary texts discussed here, several connections between music and violence have been identified. On the one hand, music has always been used as a demonstration or an enactment of power, and classical music appears in war films as a reflection of the actual use of music in combat. On the other hand, this factual use of music clashes with the idealized idea of classical music as "pure" and "transcendent" form. This Western idealization of classical instrumental music that developed during the 19th century was matched by a suppression of the body in bourgeois society.[58] Not only is the emancipation of performance and the body in music described as violence, but violence is also used to describe music that does not comply with our ideal of music. The actual affinity between violence and music is described with their connection on a performative level, whether it appears in the body of the performer, in sexuality, in the performance of violent actions, or in "the assertion of something that has not been explicitly stated," as Adorno puts it. Absolute music is a bodiless ideal, and the manifestation of the body in music-making is understood as a violent assault.[59]

The connection between music and violence does not simply highlight the performative character of music, its presence, or its impact. Instead, the presence of music in violent contexts stresses the structural character of violence. It might therefore be argued that the overt connection between violence and music is unsettling because such a comparison to music points towards the invisible objective, systemic violence, which is to Žižek the very

[58] See Richard Leppert, *The Sight of Sound. Music, Representation and the History of the Body*. (Berkeley: University of California Press 1993).
[59] Englund, *Still Songs*, 151.

structure in which subjective outbursts of violence arise. Our everyday peace, like musical harmony, is based on a certain amount of restriction and thus violence.

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West-Eastern Variations

Thomas Bernhard's Musician's Novel *Der Untergeher* (1983/1986) and its Contemporary Reception in the Two Germanies

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Thomas Bernhard's *Der Untergeher* (1983), with its overt references to Bach's *Goldbergvariationen* and their performer Glenn Gould and its implicit use of narrative strategies deducted from Bach's compositional techniques, counts among the finest examples of musico-literary intermediality in 20th-century fiction. A few years after its publication in the Federal Republic of Germany, *Der Untergeher* came out in the German Democratic Republic's publishing house Volk & Welt in 1986, as one of the few books by Austrian author Thomas Bernhard that reached the Eastern part of Germany. This paper focuses on the early reception of this novel in the media in both West and East Germany. Starting out with a sketch of Bernhard's biography and an overview on aspects of form and contents in *Der Untergeher*, the paper proceeds to discuss some of the immediate responses to the book, by authors such as Urs Jenny and Carl Dahlhaus (West), or Chris Hirte and Jürgen Grambow (East). The analysis of their texts suggests that the respective accounts of the topic, of the protagonists, and of the compositional layout of *Der Untergeher* were all imbued by ideological frameworks, despite inconsistencies on both sides of the Wall.

In 2003, Anne Shreffler published an article about a debate on music historiography that took place in East and West Berlin in the 1960s and 1970s. Shreffler built her argument on two German histories of music that appeared in 1977, namely, Carl Dahlhaus's *Grundlagen der Musikgeschichte* (Foundations of Music History) and Georg Knepler's *Geschichte als Weg zum Musikverständnis* (History as a Means of Understanding Music). To her, one of the fundamental questions in the two books is whether music is an autonomous art or whether it is, first and foremost, a human activity. At that time, Carl Dahlhaus (1928–1989) was a professor at the West Berlin Technische Universität, while Georg Knepler (1906–2003) had taught at the East Berlin Humboldt Universität until 1970. This situation strongly suggests that their approaches towards music and writing music history were representative of their respective political systems. However, Shreffler emphasizes that despite the "clear ideological and political divide,"[1] with Dahlhaus being a

[1] Anne C. Shreffler, "Berlin walls: Dahlhaus, Knepler, and Ideologies of Music History," *The Journal of Musicology* 20 (2003): 520.

strong opponent of Marxist musicology, these two musicologists shared common values. For instance, Shreffler points to the fact that Dahlhaus's

> intellectual roots lie in the Marxist-inspired thinkers of the . . . Frankfurt School, while Knepler was deeply influenced by older narrative models of music history as exemplified by 18th-century historians such as Padre Martini, Hawkins, Burney, and Forkel. Knepler's writing has a traditional, narrative flavor quite different from Dahlhaus's dialectical style, which is actually more characteristic of Marxist writing. . . . Furthermore, Dahlhaus's reputation for being sympathetic to Marxist approaches attracted a large and international coterie of left-wing students, while Knepler became known (especially after his retirement from the university) as the most anti-dogmatic of Marxists.[2]

In a fundamental way, Dahlhaus's and Knepler's writings about matters of music exemplify differences in their broader ideological frameworks. At the same time, individual training or personal predilection and preferences may lead to cross-ideological approaches. A similar interplay of forces seems to be at work in the early reception of a novel that appeared first in 1983 in the West-German city of Frankfurt am Main and in 1986 in East Berlin, a novel dealing with music in both its content and its form: *Der Untergeher* (*The Loser*) by the Austrian writer Thomas Bernhard.

It may come as no surprise that the first reviewers of this novel on either side of the Wall came from the fields of literature and music and that their articles appeared in non-academic journals and magazines. An exception to this are the texts that Chris Hirte, an editor at the East Berlin publishing company Volk & Welt (The People and the World), wrote in preparation for the book's publication in the GDR. Hirte's texts are part of the complex array of both Western and Eastern approaches to aspects of music in *Der Untergeher*, as well. All of these early texts, however, deride the notion that ideological boundaries are inevitable when it comes to complex topics. They are therefore highly reminiscent of the issues Shreffler addressed in her analysis of the historiographies by Dahlhaus and Knepler.

