

ÖAW

ÖSTERREICHISCHE  
AKADEMIE DER  
WISSENSCHAFTEN

18.–19. SEPTEMBER 2025  
ÖSTERREICHISCHE AKADEMIE  
DER WISSENSCHAFTEN  
COLLEGIUM, SEMINARRAUM 1  
BÄCKERSTRASSE 13  
1010 WIEN



SYMPOSIUM

## EDUARD HANSLICK, 1825–2025

HINTERGRÜNDE, KONTEXTE, WIRKUNG

*BACKGROUND, CONTEXT, LEGACY*

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Eduard Hanslick hat den Diskurs in Musikphilosophie, Musikwissenschaft und Musikgeschichte in vielfältiger Beziehung mitgeprägt: als Verfasser des einflussreichen Ästhetik-Traktats „Vom Musikalisch-Schönen“, der Komponisten wie Schönberg und Strawinsky, aber auch Philosophen wie Nietzsche und Adorno bis hin zur analytischen Musikästhetik der Gegenwart beeinflusste; als wichtiger Vertreter der Musikkritik des 19. Jahrhunderts, der nicht nur die Debatte um Wagners Schaffen, sondern ebenso die bürgerliche Kanonbildung mitbestimmte; und auch als frühester Professor für „Geschichte und Ästhetik der Tonkunst“, womit ein neues Universitätsfach (die später „Musikwissenschaft“ bezeichnete Disziplin) begründet wurde.

Das Symposium „Eduard Hanslick, 1825–2025: Hintergründe, Kontexte, Wirkung“ würdigt und hinterfragt Hanslicks Tätigkeiten anlässlich seines 200. Geburtstags kritisch, wobei neben deren historischen Hintergründen auch ihre Wirkung im 20. und 21. Jahrhundert ein Thema ist. Durch einen thematisch und disziplinär offenen Zugang wird die ganze Breite seiner Texte, ihre historischen, kulturellen und politischen Kontexte, wie auch ihre Wirkung in verschiedenen diskursiven Formationen eingefangen.

*Eduard Hanslick has profoundly influenced the discourse of music philosophy, musicology, and music history through several central roles: as the author of the seminal aesthetic treatise “On the Musically Beautiful,” which shaped the thinking of both composers and aesthetic theorists (Adorno, Nietzsche, Schoenberg, Stravinsky, etc.), and continues to inform current analytical aesthetics of music; as a pivotal figure in nineteenth-century music criticism, shaping debates on Wagner and impacting the formation of the modern musical canon; and as the first professor for the “History and Aesthetics of Music,” thereby laying the foundation for the academic discipline that would later be known as musicology.*

*The symposium “Eduard Hanslick, 1825–2025: Background, Context, Legacy” marks Hanslick’s 200<sup>th</sup> birthday by celebrating and critically examining his activities. The event aims to delve into the historical contexts of Hanslick’s work while also exploring his lasting impact on the 20<sup>th</sup> and 21<sup>st</sup> centuries. An open thematic and disciplinary approach captures the entire breadth of his texts, their historical, cultural and political contexts, as well as their impact in various discursive formations.*

# PROGRAMM/PROGRAMME

## DONNERSTAG, 18. SEPTEMBER 2025 / THURSDAY, SEPTEMBER 18, 2025

09:00–09:30 **Begrüßung und Einführung / Welcome and Introduction**

**Barbara Boisits** | Wien / Vienna  
**Alexander Wilfing** | Wien / Vienna

### PANEL 1: ÄSTHETIK /AESTHETICS

Chair: Alexander Wilfing

09:30–10:00 **Marie Louise Herzfeld-Schild** | Wien / Vienna

*From Music-Immanent to Embodied: Reassessing Hanslick through the Lens of the Cultural History of Emotions*

10:00–10:30 **Tiago Sousa** | Minho & **Nick Zangwill** | London

*Hanslick's Theory of Musical Composition*

10:30–11:00 KAFFEPAUSE / REFRESHMENTS

### PANEL 2: MUSIKKRITIK 1 / MUSICAL CRITICISM 1

Chair: Barbara Boisits

11:00–11:30 **Wolfgang Fuhrmann** | Leipzig

*Das klassizistische Erbe: Musikkritische Praxis und ästhetische Urteile bei Eduard Hanslick*

11:30–12:00 **Christian Kämpf** | Dresden

*Hanslick, der Schumannianer?*

12:00–12:30 **Markéta Štědranská** | Prag / Prague

*„Introite, nam et hic Deus est.“ Zu einem „davidsbündlerischen“ Disput über Liszts Graner Messe*

12:30–14:00 MITTAGSPAUSE / LUNCH BREAK

### PANEL 3: MUSIKKRITIK 2 / MUSICAL CRITICISM 2

Chair: Alexander Wilfing

14:00–14:30 **Sanna F. Pederson** | Oklahoma

*From Absolute Music to Absolute Nightmare: Hanslick and the Late Beethoven Quartets*

14:30–15:00 **Jennifer Ronyak** | Graz

*Lyricism as an Object of Aesthetic Contemplation: Franz Schubert's Instrumental Music and Eduard Hanslick's "On the Musically Beautiful"*

15:00–15:30 **Elvira Panaiotidi** | Russland / Russia

*Eduard Hanslick as a Reviewer of Pyotr Tchaikovsky*

15:30–16:00 KAFFEPAUSE / REFRESHMENTS

### PANEL 4: ÄSTHETIK IM KONTEXT / AESTHETICS IN CONTEXT

Chair: Christoph Landerer

16:00–16:30 **Johannes Behr** | Kiel

*Eduard Hanslicks Exemplar von Ferdinand Hands „Ästhetik der Tonkunst“*

16:30–17:00 **Jane Hines** | Cambridge

*Reading F. T. Vischer's Influence in "Vom Musikalisch-Schönen"*

17:00–17:15 KAFFEPAUSE / REFRESHMENTS

17:15–18:30 **KEYNOTE**

Chair: Alexander Wilfing

**Thomas S. Grey** | Stanford

*Defending Beckmesser: Hanslick, the "Case of Wagner," and the Verdict of History*

19:00 **Konferenzzessen / Conference Dinner**

## FREITAG, 19. SEPTEMBER 2025 / FRIDAY, SEPTEMBER 19, 2025

### PANEL 1: KULTURELLE NARRATIVE / CULTURAL NARRATIVES

Chair: Barbara Boisits

- 09:30–10:00 **Andrea Lindmayr-Brandl** | Salzburg  
*Eduard Hanslicks „Geschichte des Concertwesens in Wien“: eine Neubewertung (und Würdigung)*
- 10:00–10:30 **Alexander Lotzow** | Kiel  
*On “Puristen” and “Kunstzeloten”: North/Southern Musicology-Critique between Eduard Hanslick and Friedrich Chrysander*
- 10:30–11:00 **Nancy November** | Auckland  
*Chamber Music Behind the “Stately Face” of Vienna: Rethinking Hanslick’s Narrative*

11:00–11:30 KAFFEPAUSE / REFRESHMENTS

### PANEL 2: KONTROVERSEN / CONTROVERSIES

Chair: Alexander Wilfing

- 11:30–12:00 **Rainer Kleinertz** | Saarbrücken  
*Franz Brendels Besprechung von „Vom Musikalisch-Schönen“ in der „Neuen Zeitschrift für Musik“ 1855*
- 12:00–12:30 **Philip H. Keller** | Durham  
*Race and the Academy: Antisemitism and Hanslick’s Intellectual Network*
- 12:30–13:00 **Hiroyuki Kojima** | Tokio / Tokyo  
*The Significance of Eduard Hanslick’s “Vom Musikalisch-Schönen” in Paul Bekker’s “Neue Musik”: Non-expressive Composition as “Spiel”*

13:00–14:30 MITTAGSPAUSE / LUNCH BREAK

### PANEL 3: REZEPTION 1 / RECEPTION HISTORY 1

Chair: Christoph Landerer

- 14:30–15:00 **Eran Guter** | Jezreel Valley  
*Hanslick and Wittgenstein: The Odd Couple*
- 15:00–15:30 **Nicolai Rhyn** | Basel  
*„Tönend’ und ‚bewegt‘ sind in Musik fast dasselbe...“ – Spuren der Hanslick-Rezeption bei Theodor W. Adorno*
- 15:30–16:00 **Filippo Marani Tassinari** | Graz  
*Hanslick’s “Musical Arabesque”: History of An Image*
- 16:00–16:30 KAFFEPAUSE / REFRESHMENTS

### PANEL 4: REZEPTION 2 / RECEPTION HISTORY 2

Chair: Alexander Wilfing

- 16:30–17:00 **Mário Videira** | Sao Paolo  
*Beyond Formalism: Eduard Hanslick’s Aesthetic Legacy in Twentieth-Century Sound Paradigms*
- 17:00–17:30 **Liu Jialing** | Shanghai & **Hong Ding** | Shanghai  
*Hanslick in China: Shifting Paradigms in the Reception of Music Aesthetics*
- 17:30–18:00 **Markus Mantere** | Helsinki  
*“Northern Listening in the North”: The Reception of Eduard Hanslick and his Work in Finland, 1854–1950*
- 18:00–19:30 *Abschlussempfang / Closing Reception*

## SPEAKERS' ABSTRACTS AND CVs

(in order of the program)

### MARIE LOUISE HERZFELD-SCHILD

Wien / Vienna

*From Music-Immanent to Embodied: Reassessing Hanslick through the Lens of the Cultural History of Emotions*

Since its publication in 1854, Eduard Hanslick's *Vom Musikalisch Schönen* has profoundly influenced how music's connection to emotions is conceptualised. For decades, Hanslick has held a central role in both music-psychological and music-philosophical research on the "emotional effects of music." His work remains pivotal today, particularly in discussions surrounding emotions immanent in music. However, in historical musicology, Hanslick's dismissal of "rotten music aesthetics" led to the near-total exclusion of emotions from scholarly discourse, rendering them seemingly irrelevant to much of the field.

Only recently has cultural-historical research begun to engage with the interdisciplinary history of emotions to examine the emotional dimensions of music more constructively. Within this context, Hanslick is—when referred to—mostly portrayed as an antagonist, representing a perspective that contrasts sharply with cultural-historical approaches to music and emotions.

This talk seeks to reassess this interpretation. Beginning with Hanslick's own words on music, emotions, and historicity in *Vom Musikalisch Schönen*, it re-evaluates his ideas through the lens of the History of Emotions. Building on recent research on Romantic music aesthetics (e.g., Pritchard 2024), it will situate Hanslick's thoughts within the History of Emotions and further develop them in the context of twentieth- and twenty-first-century writings on music and emotion that emphasise cultural-historical and embodied approaches (e.g., Plessner 1951, Scheer 2013, Herzfeld-Schild 2021). In doing so, the talk provides a new understanding of Hanslick's ideas in the context of music and emotions and offers fresh insights into the enduring—and challenging—dialogue between music, emotion, and/in history.

**Marie Louise Herzfeld-Schild** is a Professor of Musicology at the University of Music and Performing Arts Vienna and the PI of the research project "GOING VIRAL: Music and Emotions during Pandemics (1679–1919)," funded by a European Research Council Starting Grant. She has published widely on the cultural histories and historiographies of music, emotions and medicine, and is currently working on a *Cambridge Element in Histories of Emotions and the Senses* entitled *Time-Feel: Towards a History of Music and Emotions in Early Modern Europe*, to be published by Cambridge University Press in 2026.



### TIAGO SOUSA & NICK ZANGWILL

Minho & London

*Hanslick's Theory of Musical Composition*

Eduard Hanslick's views on the essence of music and listening have been widely studied, yet his views on musical composition remain comparatively underexplored. In this presentation, we aim to contribute to the interpretation and clarification of this topic—particularly, to how Hanslick's "objectivist" approach to musical composition aligns with, and can be reconciled with, aspects typically associated with the composer, such as emotional expression and style. Although Hanslick acknowledges that the compositional process involves moments of "rapture" or "internal warmth," he regards these states as incidental—serving merely as motivational forces within the intellectual and imaginative processes that, for him, are the true sources of beauty as an objective property of music.

This objectivist stance—which implies that the composer relinquishes epistemic authority over the nature or value of their work once it enters the public domain—aligns Hanslick with a view akin to the "death of the author" paradigm, as well as with Monroe Beardsley's influential ideas on the irrelevance of authorial intentions. Finally, we critically examine Hanslick's controversial views on women and musical composition. Regardless of the acceptability of his psychological assumptions, these views reveal the extent to which Hanslick considers musical composition to be fundamentally distinct from the creative processes involved in other art forms and, correspondingly, how he describes music as something "not of this world."

**Tiago Sousa** is a Philosophy Lecturer at the University of Minho, where he teaches courses in aesthetics, philosophy of art, epistemology, critical thinking, and the history of philosophy. He is a researcher in musical aesthetics at CEHUM – the Centre for Humanistic Studies of the University of Minho – and has published in national and international journals in this field. He is currently part of the project *Reconstructing Hanslick's Aesthetics Analytically*, funded by the Austrian Science Fund and led by Alexander Wilfing. He is also a classical guitar professor and professional concert performer.



**Nick Zangwill** is Honorary Research Fellow at University College London and Visiting Professor at Lincoln University. He has published three monographs in aesthetics, and has one forthcoming on Kant's aesthetics. He has edited two collections, and published more than 150 articles on moral philosophy, aesthetics, epistemology, metaphysics, and other topics. In the UK, he has worked at the universities of Glasgow, Oxford, Durham, and Hull, with visiting positions around the world at universities in Japan, China, Brazil, New Zealand, Italy, Poland, Hungary, Serbia, Israel, Iran, and the USA.



## WOLFGANG FUHRMANN

Leipzig

*Das klassizistische Erbe: Musikkritische Praxis und ästhetische Urteile bei Eduard Hanslick*

*Vom Musikalisch-Schönen* ist als musikästhetischer Traktat unter allen möglichen Hinsichten untersucht und analysiert worden. Auch Hanslicks musikkritische Texte sind daraufhin untersucht worden, wie weit sie den von der frühen Schrift erhobenen Kriterien genügen. Was jedoch relativ selten in den Blick geraten ist, ist die Frage, wie Hanslick musikalische Schönheit an konkreten musikalischen Werken benennt, beschreibt bzw. umschreibt.

Was sind die Kriterien von Hanslicks kritischer Praxis des ästhetischen Urteils? In *Vom Musikalisch-Schönen* sind es auffällig oft Kriterien, die eigentlich der Wertsphäre der Bildenden Kunst zu entstammen scheinen (Grey 1988, 182): Wie Arne Stollberg beobachtet hat, akzentuiert Hanslick (trotz seiner Berufung auf das „Dynamische“) bei Melodien „die Geformtheit, Faßlichkeit und Abgeschlossenheit einer fertig ausgebildeten Tongestalt“ (Stollberg 2006, 196). Das „Architektonische“, gekennzeichnet durch „Symmetrie“ und „Regelmäßigkeit“, wird als musikalische Qualität, wenn auch durchaus ambivalent, schon in der ästhetischen Schrift hervorgehoben.

Das gilt nun auch für die Tageskritiken. Ein Leitbegriff ist das Plastische, etwa in Formulierungen wie „das plastische Heraustreten der Melodie“ (EHHK I/4, 215). In paradoxer Weise scheinen für Hanslicks positive Wertungen von Hör-Erfahrungen durch Anschaulichkeit geprägt: Die „Empfänglichkeit für das Sinnliche, Farbenfrohe, Plastische der Musik, also für wesentliche Eigenschaften der Kunst“ zeichnet die Italiener aus (EHHK I/4, 136).

Kurz, es sieht so aus, als ob die „Formen“ und nicht ihr tönendes Bewegtsein den Wertkern von Hanslicks kritischer Praxis ausmachten. Und doch täte die Zuspitzung auf diese These ihm Unrecht. Der Vortrag wird versuchen, die komplexe Dialektik zwischen den klassizistischen Grundzügen von Hanslicks Wertkriterien und seinem nicht zuletzt an Bach und Brahms geschulten Sinn für komplexere und weniger „plastische“ Formbildungen zu entfalten.

**Wolfgang Fuhrmann** ist Professor für Musiksoziologie und Musikphilosophie an der Universität Leipzig. Er wurde in Wien mit einer Arbeit über mittelalterliche Musikästhetik und -ethik promoviert (2003) und hat sich in Bern zur Haydn-Rezeption zwischen 1750 und 1815 habilitiert (2010). Neuere Publikationen (Auswahl): *Rollen und Funktionen von Musik in der digitalen Ära* | *Music's Roles and Functions in the Digital Era*, hg. mit Corinna Herr und Veronika Keller, Baden-Baden 2025; *Worte ohne Lieder. Sprachästhetik und musikalisches Schreiben bei Adorno*, hg. mit Gabriele Geml, Han-Gyeol Lie und Nikolaus Urbanek, München 2024; *Perspektiven der Musikphilosophie*, hg. mit Claus-Steffen Mahnkopf, Berlin 2021.