It was, without any doubt, a singular situation. Afterwards, during the years before the Berlin Wall came down in the autumn of 1989, only one scholarly article was issued on *Der Untergeher*, written by American author Michael P. Olson, an expert in German studies.[3] While it may be worthwhile to trace the remnants of ideological thought well beyond the reunification of Germany, the situation after 1989 clearly was not the one it had been before. What is more, a bibliographical survey shows that after Bernhard's death in 1989, and after the German Democratic Republic and the Federal Republic of Germany had been reunified in 1990, all articles or books dealing with

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[2] Ibid., 520–21.

[3] Michael P. Olson, "Misogynist exposed? The sister's role in Thomas Bernhard's *Beton* and *Der Untergeher*," *New German Review* 3 (1987): 30–40.

Der Untergeher were published in Austria, in the US, and in Western Germany, with none in the East of Germany.[4]

Narrowing the focus and concentrating on the immediate reception of the book in the Federal Republic of Germany and especially in the German Democratic Republic may therefore present us with another fascinating example of how questions of ideology play into the reception of music, even if the authors in question take the diversion of dealing with a novel about a musician, or with its musical style of treating and presenting topics. This article attempts to contextualize and analyze their texts, beginning with a sketch of Bernhard's biography and an overview of the thematic and formal outline of *Der Untergeher*. After a short introduction to Bach's *Goldbergvariationen*, the paper proceeds to discuss the immediate responses to *Der Untergeher* in what were then the two Germanies.

Born to an unmarried mother in 1931, Thomas Bernhard was raised by his maternal grandparents. In 1943, at twelve years of age, he was sent to a boarding school in Salzburg where he started to take music lessons. Although a career as an opera singer seemed a promising option, Bernhard began an apprenticeship with a grocer outside of Salzburg instead. After coming down with a severe lung disease he was in and out of hospitals for several years. In 1951, Thomas Bernhard started to study music in Vienna, but he soon transferred to the Salzburg Mozarteum where he enrolled in music and theater arts. Around the same time, he undertook his first literary attempts. In 1963, he published his novel *Frost* (*Frost*) which met with immediate success. In later years, Bernhard lived in a small apartment in Vienna and a farmhouse in Upper Austria. He died on February 12, 1989, a few days after his fifty-eighth birthday.

Bernhard was an extremely prolific writer, known for his monologic and relentless style, as well as for his aggressive attacks on his home country of Austria. His work consists of more than twenty novels and volumes of short fiction, and over twenty plays, several of which earned him prestigious literary awards. Some of these plays met with strong reactions. For instance, *Heldenplatz* (Heroes' Square), a play that premiered in 1988, caused a major scandal in Austria. In *Heldenplatz*, Bernhard's protagonist Professor Robert, a member of a family of Jewish emigrants, speaks of his general "disgust" at the Austrian state, the church and the Austrian people.[5] Perhaps these overt

[4] See *Bibliographie der deutschen Sprach- und Literaturwissenschaft* (accessed August 30, 2013, http://www.bdsl-online.de) and *Bibliographie des Musikschrifttums online* (accessed August 30, 2013, http://www.musikbibliographie.de). For the more recent discussion of the book see the references below.

[5] Thomas Bernhard, "Heldenplatz," in *Thomas Bernhard. Ein Lesebuch*, ed. Raimund Fellinger, (Frankfurt am Main: Suhrkamp, 1993), 349. The play had been commissioned by Claus Peymann to celebrate the centenary of the opening of the Viennese Burgtheater in 1888. 1988 was also the year in which the Austrians commemorated the *Anschluss* of 1938, i.e. the occupation and annexation of Austria into Nazi Germany.

references to common history stimulated the circulation of Bernhard's writings in the two German states.

Some years earlier, in the immediate aftermath of his autobiographical book *Ein Kind* (A child),[6] Thomas Bernhard's *Der Untergeher* came out with Suhrkamp Verlag in the West German town of Frankfurt am Main in 1983. Bernhard's love of music and his years at the conservatory seem to turn the book into a particularly autobiographical one. *Der Untergeher* deals with three young men, all of them pianists. As two of them realize they will never be able to play as well as the third one, a certain Glenn Gould, they give up playing altogether.

Thus, besides the first person-narrator with many resemblances to Bernhard himself, there are two semi-fictitious characters in the novel, namely Glenn Gould and Horowitz, an elderly pianist and a piano teacher whose first name is never made explicit. It seems reasonable to infer that both characters point to the historical Glenn Gould and Vladimir Horovitz, even though the fictitious Gould and Horowitz do things that they did not do in real life. Most importantly, none of them ever spent time studying or teaching at the Salzburg Mozarteum, as the novel claims.

Horowitz, however, plays a minor role as the plot centers around the narrator, his fellow student Wertheimer who is soon called an "Untergeher" ("loser") and finally their fellow student Gould who came up with the nickname Untergeher in the first place[7] and who obviously dominates the trio by his sheer expertise as a pianist. More precisely, the Glenn Gould of the novel is an exaggerated version of the historical Glenn Gould that all of us seem to know, the one who spent endless hours in the studio and the one who was fiercely preoccupied with Johann Sebastian Bach's œuvre.