## CHRISTIAN KÄMPF

Dresden

*Hanslick, der Schumannianer?*

Bekannt ist Hanslicks lebenslange Wertschätzung, die er Schumanns Werk entgegenbrachte, insbesondere den früheren Liedern und Klavierwerken, dem Eichendorff-Liederkreis oder den *Kreisleriana* zum Beispiel, wenngleich das erste Zusammentreffen mit dem Komponisten 1845 in Dresden für den enthusiastischen Kritiker ziemlich ernüchternd ausfiel. Mit Schumanns großbesetzten vokal-instrumentalen Werken der späteren Schaffensphase wurde Hanslick allerdings nicht wirklich warm. Die Kritik, die sich an Werken wie der *Genoveva*, der *Peri* oder der *Pilgerfahrt* entzündete, konnte mitunter ganz substantiell ausfallen und sogar die sonst konstant artikulierte Verehrung für den Komponisten relativieren, vor allem wenn Hanslick die Mängel, die er in den genannten Kompositionen zu entdecken glaubte, auf (pathologisierte) Charaktereigenschaften Schumanns zurückführte: In der *Genoveva* fehle die Unmittelbarkeit, man erlebe alles „gleichmäßig gefärbt durch das Prisma der Schumann'schen Subjektivität“. Dabei bediente Hanslick mit dem Subjektivismus-Vorwurf einen *locus communis* der Schumann-Kritik im Speziellen und der Romantik-Kritik im Allgemeinen, der nach 1848 nicht zuletzt aus dem Umkreis der „Neuen Zeitschrift für Musik“ heraus etabliert wurde. Im musikalischen Realismus-Diskurs kam er damit den Argumentationen der Fortschrittler und Wagner-Anhänger sehr nahe und teilte nicht zuletzt die Positionen Franz Brendels und Richard Pohls, wenn er Schumanns *Manfred* ausdrücklich von der Kritik befreite. In Hanslicks Verhältnis zu Schumann sind also verschiedene Spannungen und Bruchlinien zu entdecken, die vor der Folie des musikalischen Parteienstreits und dem zeitgeschichtlichen Diskurswechsel um 1848 gelesen, mit Klammern in Schumanns Musikanschauung ästhetisch einfangen und anhand seines Werks und dessen Kritik aufgezeigt werden sollen.

**Christian Kämpf** studierte Musikwissenschaft, evangelische Theologie und Journalistik in Leipzig, Halle und Weimar. 2012 bis 2019 war er wissenschaftlicher Mitarbeiter am Institut für Musikwissenschaft und Musikpädagogik der Universität Bremen, wo er 2019 mit einer Arbeit über das Phantastische der musikalischen Romantik promoviert wurde. Er kuratierte die Beethoven-Ausstellung des Deutschen Historischen Museums in Berlin als Teil des bundesweiten Beethoven-Jubiläums 2020 und war anschließend als Fachreferent für Germanistik, Musik und Sprechwissenschaft an der Universitäts- und Landesbibliothek Sachsen-Anhalt in Halle tätig. Seit 2022 leitet er als Projektkoordinator den Fachinformationsdienst Musikwissenschaft an der Sächsischen Landesbibliothek, Staats- und Universitätsbibliothek Dresden (SLUB).



## MARKÉTA ŠTĚDRONSKÁ

Prag / Prague

„Introite, nam et hic Deus est.“ – Zu einem „davidsbündlerischen“ Disput über Liszts *Graner Messe*

Als Eduard Hanslick 1858 Liszts *Graner Messe* im Großen Redoutensaal in Wien hörte und anschließend rezensierte, rief er sich eine von ihm besuchte Aufführung dieses Werkes im Prager St.-Veitsdom im Jahr 1856 in Erinnerung. Nur zwei Monate nach der Uraufführung in der Graner Basilika wurde die vom Kapellmeister Johann Nepomuk Škroup organisierte Prager Darbietung zu einem Musikereignis, das viel Aufsehen erregte und auch Stoff für Polemiken lieferte. Ausführlich äußerte sich dazu auch der Davidsbündler „Flamin“, also Hanslicks ehemaliger Mitstreiter August Wilhelm Ambros. Seine apologetische, in das oben angeführte lateinische Zitat mündende Rezension fand in der Hanslick-Forschung allerdings bisher kaum Beachtung, obwohl sie für die Kontextualisierung von Hanslicks Ansichten von zentraler Bedeutung ist. Hanslick waren Ambros' Betrachtungen von 1856 offenbar bekannt, was sich anhand einiger versteckter Bezugnahmen belegen lässt. Darüber hinaus wird durch den Vergleich beider Texte der eigentliche Kern der damaligen Polemik sichtbar.

Hanslicks Urteil über die *Graner Messe* – „halb Oper, halb theologische Abhandlung“ – wurde bisher hauptsächlich als Plädoyer für eine ästhetisch autonome Kirchenmusik interpretiert. Wie sich zeigt, hing Hanslicks Kritik jedoch weniger mit dem Problem einer Grenzziehung zwischen Kirchenmusik und geistlicher Musik, bzw. zwischen gottesdienstlichem Ritual und individueller religiöser Empfindung, als vielmehr mit der Auffassung des Messerituals selbst zusammen. Betrachtete Ambros unter Berufung auf den Schriftsteller Guido Görres (1805–1852) die Messe als Drama, ging Hanslick von einer romantischen Idealisierung (Andacht, Versöhnung, Trost) aus. Um Hanslicks scheinbar paradoxe Argumentation zu verstehen – Liszts Messe fehle es an einem religiösen Geist, gerade deswegen sei eine Aufführung in einem Kirchenraum erforderlich –, muss dieser Hintergrund wie auch seine Auseinandersetzung mit der Idee des „Gesamtkunstwerks“ (Messeaufführung als Zusammenspiel von Musik, Bildender Kunst und ritueller Handlung) berücksichtigt werden.

Markéta Štědrónská begann bereits während ihres Studiums der Musikwissenschaft an den Universitäten in Prag und München sich mit der Musikkultur des 19. Jahrhunderts zu beschäftigen. Nach ihrer Dissertation über die Klavierkammermusik von Dvořák und Brahms führte sie mehrere Forschungsprojekte durch, die sich hauptsächlich dem musikästhetischen und musikkritischen Œuvre von August Wilhelm Ambros und der Rezeption Alter Musik im Wiener Konzertleben der zweiten Hälfte des 19. Jahrhunderts widmeten. Seit März 2024 lehrt sie am Institut für Musikwissenschaft der Karls-Universität in Prag.



## SANNA F. PEDERSON

Oklahoma

From *Absolute Music to Absolute Nightmare: Hanslick and the Late Beethoven Quartets*

In the paper “On the Musically Beautiful and ‘Absolute Music,’” I examined Hanslick’s reviews for occasions where he referred to the “absolute music” of his treatise *Vom Musikalisch-Schönen*. There were very few results, and I found it was more revealing to examine places where he could have used the term, but did not. The purpose of the paper was to enforce a point made in my article “Defining the Term ‘Absolute Music’ Historically”: that despite being associated with absolute music more than any other writer, Hanslick did not use the term. Now more than fifteen years later, I would like to return to this topic and take advantage of the greater access we have to Hanslick’s reviews through online databases. In this paper I examine Hanslick’s view of the string quartet in general and of Beethoven’s late quartets in particular. Hanslick prefaced an 1853 overview of some quartet concerts with a declaration about the string quartet as the best medium for the “pure meaning” of “musical thought.” These sentences would be formulated the following year in *Vom Musikalisch-Schönen* in his famous sentence about only instrumental music being pure, absolute music. At this point, for Hanslick the string quartet was absolute music in all but name.

In his other writings, Hanslick’s attention focused more on the material aspects of chamber music, with astute observations about performance practice and programming. In his 1869 *Geschichte des Concertwesens*, Hanslick traced the history of quartet ensembles in Vienna from Schuppanzigh to the Hellmesberger Quartet. He praised the latter for finally succeeding in establishing the late Beethoven quartets as part of the repertoire and described the pieces as the pinnacle of Beethoven’s thought. I show how Hanslick became increasingly critical of these works over the years, all but disowning these crowning monuments to absolute music.

Sanna Pederson has been the Mavis C. Pitman Professor of Music at the University of Oklahoma since 2001. Areas of specialization include the history of German music criticism, historiography, and aesthetics. Her most recent work is published on the blog *Music in Berlin, 1870–1910: An Empire for Absolute Music* (<https://sannapederson.oucreate.com/blog>). Other work has centered on the aesthetic theories of Richard Wagner, romanticism, the term absolute music, and the history of musicology. Earlier research focused on the reception of Beethoven, on which she has published with regard to nationalism, gender studies, narrative theory, and historiography.



## JENNIFER RONYAK

Graz

*Lyricism as an Object of Aesthetic Contemplation: Franz Schubert's Instrumental Music and Eduard Hanslick's "On the Musically Beautiful"*

Hanslick delighted in Schubert's Unfinished Symphony at its premiere in 1865, while noting that Schubert's lyricism impedes his longer instrumental forms. Hanslick here joined in the nineteenth-century view that Schubert's long forms lacked the teleological drama that had made some other composers' so successful. While writers from Adorno to Anne Hyland have convincingly nuanced this picture in Schubert's favor, the fact remains that in these forms Schubert privileges intact melodic units and a relatively paratactic, or successive, approach to putting them together, as opposed to more obviously dramatized teleological strategies.

In this paper, I propose that this Schubertian formal trait criticized by Hanslick actually presents advantages that Hanslick did not recognize for one of his key aesthetic priorities. Namely, Schubert's lyric instrumental forms offer an especially apt pathway towards the intellectual contemplation of musical ideas that Hanslick argues for in *On the Musically Beautiful*, as against his idea of a pathological listening that involves being affected primarily corporeally by sound. Seen in historical context, Hanslick's criticism of the pathological was especially directed at Wagner; Wagner, in his writings and much of his music, asks the listener to be swept away in a physically compelling teleological pull. In comparison, Schubert's lyric approach to instrumental forms can be seen as offering the listener a chance to keep a relative distance from the music presented, taking advantage of the music's often intact successive units to closely consider each.

We may not wish to follow Hanslick in his dichotomy or privilege his advice. Yet when we listen for a moment to Schubert's lyric forms in a Hanslickian way, it allows us to reinterrogate Hanslick's balancing act of listening to music's sensuousness with intellectual care, by considering anew how certain musical structures open up or close down specific possibilities for listening to them.

**Jennifer Ronyak** is Associate Professor of Musicology at the Institute for Music Aesthetics at the University of Music and Performing Arts, Graz; she was a Marie Skłodowska Curie Fellow at the Faculty of Music of Oxford University during the 2021–22 academic year. She is the author of *Intimacy, Performance, and the Lied in the Early Nineteenth Century* (2018), and the co-editor, with Benjamin Binder, of *The Lied at the Crossroads of Performance and Musicology* (2024). She is currently an Associate Editor at the journal *19th-Century Music*.



## ELVIRA PANAIOTIDI

Russland / Russia

*Eduard Hanslick as a Reviewer of Pyotr Tchaikovsky*

As a reviewer of the works of Pyotr Il'itch Tchaikovsky, Eduard Hanslick is mostly remembered for his infamous critique of the performance of Tchaikovsky's violin concerto in Vienna in 1881, which, as he put it, "gives us for the first time the hideous notion that there can be music that stinks to the ear." It is, however, less known that Hanslick's appreciation of Tchaikovsky's music underwent a significant evolution over time. A close analysis of the collection of Hanslick's reviews brings to light a gradual change of his stance from outright rejection to a more tolerant and, eventually, even benevolent attitude, which raises the question about the reasons behind this development. This paper investigates the Hanslick-Tchaikovsky relationship in a broad political and cultural context. Specifically, the complex interplay between extra-aesthetic factors—political, ideological, and cultural biases—and Hanslick's aesthetic views that underlies his perception of Tchaikovsky's compositions will be analyzed and the reasons for the change in his opinion will be identified. Hanslick's attitude toward Tchaikovsky will be juxtaposed to his judgements of the works of other Russian composers (Anton Rubinstein, Rimsky-Korsakov) and non-Russian Slavic composers (Dvořák, Smetana), on the one hand, and to the appraisals of Tchaikovsky's compositions by other critics (Kalbeck, Hirschfeld), on the other hand. Finally, Tchaikovsky's own reaction to Hanslick's critique and its influence on his relation to the Viennese musical world and Vienna as well as the responses of his Russian friends and critics will be put under scrutiny.

**Elvira Panaiotidi** studied musicology at the Astrakhan State Conservatory. PhD: Moscow State Pedagogical University (1994), Habilitation: Institute of Philosophy, Russian Academy of Sciences (2005). Research projects in philosophy of music education and aesthetics of music sponsored by German Academic Exchange Service (DAAD), Alexander von Humboldt Foundation, Volkswagen Foundation, Alexander S. Onassis Benefit Foundation, French Government (Metchnikov Program). Current work: Russian reception of *Eduard Hanslick's On the Musically-Beautiful* and a new Russian translation of the treatise; Hanslick and Russian Music.



## JOHANNES BEHR

Kiel

*Eduard Hanslicks Exemplar von Ferdinand Hands „Ästhetik der Tonkunst“*

Wie Hanslicks Nachlass insgesamt, so gilt auch seine private Bibliothek bis heute als verschollen. Aus der mutmaßlich einst umfangreichen Noten- und Büchersammlung des Kritikers und Professors für Musikgeschichte und -ästhetik sind jedoch in jüngerer Zeit immerhin einzelne Stücke im Antiquariatshandel aufgetaucht, darunter ein Exemplar von Ferdinand Hands zweibändiger *Ästhetik der Tonkunst* (Leipzig 1837, Jena 1841). Neben dem handschriftlichen Besitzvermerk Hanslicks finden sich dort noch zwei spätere Besitzstempel, die darauf schließen lassen, in wessen Hände zumindest ein Teil der Bibliothek nach Hanslicks Tod 1904 gelangte. Die Beleuchtung dieser Zusammenhänge zu Beginn des Vortrags möchte der Hanslick-Forschung eine neue Spur für die weitere Suche nach der verschollenen Bibliothek aufzeigen.

Anschließend werden die beiden Bände der *Ästhetik der Tonkunst* näher vorgestellt, die auf nahezu jeder Seite Bleistifteintragen von Hanslick aufweisen. Die zahlreichen und verschiedenartigen Notizen lassen erkennen, wie sich der Leser den Inhalt des Werkes erarbeitete und schon während der Lektüre in die kritische Auseinandersetzung damit eintrat. Dass gerade dieses intensiv annotierte Exemplar erhalten ist, darf als besonderer Glücksfall gelten, denn die *Ästhetik der Tonkunst* war nach eigener Auskunft das erste musikästhetische Werk, das der junge Hanslick bereits in der Prager Zeit (bis 1846) studierte. Hands Ästhetik kann somit als Ausgangspunkt für Hanslicks eigenes ästhetisches Denken verstanden werden, das 1854 in *Vom Musikalisch-Schönen* erstmals zusammenhängend niedergelegt wurde. Bereits im Untertitel dieses Traktats – Ein Beitrag zur Revision der *Ästhetik der Tonkunst* – griff der Autor den Titel des älteren Werkes auf und kündigte zugleich eine „Revision“ der darin vertretenen Auffassungen an. Das überlieferte „Hand-Exemplar“ (im doppelten Wortsinn) bietet die Möglichkeit, diese Revisionsarbeit des Lesers und Denkers Hanslick an einem zentralen Text der von ihm bekämpften „verrotteten Gefühlsästhetik“ unmittelbar nachzuvollziehen.

**Johannes Behr**, geboren 1971 in Darmstadt (Deutschland), studierte Musikwissenschaft und Philosophie an den Universitäten Heidelberg, Wien und Marburg. Seine Masterarbeit (2000) befasste sich mit der Entstehungsgeschichte der Klavierübungen von Brahms, seine Dissertation (2006) mit Brahms als Gutachter und Kompositionslehrer. Seit 2006 ist er wissenschaftlicher Mitarbeiter am Forschungszentrum der Brahms-Gesamtausgabe am Musikwissenschaftlichen Institut der Universität Kiel und war als Herausgeber oder Redakteur für bislang 9 Bände der Ausgabe verantwortlich. Weitere Noteneditionen, Vorträge und Aufsatzpublikationen widmen sich ebenfalls hauptsächlich Brahms und dessen Umfeld.