A short look at the novel's beginning immediately makes visible the complex relationships between the small group of the main characters:

[6] Thomas Bernhard, *Ein Kind*, Salzburg: Residenz, 1982.

[7] See Thomas Bernhard, *Der Untergeher* (Frankfurt am Main: Suhrkamp, 1983), 209: "*Der Untergeher ist schon als Untergeher geboren worden*, dachte ich, *er ist schon immer der Untergeher gewesen* und wenn wir genau sind in der Beobachtung unserer Umwelt, stellen wir fest, daß diese Umwelt fast nur aus solchen Untergehern zusammengesetzt ist, sagte ich mir, aus solchen Sackgassenmenschen wie Wertheimer, der von Glenn Gould schon im ersten Augenblick als solcher Sackgassenmensch und Untergeher durchschaut war und auch von Glenn Gould als erster als *Untergeher* bezeichnet worden ist auf diese rücksichtslose aber durch und durch offen kanadisch-amerikanische Weise" (Bernhard's emphasis).

> Lange vorausberechneter Selbstmord, dachte ich, kein spontaner Akt von Verzweiflung.
>
> Auch Glenn Gould, unser Freund und der wichtigste Klaviervirtuose des Jahrhunderts, ist nur einundfünfzig geworden, dachte ich beim Eintreten in das Gasthaus.
>
> Nur hat der sich nicht wie Wertheimer umgebracht, sondern ist, wie gesagt wird, *eines natürlichen Todes* gestorben.
>
> Viereinhalb Monate New York und immer wieder die *Goldbergvariationen* und *Die Kunst der Fuge*, viereinhalb Monate *Klavierexerzitien*, wie Glenn Gould immer wieder nur in Deutsch gesagt hat, dachte ich.
>
> Vor genau achtundzwanzig Jahren hatten wir in Leopoldskron gewohnt und bei Horowitz studiert und (was Wertheimer und mich betrifft, aber nicht Glenn Gould naturgemäß), während eines völlig verregneten Sommers von Horowitz mehr gelernt, als die acht Jahre Mozarteum und Wiener Akademie vorher.[8]
>
> Suicide calculated well in advance, I thought, no spontaneous act of desperation.
>
> Even Glenn Gould, our friend and the most important piano virtuoso of the century, only made it to the age of fifty-one, I thought to myself as I entered the inn.
>
> Now of course he didn't kill himself like Wertheimer, but died, as they say, *a natural death*.
>
> Four and a half months in New York and always the *Goldberg Variations* and the *Art of the Fugue*, four and a half months of *Klavierexerzitien*, as Glenn Gould always said only in German, I thought.
>
> Exactly twenty-eight years ago we had lived in Leopoldskron and studied with Horowitz and we (at least Wertheimer and I, but of couse not Glenn Gould) learned more from Horowitz during a completely rain-drenched summer than during eight previous years at the Mozarteum and the Vienna Academy.[9]

Matters of print and layout play an important role in the disposition of the text. Indeed, the fourth paragraph on the first page continues until the end of the story itself after 243 pages, rendering the very first lines of the novel crucial for the framing of its central conflict. By looking at this page, we may grasp the idea of the entire story and the formal outline of *Der Untergeher*.

First, the epigraph points to the intricate interplay of different time lines within the story, and at the special mix of calculation and spontaneity that is characteristic of Bernhard's prose. As part of the first person narrator's interior monologue, the epigraph is repeated on page 76, where it refers again to

[8] Bernhard, *Der Untergeher*, 7.
[9] Thomas Bernhard, *The Loser*, trans. Jack Dawson (New York: Alfred A. Knopf, 1991), 3.

the fact that the story progresses while being told in hindsight. To be more precise, the book consists of the thoughts and memories of the narrator who ponders his own skills and abilities and those of his friends Wertheimer and Glenn Gould. This happens at a point in time when Wertheimer has already committed suicide, not only because Gould's abilities as a pianist drove him to despair, but also because he sought the reconciliation and friendship of his sister whom he had humiliated for a long time and who turned away from him to get married. The phrase "dachte ich" (I thought), which functions as an indicator of interior monologue and a strong hint at the possible distortion of the narrated events, is repeated about 660 times over the course of the novel.

The first page also sketches several triangular relationships in which links between people or institutions seem unbalanced. All three young men had studied with Horowitz. Glenn Gould is introduced very early as "unser Freund" (our friend) and as "der wichtigste Klaviervirtuose des Jahrhunderts" (the most important piano virtuoso of the century). Three teachers or institutions, respectively, are mentioned, with Horowitz's abilities exceeding those of the professors at the Mozarteum and the Wiener Akademie. Both Gould and Wertheimer are dead at the age of fifty-one while the narrator is still alive.[10] Gould speaks of two specific musical works, namely, the *Goldbergvariationen* and the *Kunst der Fuge*, both of which he refers to under the name of *Klavierexerzitien*. Thus, the basic model of a balanced triangular relationship repeatedly leans towards a small group with hierarchical relations.

As with the phrase "dachte ich," other phrases and terms in the novel are constantly repeated, as well. For instance, references to the musical composition of Bach's *Goldbergvariationen* occur 30 times, a number reminiscent of the composition itself as the very aria is followed by 30 variations and a repetition of the aria at the end.