## JANE HINES

Cambridge

*Reading F. T. Vischer's Influence in "Vom Musikalisch-Schönen"*

Eduard Hanslick repeatedly turned to the writings of Friedrich Theodor Vischer when writing and revising *Vom Musikalisch-Schönen*. In a pre-publication from 1853 that would later become Chapter 4 of VMS, Hanslick included an uncited quote from Vischer on the imagination (*die Phantasie*) in the second paragraph. Nearly fifty years later, Hanslick quoted Vischer again in the preface to the tenth and final edition of VMS: this time on the topic of authorial hindsight, with the sage advice that shortcomings are not usually resolved by meddling with the text. Although Hanslick did not necessarily heed this advice, we might say that he began and ended his work on VMS by summoning Vischer's voice. These two moments bookend a deep intellectual engagement with Vischer's aesthetic writings: one that has received markedly little attention in Hanslick scholarship until recently. In this paper, I argue that Vischer deserves to be reconsidered as one of the most important influences on Hanslick's aesthetics and that knowledge of Vischer's *Asthetik* is essential for understanding some of the arguments and contexts of VMS.

Through close readings, I show how Vischer's influence on Hanslick manifests at a local level in the use of shared concepts, including *die Phantasie* and *der Stoff*, and at a broader level in the meta-structure of Hanslick's work, which loosely follows the dialectical organization of Vischer's multi-volume *Asthetik*. Furthermore, I explore how certain misconceptions about Vischer's aesthetics have obfuscated the link between him and Hanslick, although the connection was widely accepted in the early reception of VMS. It is in this first wave of reviews, however, that misreadings first emerge. The paper also engages with and builds on recent scholarship concerning Vischer's influence on Hanslick. In conclusion, I reflect on why the question of influence—oftentimes a contentious topic—remains important to Hanslick scholarship today.

**Jane Hines** is a research fellow in music at Gonville & Caius College at Cambridge University. She received her PhD from Princeton University in 2024 and also holds master's degrees in music history and music theory from Bowling Green State University. In 2019–2020, she was a Fulbright doctoral award recipient at the University of Vienna. She has published on the music of Johannes Brahms and her 2022 translation of Friedrich Marburg's *Treatise on Fugue* recently received the Society for Music Theory's Citation of Special Merit Award.



## THOMAS S. GREY

Stanford

*Defending Beckmesser: Hanslick, the "Case of Wagner" and the Verdict of History*

Eduard Hanslick's legacy remains bifurcated along the lines of his dual career as aesthetic theorist (plus music historian) and as a prolific music journalist: professor by day, reviewer by night. The author of *Vom Musikalisch-Schönen* has remained a reference point for nearly all aesthetic theorizing with regard to the Western art-music canon. The notorious critic for the leading Viennese daily papers, however, has never really recovered from the caricature of Beckmesser in Wagner's *Die Meistersinger*, thanks in large part to his unrelenting opposition to the composer and to a Wagnerian ideology of progress.

This talk begins with the critical disrepute of the "second" Hanslick around the middle of the twentieth century, and later returns to a different view of that context. In between, it reviews the stages by which Hanslick "became" Beckmesser, up to Wagner's public denunciation of his "Jewish" critic in 1869, and reconsiders the fundamentals of Hanslick's Wagner criticism. Is it necessary to reconcile the apparent failures of the critic with the lasting impact of the aesthetic theorist? Hanslick may have been largely wrong about Wagner's music, yet ultimately right about the long-term implications of that music and about the phenomenon of Wagner.

**Thomas Grey** is professor emeritus of music (musicology) at Stanford University, where he has taught since 1990. He has also taught at UCLA and the University of California, Berkeley, and holds degrees from Dartmouth College (B.A.) and UC Berkeley (M.A., Ph.D.). His principal area of research has been the operas and writings of Richard Wagner. Other fields of research include 19th-century opera, history of music aesthetics and criticism, the music of Felix Mendelssohn-Bartholdy, music and visual culture in 18th–19th centuries, and music and "the Gothic." Recent teaching has focused on opera and American musical theater. Grey is author of *Wagner's Musical Prose: Texts and Contexts* (1995) and editor/co-author of the Cambridge Opera Handbook to *Der fliegende Holländer* (2000), the *Cambridge Companion to Wagner* (2008) and *Richard Wagner and his World* (2009).



## ANDREA LINDMAYR-BRANDL

Salzburg

*Eduard Hanslicks „Geschichte des Concertwesens in Wien“: eine Neubewertung (und Würdigung)*

Es gibt nur sehr wenige wissenschaftliche Bücher, die nach 150 Jahren immer noch ihre Gültigkeit haben und als Basisliteratur gelten. Hanslick's *Geschichte des Concertwesens* (Band 1) gehört dazu.

Trotz aller Wertschätzung wollen wir einen doppelten kritischen Blick auf diesen Meilenstein der Wiener Musikgeschichtsschreibung werfen. Zum einen soll die umfangreiche Rezension von Friedrich Chrysander analysiert werden, der noch im Jahr der Publikation (1869) in der von ihm herausgegebenen „Leipziger Allgemeinen Musikalischen Zeitung“ zu der Studie seines Wiener Kollegen Stellung nimmt. Dabei geht es nicht nur um die Struktur des Buches, sondern auch um methodische Fragen zur Erfassung des „eigentlich Geschichtlichen“ sowie um sachliche Details. Was hatte ein Großer einem anderen Großen seiner Zeit zu sagen, und wie weit erscheint uns dessen Kritik heute gerechtfertigt?

Zum anderen wollen wir einen Blick aus gegenwärtiger Perspektive auf Hanslicks Geschichtsdarstellung werfen. Mit Hilfe des online Zeitschriftenportals anno.onb.ac.at und der Möglichkeit, große Datenmengen in Datenbanken zu ordnen und systematisch darzustellen, stehen uns heute ganz andere Forschungsmethoden zur Verfügung als vor mehr als hundert Jahren. Umso bewundernswerter ist die von Hanslick geleistete Quellenarbeit, in der er nicht nur die zeitgenössischen Zeitungen ausgewertet, sondern auch andere historische Quellen und Sekundärliteratur herangezogen hat. Mit dem uns heute möglichen breiten Überblick über das Konzertgeschehen der Vormärzzeit wird aber auch klar, wie stark Hanslick bei der Auswahl, der Anordnung und Präsentation von der Idee des Meisterwerks geprägt war. Soziologisch interessante Phänomene, wie etwa das Aufkommen der Unterhaltungsmusik als Teil von Konzertveranstaltungen, werden negativ bewertet oder bloß in einem Anhang dargestellt. Hanslick war eben – so wie wir auch – ein Kind seiner Zeit.

**Andrea Lindmayr-Brandl** ist Professorin für Musikgeschichte an der Universität Salzburg. Ihre Dissertation befasste sich mit den Motetten von Johannes Ockeghem (Laaber, 1990), ihre Habilitation mit den Fragmenten von Schubert (Stuttgart, 2003). Sie hatte den österreichischen Lehrstuhl an der Stanford University inne, war Gastprofessorin an der Universität Wien und ist aktives Mitglied mehrerer akademischer Institutionen und Organisationen. Ihre Forschungen umfassen Studien zur Musik der Renaissance, zur Handschriften- und Frühdruckforschung, zur Musiknotation und zum Editions-wesen sowie zu Franz Schubert und seiner Zeit. Sie ist Vorsitzende des Schubert Forschungszentrums an der Österreichischen Akademie der Wissenschaften, das 2021 gegründet wurde.



## ALEXANDER LOTZOW

Kiel

*On “Puristen” and “Kunstzeloten”: North/Southern Musicology-Critique between Eduard Hanslick and Friedrich Chrysander*

Shortly after the publication of Hanslick’s *Geschichte des Concertwesens in Wien* (1869), a controversy arose between the author and the musicologist Friedrich Chrysander, the outbreak of which had been looming for some time. The final trigger was Chrysander’s extremely detailed review in the *Allgemeine musikalische Zeitung*, which, over 13 weeks and in more than 80 columns, indulged in a highly critical close reading of Hanslick’s work. That a Northern German freelance musicologist would allow himself to make detailed judgments about the local professor’s remarks on Viennese music history would be scandalous enough—and was received accordingly.