Johann Sebastian Bach published the *Goldbergvariationen* in 1741 as the fourth and last part of his *Clavier-Übung*.[11] He had taken "the fundamental bass line of an early seventeenth-century soggetto . . . and extended it considerably. Expansions of this kind were very customary."[12] The epithet *"Goldbergvariationen"* was coined not by Bach himself, but by his biographer Johann Nicolaus Forkel, who in his 1802 biography wrote that "Count [Hermann Carl Reichsgraf von Keyserlingk, Russian envoy to the Dresden court] once said to Bach that he should like to have some clavier pieces for his Goldberg, which should be of such a soft and somewhat lively character

[10] The historical Glenn Gould died in 1982, at the age of fifty.
[11] See Christoph Wolff, *Bach. Essays on his Life and Music* (Cambridge and London: Harvard University Press 1991), 209.
[12] Wolff, *Bach,* 212.

that he might be a little cheered up by them in his sleepless nights."[13] Forkel's assumption, though, has never been proven. Indeed, as Christoph Wolff has pointed out, there is no open dedication in the published version, and also, Johann Gottlieb Goldberg (1727–1756) at that time was barely thirteen years old. Still, Bach might have dedicated a fresh copy of the work to his patron, the count, from which Goldberg might then indeed have played "to while away the sleepless nights of his master."[14]

To this day, the *Goldbergvariationen* count among the most artistic and most beautiful compositions of the 18th century. Through his famous recordings of 1955 and 1981, Canadian pianist Glenn Gould has contributed immensely to the positive image of the *Goldbergvariationen*. German music critic Wolfram Goertz's assertion from 2006—that Gould was a maniac and a hypochondriac, that he was a technology addict hardly able to socialize, and an extremely fickle character who preferred solitary sessions in the studio to playing in concert—may be true. Yet at the same time, Goertz wrote, the audience would greet him with leniency and enthusiasm, "[w]eil die höhere Dimension seines Lebens von erhebender Kunstausübung geadelt war: von grandios fantasievollen, oft extremen Erkundungen der Klaviermusik" (for the higher dimension of his life was rendered noble by his superbly imaginative and extreme expeditions into the history of piano composition)[15]—and prominently, one may add, into the vast and fantastic world of the *Goldbergvariationen*.[16]

The references to the *Goldbergvariationen* in *Der Untergeher* are not the only allusions to music or to musical works within the novel: Johann Sebastian Bach's *Kunst der Fuge* is mentioned as well. The narrator also discusses differences between the pianos of Steinway and Bösendorfer, he tells us about life at the conservatory or piano lessons with Horowitz, and he frequently speaks of the rivalry between himself and Wertheimer caused by the supremacy of Glenn Gould's art.

Furthermore, the very structure of the novel, its style and the interplay between the protagonists show that Bernhard himself resorts to strategies of musical composition. His *Untergeher* is a musician's novel not only because of its content and its overt references to music, but also because of its syntactical and/or narratological strategies. Since the novel's publication in West Germany almost thirty years ago, an impressive number of articles and books on *Der Untergeher* have been published, some of them dealing with

[13] Ibid., 212.
[14] Ibid., 213.
[15] Wolfram Goertz, "Wer Bach spielt, sündigt nicht," *Die Zeit*, November 8, 2006, accessed May 27, 2013, http://www.zeit.de/2006/46/SM-Gould. Translation here and in the following by the author of the article, unless otherwise indicated.
[16] Goertz, "Wer Bach spielt," adds the example of Svjatoslav Richter who kept applauding for 30 minutes after Glenn Gould had presented the *Goldbergvariationen* at a Moscow piano recital.

linguistic,[17] psychoanalytic,[18] or philosophical approaches.[19] Most of them, however, choose as their topic what one may describe "the tacit music" of *Der Untergeher*.[20] For instance, Barbara Diederichs, in her 1998 dissertation *Musik als Generationsprinzip von Literatur*. *Eine Analyse am Beispiel von Thomas Bernhards* Untergeher,[21] deals with the complex interplay of linguistic aspects and questions of aesthetics. Diederichs has applied software to examine the use and the frequency of repeated terms or names and to find statistical evidence for compositional strategies within the novel. Other authors have applied less technological methods to discover musical implications in *Der Untergeher*. For example Gregor Hens argues that Bernhard repeatedly draws on contrapuntal devices.[22]

At the time of the novel's initial publication in Frankfurt in 1983, it elicited several reviews in the media, among them one in the German weekly magazine *Der Spiegel*,[23] written by Swiss critic Urs Jenny, and another one by Carl Dahlhaus, who at that time, besides his position as a professor of musicology at Berlin Technische Universität, was a regular contributor to the

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[17] Anne Betten, "Die Bedeutung der Ad-hoc-Komposita im Werk von Thomas Bernhard, anhand ausgewählter Beispiele aus *Holzfällen. Eine Erregung und Der Untergeher," in Neuere Forschungen zur Wortbildung und Historiographie der Linguistik. Festgabe für Herbert E. Brekle zum 50. Geburtstag*, ed. Brigitte Asbach-Schnitker and Johannes Roggenhofer (Tübingen: Narr, 1987), 69–90.

[18] Carl Niekerk, "Der Umgang mit dem Untergang. Projektion als erzählerisches Prinzip in Thomas Bernhards *Untergeher," Monatshefte für deutschsprachige Literatur und Kultur* 85 (1993): 464–77; Michael P. Olson, "Misogynist exposed?", 30–40.

[19] Martin Huber, "Vom Wunsch, Klavier zu werden. Zum Spiel mit Elementen der Schopenhauerschen Musikphilosophie in Thomas Bernhards Roman *Der Untergeher*," in *Die Musik, das Leben und der Irrtum: Thomas Bernhard und die Musik (Symposium Graz 1999)*, ed. Otto Kolleritsch (Vienna: Universal-Edition, 2000), 100–10; Peter Zima, *Der europäische Künstlerroman: von der romantischen Utopie zur postmodernen Parodie* (Tübingen: Francke, 2008); Reinhild Steingröver, *Einerseits und andererseits. Essays zur Prosa Thomas Bernhards* (New York: Lang, 2000).

[20] Michael P. Olson, "Thomas Bernhard, Glenn Gould, and the art of the fugue. Contrapuntal variations in 'Der Untergeher'," *Modern Austrian literature* 24 (1991), 73–83; Gernot Gruber, "Die Metapher von Musik und musikalischem Virtuosentum in Der Untergeher und *Der Ignorant und der Wahnsinnige*," in *Die Musik, das Leben und der Irrtum: Thomas Bernhard und die Musik (Symposium Graz 1999)* (Vienna: Universal-Edition, 2000), 111–13; Liesbeth Bloemsaat-Voerknecht, *Thomas Bernhard und die Musik. Themenkomplex mit drei Fallstudien* (Würzburg: Königshausen & Neumann, 2006).

[21] Barbara Diederichs, *Musik als Generationsprinzip von Literatur. Eine Analyse am Beispiel von Thomas Bernhards* Untergeher (Gießen: published online, 1998), accessed May 27, 2013, http://geb.uni-giessen.de/geb/volltexte/2000/301/pdf/d000103.pdf.

[22] See Gregor Hens, *Thomas Bernhards Trilogie der Künste:* Der Untergeher, Holzfällen, Alte Meister. (Rochester: Camden House, 1999), 46.

[23] Urs Jenny, "Der Niedermacher. Ein neues Stück, ein neues Buch: Thomas Bernhard treibt sein atemloses Werk Variation um Variation weiter," *Der Spiegel*, January 30, 1984, accessed May 27, 2013, http://www.spiegel.de/spiegel/print/d-13510881.html.

feature section of the weekly newspaper *Die Zeit*.[24] Focusing on topics like the concept of the autonomous work of art and that of the perfect interpretation of a musical work, the texts touched on matters of form in *Der Untergeher* only sporadically and in compliance with the diffuse, rather associative style that cultural journalism may involve. For instance, Jenny contended that Bernhard concentrated, in his writings as such, on "Kunst und Künstler, um Kunst-Kunstfiguren und die Unmöglichkeit der Vollendung" (art and artists, on artifical artistic personalities and the impossibility of perfection).[25] According to Jenny, the new novel displayed "Momente der Andacht . . . der Verehrung für die wahrhaft Besessenen" (moments of silent worship, of reverence for the one who is truly obsessed),[26] in this case Glenn Gould.

In his review,[27] Carl Dahlhaus quite similarly pointed to psychological issues as the main points of interest in Thomas Bernhard's œuvre and referred to questions of form only briefly, in an attempt perhaps to treat the book as a document rather than a work "in the emphatic sense."[28] Equally probable, though, is that distinguishing between these two modes is inappropriate in the first place, as Dahlhaus seems to have used the genre and this special novel to consciously turn away from scholarly lines of argumentation and a hitherto well-known preference for what Anne Shreffler has called "the aesthetic presence of an artwork."[29] One symptom of this is the short-cutting Dahlhaus took in his review. He claimed that the content of Bernhard's writing consisted in the topic of writing itself, "als Stil, Manier und Tonfall" (as style, as a manner, a tone of voice)[30] and he proceeded to suggest that Bernhard hated the world:

> Und es ist die Energie des Hasses, die den manchmal seitenlang um wenige Wörter kreisenden Repetitions- und Permutationsstil davor bewahrt, monoton zu wirken. Aber Bernhard verabscheut, in subtilerer Form, auch das Opfer oder den Sündenbock . . . . Der Tod, den Wertheimer wählt, ist nicht nur abstoßend, sondern erniedrigend kindisch . . . . Aber eigentlich ist es nicht die De-

[24] Since his early years as a professional writer, Dahlhaus was used to changing genres. From 1960–1962 he had worked as an editor with *Stuttgarter Zeitung*, and up until his death in 1989 he wrote journalistic pieces as a freelance author.
[25] Jenny, "Der Niedermacher."
[26] Ibid.
[27] Carl Dahlhaus, "Lauter Untergeher. Wut des Schreibens, Trägheit des Herzens," *Die Zeit*, January 13, 1984, accessed May 27, 3013. http://www.zeit.de/1984/03/lauter-untergeher/komplettansicht.
[28] I am alluding to a phrase by Anne Shreffler who contended that Dahlhaus "believed that one could treat the musical object as a work (in the emphatic sense) or as a document. Both are completely legitimate modes of inquiry, the choice of which depends on one's goals, as they are two sides of a dialectic." See Shreffler, "Berlin walls," 511.
[29] Ibid., 512.
[30] Dahlhaus, "Lauter Untergeher."

mütigung durch die Gedemütigte, die Wertheimer ruiniert, sondern die Konfrontation mit Glenn Gould.[31]

> And it is the energy of hate that prevents the . . . repetitive and permutative style from becoming monotonous. But Bernhard disdains, in a more subtle way, the victim or the scapegoat . . . . The death that Wertheimer chooses is not only repulsive but humiliatingly childish . . . . But indeed . . . it is the confrontation with Glenn Gould . . . that is ruining Wertheimer.