The reconstruction of the debate to be achieved in this paper, however, is not only capable of illuminating personal idiosyncrasies along confessional and cultural-geographical divides, but rather touches upon fundamental questions of the early academicization of musicology per se, opposing conceptions of music historiography, and specific tendencies toward the merging of art and science—in short, upon central methodological challenges that continue to shape the field to this day. Naturally, examining these perspectives requires grounding in primary sources through a close reading of Hanslick’s *Concertwesen* alongside Chrysander’s criticisms.

The controversy must also be situated within another music-historical framework: the contemporary historicism debate known as the “Spitta-Schäffer controversy.” A particular point of interest in these circumstances is that it involves Johannes Brahms. As his newly discovered correspondence with Chrysander shows, he finds himself caught between the fronts of the dispute between two scholars he held in high esteem. His attempts at mediation, however, shed all the more light on the respective positions of the two pioneers.

**Alexander Lotzow** is a research associate and lecturer at the Institute of Musicology at Kiel University, Germany, and former lecturer in musicology at Lübeck University of Music. His doctorate on *Das Sinfonische Chorstück im 19. Jahrhundert* was published in 2017. Other research focuses encompass the music of Early Modern England (habilitation thesis *Untersuchungen zu Relationen von “light” und “learned music” der englischen Spätrenaissance*, 2024), the history of musicology, and music for guitar from the nineteenth to twenty-first centuries (*The Networks of Hans Werner Henze’s “Drei Tentos,”* 2025), also including editorial and artistic projects.



## NANCY NOVEMBER

Auckland

*Chamber Music Behind the “Stately Face” of Vienna: Rethinking Hanslick’s Narrative*

Eduard Hanslick played a pivotal role in constructing the image of Vienna as the cultural capital of Western classical music. His *Geschichte des Concertwesens in Wien* (1869) not only chronicled the city’s public concert life but also cemented Vienna’s reputation as a hub of musical excellence, embodying what Hanslick himself called its “stately face.” This image, however, has deliberately overshadowed the city’s rich traditions of domestic and private music-making, leaving significant gaps in historiographies of Western music.

In this paper, I explore Hanslick’s narrow treatment of chamber music, in particular, as emblematic of his treatment of Vienna’s cultural identity. I argue that his focus on public musical institutions and eminent personalities perpetuated a historiographical bias towards the public sphere. Yet, I contend that Hanslick’s professedly idiographic approach to music history—emphasising the specific and the localised—paradoxically offers a framework for addressing these omissions. By examining what a real idiographic history of Vienna at this time might comprise—looking at a broader range of sources than did Hanslick, who focused on published sources and journalism in particular—I highlight how his narrative might be re-written to take seriously the vital interplay between the private and public realms of musical life in the Vienna he describes.

Ultimately, this paper seeks to reimagine Hanslick not as a biased chronicler of Vienna’s public music scene, but as a potential guide for a more inclusive and multifaceted understanding of musical Vienna—one that honors its “stately face” while acknowledging the vibrant, hidden worlds of private music-making that equally shaped its legacy. Revisiting Hanslick’s work through this lens allows us to question and expand the boundaries of traditional music historiography, integrating the oft-neglected private and domestic domains into broader historical narratives.

**Nancy November** is a Professor of Musicology in the University of Auckland’s School of Music. Combining interdisciplinarity and cultural history, her research centres on chamber music of the late eighteenth and nineteenth centuries, probing questions of historiography, canonization, and genre. She is the recipient of a Humboldt Fellowship (2010–2012); and three Marsden Grants from the New Zealand Royal Society. Recent publications include *Opera in the Viennese Home from Mozart to Rossini* (Cambridge University Press, 2024) and *Haydn Studies 2* is forthcoming from Cambridge University Press this year.



## RAINER KLEINERTZ

Saarbrücken

*Franz Brendels Besprechung von „Vom Musikalisch-Schönen“ in der „Neuen Zeitschrift für Musik“ 1855*

Anfang 1855 hat Franz Brendel in der von ihm herausgegebenen *Neuen Zeitschrift für Musik* (Nr. 8–10 vom 16. und 23. Februar und 2. März 1855) eine ausführliche Besprechung von Eduard Hanslicks ein Jahr zuvor erschienenen Schrift *Vom Musikalisch-Schönen* veröffentlicht. Brendel referiert zunächst in einiger Ausführlichkeit den Inhalt, wobei er sich zahlreiche Positionen Hanslicks zu eigen macht. Anschließend relativiert Brendel jedoch einige Aussagen und widerspricht schließlich – was zu erwarten war – Hanslick deutlich in den Aussagen zu Form und Inhalt von Musik. Im Gegensatz zu Hanslick sieht Brendel den Inhalt der Tonkunst in den „Stimmungen der Seele“. Während im fertigen Kunstwerk Form und Inhalt nie geschieden werden könnten, sei es für die Betrachtung möglich, Form und Inhalt zu trennen. Hanslicks Position hält er in diesem Punkt für unhaltbar.

Es wird zunächst anhand von Hanslicks Erstausgabe zu überprüfen sein, ob und in welchem Maße Brendel Hanslick richtig und hinreichend umfassend wiedergibt oder ob sich bereits in diesem Teil Verzerrungen eingeschlichen haben. Dabei ist die Glaubwürdigkeit der von Brendel behaupteten weitgehenden Übereinstimmung anhand vorangehender Aussagen – insbesondere in Brendels *Geschichte der Musik in Italien, Deutschland und Frankreich von den ersten christlichen Zeiten an* (2 Bde., Leipzig 1852) und *Die Musik der Gegenwart und die Gesamtkunst der Zukunft* (Leipzig 1854) – zu prüfen. Schließlich werden die von Brendel benannten Unterschiede zu benennen und zu diskutieren sein. Dass der von der Ästhetik Georg Friedrich Wilhelm Hegels geprägte Brendel gerade zum Verhältnis von Musik und Sprache eine Position vertrat, die derjenigen Hanslick diametral entgegentand, dürfte schließlich nicht überraschen.

**Rainer Kleinertz** ist Professor für Musikwissenschaft an der Hochschule für Musik Saar in Saarbrücken. Nach seiner Promotion an der Universität Paderborn war er von 1992 bis 1994 Gastprofessor an der Universität Salamanca. Anschließend lehrte er an der Universität Regensburg, wo er sich 1998 habilitierte. 2000 bis 2001 war er Visiting Fellow an der Universität Oxford. Seit 2014 leitet er gemeinsam mit Meinard Müller (International Audio Laboratories, Erlangen) und Stephanie Klauk (Universität des Saarlandes) ein von der Deutschen Forschungsgemeinschaft (DFG) gefördertes Projekt zur computergestützten Analyse harmonischer Strukturen; seit 2023 zudem das Projekt einer digitalen Edition der Schriften von Franz Liszt.



## PHILIP H. KELLER

Durham

*Race and the Academy: Antisemitism and Hanslick's Intellectual Network*

For most of the second half of the nineteenth century Hanslick was a student, lecturer or professor at the University of Vienna. Over this period the number of students and academics of Jewish descent, such as Hanslick, increased rapidly to a peak of 33 % in 1880 (Beller 1989). By the late 1800's the university was a fertile environment for racist and nationalist tendencies to be explored at the expense of Jewish academics. Incidents such as the Billroth Affair in 1875, in which the aptitude of Jewish medical students was called into question, set a tone in which Jewish students and academics would feel increasingly othered.

As race theories became commonplace in intellectual and popular discourse, Jewish musicologists inevitably felt the need to address related themes within musical and Germanic culture such as the origins of music, how different music cultures interacted over time and, most publicly, notions of musical hierarchies that emphasised the primacy of a Western European music untainted by the Other. Hanslick's intellectual network at the University of Vienna included a number of influential music scholars of Jewish descent, including Guido Adler and Heinrich Schenker, who adopted various strategies to address these contested themes and to defend their position in German intellectual and public discourse. These inevitably included responses to the multi-layered language and breadth of ideas that questioned the ability of those with Jewish bloodlines to compose or write about music.

This presentation will focus on the emerging discipline of Musicology and Fin de Siècle music culture as an ideological space in which nationalist claims of European supremacy of race, society and culture would be explored. The paper will examine Eduard Hanslick and his network and will argue that the escalating anxieties suffered by academics of Jewish descent were revealed in their ideas about music.