Dahlhaus's further remarks about the book mainly consisted of references to the plot; thus he named the reasons for Wertheimer's suicide or dealt with references to the legendary historical Glenn Gould. This special focus was brought up again when Thomas Bernhard died in 1989 and *Die Zeit* published an obituary written by Benjamin Henrichs, who suggested that *Der Untergeher* was Bernhard's most beautiful book in that it presented the readers with a singular concentration of "glamorous, ultimate definitions of art and of the artist that Bernhard was."[32]

Three years after *Der Untergeher* was published in West Germany in 1983 by Suhrkamp, which had gained much of its reputation by publishing the writings of the leftist Frankfurt School, among them Theodor W. Adorno, the book was issued in East Berlin, then the capital of the German Democratic Republic, by the state-owned publishing company Volk & Welt. At that time, Volk & Welt was the biggest and most important publisher in the GDR. It was regarded as a window to the literary world outside the GDR, with books by authors like Günter Grass, John Irving, or Cees Noteboom.[33] About ten years after the Berlin Wall came down, within the intricate context of privatization that did not always lead to successful new enterprises, Volk & Welt was closed down, causing a great scandal in both the West- and East-German literary worlds.

Unlike the Western edition of the book, the Eastern version of 1986 was accompanied by explanatory comments. These texts were printed on the dustcover, and they seemed to suit the ideological framework operating in

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[31] Ibid.

[32] "Nirgendwo sonst stehen auf so engem Raum so viele glanzvolle, endgültige Definitionen der Kunst und des Künstlers Bernhard." Benjamin Henrichs, "Der Triumph des Untergehers. Thomas Bernhard ist tot—es lebe Thomas Bernhard!" *Die Zeit*, February 2,1989, accessed May 27, 2013, http://www.zeit.de/1989/09/der-triumph-des-untergehers/komplettansicht.

[33] See Thomas Brussig, "'Man hatte nicht das Gefühl völlig hinterm Mond zu leben.' Zum Ende des Verlags Volk & Welt," *Frankfurter Allgemeine Zeitung*, March 16, 2001, 48: "Man hatte nicht das Gefühl, völlig hinterm Mond zu leben—dank Volk & Welt. Das Versorgungsproblem war natürlich immer da, aber wenn man ein bißchen Glück hatte und die Bücher wirklich wollte, dann hat man sie auch immer irgendwie aufgetrieben: in der Bibliothek, bei Freunden, im Antiquariat. Wenn man die internationale Produktion als Maßstab nimmt, dann war es natürlich verschwindend wenig, was bei Volk & Welt erschien. Dafür waren es immer ausgezeichnete Bücher, für uns war dieses Verlagsprogramm eine Art 'Best of' der Weltliteratur'."

the German Democratic Republic. One text was printed on the inside back of the dust-cover, above a short biography of Thomas Berhard. This text was by Dimitri Satonski, a renowned Russian literary scholar whose overview of the twentieth century the novel *Der Roman und das 20. Jahrhundert* had been published by Volk & Welt some years before, in 1978:

> In seinen befremdenden, tragischen und überaus suggestiven Büchern räumt Bernhard die Moränen beiseite, die die Habsburger Gletscher im heutigen Leben hinterlassen haben, er rührt an die Ursachen von Selbstmord und Wahnsinn bei den heutigen Österreichern . . . . Die Bücher Bernhards zerstören um des Aufbaus willen, um der Läuterung der Nationen willen.
>
> In his alienating, tragic and highly suggestive books Bernhard is clearing away the moraines that Habsburgian glaciers have left in contemporary life, he touches the reasons for suicide and insanity among present-day Austrians . . . . Bernhard's books destroy for the sake of construction, for the sake of the purification of the nations.

Chris Hirte, who was the responsible editor at the company in 1986, and who is still living in Berlin today, working as a writer and a translator, says that he added Satonski's remarks to the *Untergeher* to make sure the book would pass censorship. Since these remarks made explicit reference to the political implications of Bernhard's writings and therefore took on the necessary task of explaining the political relevance of the book, Hirte could feel free to write his own text on the inside front of the dust cover.[34] This very text used to be printed without an author's name.

Naturally, such a text had to abide by many implicit rules and regulations. Even at the present moment, these texts must be consistent with questions of marketing as well as with those of the plot of the novel. Sometimes publishing companies may resort to what is called a "blurb"; other times they choose to quote from the book. Writers and editors of the former GDR had to present their readers with a succinct interpretation of the book that was compatible with the mainstream of cultural politics at that time. The latter part of Hirte's text seems to meet these requirements in an ideal way:

> Das Nachdenken des Erzählers über die Ursachen der Krise und des Todes der beiden Freunde gerät zur Rechtfertigung seiner Lebenslüge. Denn auch er selbst, der Erzähler, ist ein "Untergeher." Er hat sich in einen lebensfeindlichen Ästhetizismus hineingeflüchtet, um die Realwelt einer vernichtenden Totalkritik zu unterwerfen. Die bösen Sätze des Erzählers spiegeln nicht primär eine böse Welt, vielmehr sind sie Ausdruck einer sinnlos und unfruchtbar gewordenen Innenwelt. Und sie werden so zum eigentlichen Krankheitsbild: In der Schaffens- und Bewußtseinskrise des vereinsamten Künstlers entdeckt Bernhard die Verfallssymptome der bürgerlichen Kultur. Der Teufelskreis von verkehrtem Bewußtsein und falsch gelebtem Leben findet sich wieder im

[34] Personal conversation with Chris Hirte on the telephone, October 31, 2012.

> Verwirrspiel, in das Bernhard seine Leser verwickelt—nicht um Auswege zu zeigen, sondern um Ausweglosigkeit bewußt zu machen und zur Selbstauseinandersetzung anzuregen.
>
> Thinking about the reasons for the crisis and the death of his two friends, the narrator finds himself justifying his own sham existence. For he himself, the narrator, is a "loser." He has taken refuge in an aestheticism hostile to life to subject the world to a devastating critique. The evil sentences of the narrator do not only reflect an evil world but are the expression of an interior world that has become futile and infertile. Indeed, they become his very symptoms; in the creative crisis of the isolated artist and in his crisis of consciousness, Bernhard detects the symptoms of decline in bourgeois culture. The vicious circle of a false consciousness and a false life is reflected in the playful confusion that Bernhard imposes on his readers—not to show solutions but to make them conscious of hopelessness and to inspire individual debate.

There are several terms and phrases that strike the reader as reminiscent of Marxist or socialist ideology, for instance "aestheticism hostile to life," the "symptoms of decline in bourgeois culture," or "the vicious circle of a false consciousness and a false life." However, in a personal conversation, Hirte said that he had wanted to foreground his ideas about the aesthetic implications of the text while pushing political concepts to the background. He felt that the central conflict of the story consisted in the question of how to relate to the world, assuming that a consciousness removes itself too far from the world once it focuses too strongly on aesthetic matters.

That does not necessarily mean that he avoided speaking of political implications at all. "Ich habe immer Wert darauf gelegt, daß ich die politische Situation mitnehme" (I have always considered it important to think about the political situation), Chris Hirte said.[35] Feeling he did not adhere to the central tenets of GDR ideology, he conceded that at that time he was reflecting on a certain kind of alternative socialist ideology:

> Das war ein Ehrgeiz, daß man die westliche Literatur dazu benutzt, anderes Denken in das Land zu holen, aber auch verdaubar zu machen, nicht als Konterbande aus einem feindlichen System, sondern als Lebensmittel für einen Menschen, der Kunst, Literatur, dem Modernen offen gegenübersteht und für sich haben möchte. [36]
>
> We were ambitious to use Western literature to introduce different ideas to our country and to make those ideas digestible, not as a contraband from an enemy camp but as a necessary means for someone who is interested in art, in literature, in everything modern.

Hirte proceeded to say that Bernhard himself did not speak of "evil capitalism" as a concept that every GDR citizen was acquainted with, but about

[35] Personal conversation with Chris Hirte on the telephone, October 31, 2012.
[36] Personal conversation with Chris Hirte.

himself as a sick person suffering from a perversion of cultural life. Therefore, in Hirte's view, the last phrase of his introductory text, the one referring to "the vicious circle of a false consciousness and a false life," was meant as an emphasis on the individual subject and his or her personal suffering rather than on questions of class. In general, Hirte intended to avoid simple explanations that considered nothing but "capitalist" issues as the single reason for the loser's life and death. Consequently, Hirte disagreed with what another literary critic wrote in his review of *Der Untergeher*, published one year after the book in East Berlin in the two-monthly journal Sinn und Form (Sense and Form).

This journal, edited by the East Berlin Akademie der Künste, had originated in 1949. Even though every single issue was subject to a retrospective commentary by the "Abteilung Kultur im Zentralkomitee der SED," *Sinn und Form* was exceptional in that it did not have to pass censorship. A precise assessment of the impact the journal had on cultural life in the GDR and in so-called capitalist foreign countries comes with a remark by Kurt Hager,[37] expressed in a letter to Erich Honecker in early 1989: "Despite several 'slips' this journal has a high reputation in literary life and is accordingly appreciated in the GDR and in foreign countries."[38] *Sinn und Form* featured one of the very few reviews of *Der Untergeher* published in the GDR. *Neues Deutschland* and *Berliner Zeitung* on the other hand, at that time the most important East Berlin newspapers, did not print anything.

The author of the Sinn und Form review of Bernhard's *Untergeher* and his book *Holzfällen. Eine Erregung*, which had appeared around the same time[39] was Jürgen Grambow, himself a literary scholar and a writer.[40] In this 1987 article on Thomas Bernhard, Grambow first provided his readership with an overview of Bernhard's writings and his biography and then proceeded to contend that

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[37] Hager was a member of both the Politburo and of the Central Committee of the SED.