**Philip Keller** is undertaking doctoral research at Durham University on Jewish identity and music culture in *Fin de Siècle* Vienna. In between completing a BA in Economics (1987) and an MA in Music (2022), both from Durham, Philip had a career in Finance.



## HIROYUKI KOJIMA

Tokio / Tokyo

*The Significance of Eduard Hanslick's "Vom Musikalisch-Schönen" in Paul Bekker's "Neue Musik": Non-expressive Composition as "Spiel"*

This presentation examines the significance of Eduard Hanslick's *Vom Musikalisch-Schönen* for Paul Bekker's concept of *Neue Musik*, a term he coined in 1919 to describe music opposing nineteenth-century expressive traditions. Bekker commented on Ernst Krenek's Symphony No. 1 as follows: "Hanslick's intuitively illuminating word about music as the play of tonally moving forms regains new, unexpected validity in this young art of our time, even if in an application that the originator of this word may never have thought of." This passage suggests that Hanslick's notion of "pure music" served as a normative reference for "Neue Musik." Interest in Hanslick's aesthetics resurfaced in Bekker's time, culminating in the celebration of his hundredth birthday in 1925. This study explores both this influence and the conceptual divergence between Hanslick and Bekker regarding non-expressiveness.

Both music theorists advocated for non-expressive music. While Bekker acknowledged the applicability of Hanslick's aesthetics to the composition of "Neue Musik"—as stated in his 1923 writing "Hanslick"—he did not consider Hanslick's pure music a perfect norm for "Neue Musik" due to differing concepts of non-expressiveness. He attributed this to Hanslick's thought being influenced by Hegelianism, which led Hanslick to still regard the "human spirit" independent of extramusical content as the foundation of musical beauty. In contrast, Bekker regarded even this "human spirit" as extramusical and sought a concept of music fully freed from human-material conditionality. Nonetheless, Hanslick's metaphors of "movement," emphasizing the spiritual dimension of music, play a central role in Bekker's concept of music, which he regarded as strictly pure and akin to "Spiel."

**Hiroyuki Kojima** is a doctoral candidate at the University of Tokyo. He also studied musicology as a visiting student at Humboldt University in Berlin during the 2023–2024 academic year. His current research focuses on the aesthetics of modern music. His articles have appeared in *Ongakugaku* (Musicology) (2022) and *Bigaku* (Aesthetics) (2024). He received the second prize of the Ninth Shibata Minao Music Criticism Award in 2022. Since 2021, he has organized "Style & Idea: Thought on Composition," a collective focusing on contemporary music in Japan.



## ERAN GUTER

Jezreel Valley

*Hanslick and Wittgenstein: The Odd Couple*

Wittgenstein's ideas on music have been repeatedly related to Hanslick's formalism, most notably by Appelqvist and Szabados. Appelqvist reads both Hanslick and Wittgenstein as strict Kantians. She maintains that Hanslick's musical formalism should be seen as a view that treats the mastery of musical rules as a criterion of musical understanding—a position consistent with Wittgenstein throughout his career. Szabados maintains that Hanslick actually put forth an essentialist theory about the properties and value of music, which renders the early Wittgenstein, but not the later, as a musical formalist. In this paper, rather than intervening in the debate between Appelqvist and Szabados, I examine the textual evidence in Wittgenstein for Hanslick's influence, which is both scarce and difficult to contextualize. I argue that the earliest musicological influence on Wittgenstein is not Hanslick, but rather Carl Stumpf, through Wittgenstein's one-time engagement with experimental psychology of music at Charles Myers's laboratory in Cambridge in 1912–1913. What both Appelqvist and Szabados see as Hanslickian formalism in Wittgenstein's *Tractatus* is nothing more than a semblance of Wittgenstein's elision of musicality at that phase in his career, mostly due to his emphasis on the primacy of the notion of internal similarity at the time. Strikingly, in the aftermath of the *Tractatus*, Wittgenstein's approach to music shifted back to what he had learned at Myers's laboratory. His new perspective evinced precisely the view of musicality as related to highly social listening practices—a view that Hanslick shared with Stumpf. Ultimately, Wittgenstein's affinity with Hanslick lies in Hanslick's cultural sensitivity as a musical critic rather than in his formalist aesthetics of music.

**Eran Guter** has a PhD in philosophy from Boston University. He is a senior lecturer in philosophy at the Max Stern College of Jezreel Valley. He works in philosophical aesthetics, philosophy of music, and Wittgenstein's philosophy. He is the author of *Aesthetics A-Z* (Edinburgh University Press, 2010) and *Wittgenstein on Music* (Cambridge University Press, 2024).



## NICOLAI RHYN

Basel

„Tönend' und ‚bewegt‘ sind in Musik fast dasselbe...“ – Spuren der Hanslick-Rezeption bei Theodor W. Adorno

Obwohl Eduard Hanslick und Theodor W. Adorno zu den bedeutendsten Autoren der Musikästhetik zählen, wurde ihre wirkungs- bzw. rezeptionsgeschichtliche Verbindung bislang nicht systematisch untersucht. Zweifellos stehen ihre Schriften jedoch in einem vielschichtigen Verhältnis zueinander, denn Adornos Musikästhetik weist schwerpunktmässig auf Positionen des 19. Jahrhunderts zurück. Die wenigen vergleichenden Analysen beschränkten sich meist auf die begriffliche Nähe von Adornos „musikalischem Material“ und des darin „sedimentierten Geistes“ zu Hanslicks „Arbeiten des Geistes in geistfähigem Material“, weshalb Adorno auch schon den Titel eines „uneingestanden Hanslickianers“ erhalten hat – eine Beobachtung, die selten vertieft wurde.

Dieser Vortrag nimmt seinen Ausgangspunkt in Adornos nachweislicher Auseinandersetzung mit Hanslicks Werk: Als Privatdozent leitete der damals 28-jährige „Wiesengrund“ Adorno im Sommersemester 1932 und im Wintersemester 1932/33 gemeinsam mit dem Musikwissenschaftler Moritz Bauer ein zweisemestriges Seminar an der Universität Frankfurt unter dem Titel „Kritische Lektüre von Hanslicks *Vom musikalisch Schönen*“. Die Tatsache, dass Adorno sich fast ein Jahr lang intensiv mit Hanslicks Schrift beschäftigte, deutet auf eine wie auch immer prägende Rolle Hanslicks bei der Entwicklung von Adornos musikphilosophischem Ansatz hin. Da von diesem Seminar keinerlei Manuskripte, Mitschriften oder Notizen überliefert sind, wird der Vortrag versuchen, die Umstände und Einflüsse dieser Veranstaltung anhand der bislang kaum beachteten Rolle Moritz Bauers zu rekonstruieren. Abschliessend werden die fragmentarischen Hanslick-Deutungen in Adornos *Gesammelten Schriften* analysiert, um die Konturen dieser Rezeption zu skizzieren.

Nicolai Rhyin studierte Musikwissenschaft und Geographie an der Universität Basel. Von 2023 bis 2024 war er als wissenschaftlicher Mitarbeiter am Projekt „75 Jahre *Philosophie der neuen Musik*: ein aktueller Blick“ beteiligt. Seit 2024 ist er Assistent im SNF-Projekt „Die zeitgenössische Wirkungsgeschichte von Richard Wagners ‚Das Judentum in der Musik‘“, wo er seine Dissertation verfasst. Seine Forschung konzentriert sich auf die Rezeption und die historischen Kontexte von Wagners umstrittener Schrift.



## FILIPPO MARANI TASSINARI

Graz

Hanslick's "Musical Arabesque": History of an Image

In the realm of music aesthetics, few metaphors have been as popular and debated as Eduard Hanslick's analogy between the beauty of musical forms and the graceful pattern of the arabesque. In my presentation, I will trace the historical and philosophical evolution of this image, showing how it embodied a new paradigm of artistic autonomy, extending beyond music aesthetics.

I will begin by examining how Romantic authors such as E.T.A. Hoffmann and Friedrich Schlegel thematized the arabesque, laying the groundwork for Hanslick's use of the metaphor and revealing his innovations. Subsequently, situating Hanslick's use of the arabesque within the rhetorical aims of *Vom Musikalisch-Schönen*, I will demonstrate how this metaphor serves a dual rhetorical function: on the one hand, to underscore the autonomous and self-sufficient nature of music; on the other, to extricate it from a purely mathematical and mechanistic interpretation, thus positioning it fully within the domain of aesthetics. These considerations will be framed within Hanslick's theory of imagination and thematic development, highlighting their role in shaping a new, "organic," and dynamic conception of musical form.