[38] The letter was written on March 8, 1989, and the beginning reads: "Lieber Erich! Ich möchte Dir vorschlagen, beiliegendes Grußwort . . . anläßlich des 40. Jahrestages der Gründung der Zeitschrift zu übermitteln. Die Zeitschrift hat—trotz mancher 'Ausrutscher'—eine hohe literarische Bedeutung und entsprechende Anerkennung in der DDR und im Ausland." (Bundesarchiv DY 30 / 18852)

[39] Jürgen Grambow, "Perfektion und Künstlichkeit," *Sinn und Form. Beiträge zur Literatur* 39 (1987): 1315–24.

[40] Grambow was especially known for openly promoting the work of Uwe Johnson (1934–1984), a writer who had left the GDR in 1959 and, in his four volume novel *Jahrestage*, had dealt extensively with German history since the 1930s. Uwe Johnson was a victim of the GDR secret security police, the Stasi, until he died in 1984, and it may come as no surprise that when Grambow wrote about him in *Sinn und Form* in 1986, the central committee reacted strongly to the political underpinnings of the review. See the assessment of *Sinn und Form* 1 (1986) written for and sent to Kurt Hager on February 27, 1986, Bundesarchiv DY 30 / 18852.

> Musizieren ist noch am ehesten eine kommunikationsfördernde, kollektive Kunst; das Orchester potenziert die Einzelleistung, Musikausübende und Hörer teilen, von Studioaufnahmen abgesehen, Zeit, Raum und Klangerlebnis. Die Bernhardschen Musiker aber, hochdotierte Virtuosen oder Fahrende alter Schule, Musikalclowns, sind konsequent Vereinzelte. Sie wollen ihrer Herkunft und den Regeln der bürgerlichen Konventionen gerade durch ihre Kunst entfliehen, doch die Marktbedingungen der kapitalistischen Umwelt holen sie ein in Gestalt des Konkurrenzdenkens.[41]
>
> To make music is a highly communicative, collective art; the individual's performance is multiplied by playing in an orchestra, musicians and listeners alike share time, space and the experience of sound. Bernhard's musicans however, highly remunerative virtuosos or old school travelling people, musical clowns, are isolated persons. Through art, they want to escape their origins and the rules of bourgeois convention, but the conditions of the market of the capitalist environment catch up with them, in the guise of competitive thinking.

There are further digs at capitalist society in Grambows text, for instance against the function of Austrian theatrical life as a setting for "a wealthy and superficial money aristocracy."[42] However, Bernhard's texts display these jabs as well—they do not seem to require explanation or commentary. Instead, Grambow concentrates on poetic or linguistic strategies in his review of *Der Untergeher*. To be sure, Grambow refers to what other authors have said about the lack of narrative cohesion within the text or its indifference towards social questions.[43] Also, he recognizes Bernhard's disregard for emotional language, in his eyes an alternative plan to deal with the manipulative language of modern media.[44] But by and large, Grambow's review seems to be that of a close reader determined to speak of poetry and literature as autonomous arts.

It seems remarkable that none of the reviewers in the formerly two Germanies discusses the connection between the novel's plot and the *Goldbergvariationen* composition at length. Taking the references to *Goldbergvariationen* and to Glenn Gould as arguably the best player of these *Goldbergvariationen* for granted, Western reviewers Urs Jenny and Carl Dahlhaus use the overt references to music as a kind of proof that the novel epitomizes concepts of music as the first and purest of all arts. Neither of them is willing to discuss the ideological background of such a concept or bring up questions of music and society, a choice that, at least in Dahlhaus's case, is in compliance with his general assumption that the artistic quality of

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[41] Grambow, "Perfektion und Künstlichkeit," 1317.
[42] Ibid., 1319.
[43] "Dietrich Simon versuchte, die Vernachlässigung novellistischer Kausalität mit den Stichworten 'Sozialgleichgültigkeit' und 'Problematisierung des Werkschlusses' zu fassen." Ibid., 1323.
[44] Ibid.

a work is its most important feature and that writing music history means writing "a history of art rather than a history of art."[45] This is, of course, also an attitude that the dazzling reading experience may evoke. Resisting a text as artistically wrought as *Der Untergeher* is difficult, written by an author who once said that you can only understand his writing if you realize that the musical aspect of his style is stronger than any content or plot.[46] Yet at the same time, the liberties Dahlhaus here takes in focusing on the novel's contents rather than on aspects of form are probably due to the fact that he is writing a journalistic text, not a scholarly article.

Western German reviewers therefore evince the impression that, with respect to questions of ideology, they were less meticulous in reading and analyzing than were Eastern German reviewers. While keeping an eye on Thomas Bernhard's idiosyncratic style, Eastern German reviewers seem to have come up with a greater range of approaches. Common values beyond those of the concept of autonomous art on the one hand, and matters of cross-ideological thinking on the other hand seem to have been more prevalent in Eastern German texts than in Western German ones. Accustomed to double-read reality continuously, Eastern reviewers offered more dimensions in their interpretations, a situation doubtlessly made possible by the specific function and the peculiar position within the system of GDR culture of both the publishing company Volk & Welt and the journal *Sinn und Form*.

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[45] Shreffler, "Berlin walls," 514.

[46] "Ja, was ich schreibe, kann man nur verstehen, wenn man sich klarmacht, daß zuallererst die musikalische Komponente zählt und daß erst an zweiter Stelle das kommt, was ich erzähle." Quoted in Sepp Dreissinger, *Von einer Katastrophe in die andere. 13 Gespräche mit Thomas Bernhard* (Weitra: Bibliothek der Provinz, 1992), 109.

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