Next, I will explore how the concept of the "musical arabesque" evolved in a European context where ornamental arts were being reevaluated. As Hanslick's metaphor entered the French sphere, it gained new meanings, reflecting a culture that valued both music's autonomy and its dialogue with other arts. In particular, I will discuss how the transmission of this idea from Mallarmé to Debussy renewed the arabesque's vitality, with a fresh emphasis on imagination.

Finally, I will consider contemporary reinterpretations, focusing on Edgar Varèse's "temporal crystal" and Igor Stravinsky's "musical cartography." Through this, I will show how Hanslick's arabesque influenced not only music aesthetics, but also the visual arts and poetry.

Filippo Marani Tassinari is a University Assistant and PhD student at the Kunstuniversität Graz (KUG), specializing in musical aesthetics. His doctoral dissertation investigates the role of imagination in music listening through a phenomenological approach. His research interests include phenomenology, the philosophy of music, the philosophy of imagination, symbolism, and the philosophy of mind. He has authored a paper for *Phenomenological Reviews* exploring the role of timbre and corporeality in Giovanni Piana's phenomenology of music, and has presented at various international conferences, including at King's College London and the Max Planck Institute for Empirical Aesthetics in Frankfurt.



## MÁRIO VIDEIRA

Sao Paolo

*Beyond Formalism: Eduard Hanslick's Aesthetic Legacy in Twentieth-Century Sound Paradigms*

Eduard Hanslick's contributions to musical aesthetics, particularly his emphasis on the autonomy of music, have profoundly influenced subsequent debates in music theory and criticism. While Hanslick's ideas can be readily connected to compositional techniques like dodecaphony and integral serialism, defined by their structural and formal focus, this research expands the discussion by exploring their relevance to *musique concrète*, electroacoustic music, and the wider shift from a note-centered to a sound-centered musical culture. Composers like Karlheinz Stockhausen and Pierre Schaeffer embraced the autonomy of sound, redefining the very concept of composition. Schaeffer's *musique concrète*, in particular, marked a radical departure from traditional musical practices by focusing on recorded sound as raw material, independent of notation or instrumental origins. His concept of reduced listening (*écoute réduite*), which privileges the perception of sound itself over external references, resonates with Hanslick's notion of "aesthetic contemplation", enabling a contemporary reexamination of his aesthetics. This paradigm shift challenges Hanslick's formalist approach and raises critical questions: Can his concept of form accommodate music that operates beyond traditional systems of reference? Is it possible to reconcile Hanslickian aesthetics with the materiality of sound in contemporary practices? While Hanslick wrote within a tonal system, he nonetheless recognized tonality as a cultural and historical construct, opening pathways for reinterpreting his principles today. By revisiting Hanslick's theoretical foundations, this study argues that his legacy transcends its nineteenth-century origins and continues to offer a compelling analytical framework for engaging with the evolving aesthetics of contemporary music.

**Mário Videira** is Associate Professor and Vice-Dean of the School of Communications and Arts at the University of São Paulo, Brazil (USP). He holds degrees in Music and Philosophy, a Ph.D. in Philosophy (USP), and completed postdoctoral research at the University of Oviedo, Spain, supported by Fundación Carolina and the Grupo Tordesillas. He also conducted research at the University of Tübingen, Germany, with a DAAD/CNPq fellowship. His publications include *Romanticism and the Musically Beautiful* (UNESP Press, 2006) and numerous articles on 19th-century music and aesthetics. His current research explores musical aesthetics, criticism, and contemporary sound paradigms.



## LIU JIALING & HONG DING

Shanghai

*Hanslick in China: Shifting Paradigms in the Reception of Music Aesthetics*

Hanslick's music aesthetics was first introduced to China in 1934 by the musicologist Miao Tianrui. In retrospective accounts, the reception has often been framed in three phases: initial confrontation with traditional Chinese musical thought; condemnation after 1949 under the influence of Soviet cultural policy, which framed his theory as "the culmination of decadent bourgeois aesthetics"; and eventual re-evaluation after the Cultural Revolution, marked by the 1978 full translation of *On the Musically Beautiful*, which became a symbol of intellectual liberation.

While this tripartite schema offers a clear framework and highlights the political shaping of Chinese music aesthetics, this paper argues that it oversimplifies a complex process. Beyond political factors in the narrower sense, Hanslick's reception in China also reflects questions of identity, cultural transmission and appropriation, and an ongoing concern with musical ontology and artistic autonomy.

This paper explores the reception of Hanslick from multiple perspectives, focusing both on shifts within Chinese intellectual history and on the contextual reinterpretation—or even strategic deployment—of his ideas. In doing so, it aims to show that the reception of Hanslick in China is not merely a tale of Western aesthetic theory's transplantation, but a dynamic site of negotiation over the norms and meanings of modern Chinese music thought.

**Liu Jialing** holds a Bachelor of Arts in Musicology from Shanghai University and is currently pursuing a master's degree in Music at the Shanghai Conservatory of Music. Her research focuses on music aesthetics and criticism, with a particular emphasis on the narrative dimensions of Mahler's music. Her academic interests extend to opera studies and the sociology of music.

**Hong Ding** is Associate Professor of Musicology at Shanghai Conservatory of Music. His research explores theoretical and aesthetic issues in contemporary Chinese music, transformational theory, and performance practice. He has published journal articles and book chapters on functional harmony, twelve-tone music, and the works of Debussy, Bartók, and Messiaen. He co-edited *Music Performance and Its Cultural Research Methods* (with Luo Qin and Yang Jian, 2023) and co-translated Messiaen's *Traité de rythme, de couleur et d'ornithologie* into Chinese (Tome II, with Cheong Wai-Ling, 2021). He is a contributing editor of *Transformational Theory: Theory, Analysis, Criticism* (forthcoming).



## MARKUS MANTERE

Helsinki

*"Northern Listening in the North": The Reception of Eduard Hanslick and his Work in Finland 1854–1950*

In Eduard Hanslick's famous tractate *Vom Musikalisch-Schönen* (1854), he writes of "northern," (German) listeners who listened analytically, focusing on the intricacies of counterpoint, as opposed to Italians, "musical tosspots," who were overtaken by melody and emotions. This paper looks at how Hanslick himself, arguably one of the most influential music intellectuals of the nineteenth century, was known in the North, in the music life of Finland during the centenary beginning from the publication of VMS. I will scrutinize two kinds of source materials: 1) the digitalized newspapers and music journals; and 2) the curriculum of the Music Institute, established in 1882 (Sibelius Academy since 1939) in Helsinki. What was written about him? How was he represented in the print media? Which of his published literary works were known and discussed in the newspapers and magazines, or used as course material for music students?

Hanslick was a recognized and discussed figure in Finland since the 1870s. His music criticisms, particularly as they discussed Finnish singers in Germany (e.g. Alma Fohrström) or international celebrities (e.g. Adelina Patti), were paraphrased extensively and frequently in the press. After his death in 1904, the discussion of his aesthetic thought, mostly focusing on VMS, began in 1920s. Hanslick's ideas of music listening were often represented as "sobering" and "analytically rigorous," which diverged from the nationalistically tinged, hermeneutic discourse of music that was very typical of almost all writing about music in Finland, particularly that of Sibelius. Accordingly it could be argued that the aesthetic conflict of absolute and program music began to have repercussions in Finland only in the 1920s onwards, and the reception of Eduard Hanslick's work was a major factor in this process.

**Markus Mantere** is Professor of Music History at Sibelius Academy, Finland. His current research interests include the intellectual history of academic music research in Scandinavia, the history of piano in Finland, as well as music and critical theory. During the fall semester of 2025, Mantere serves as the chair of the DocMus doctoral program at the Sibelius Academy.



## ORGANISATION:

Alexander Wilfing (Convenor)

Meike Wilfing-Albrecht

## KOMITEE:

Barbara Boisits

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## REGISTRATION:

Um unverbindliche Voranmeldung bis zum 31. August 2025 wird gebeten: / We kindly request preliminary registration by August 31, 2025: [alexander.wilfing@oeaw.ac.at](mailto:alexander.wilfing@oeaw.ac.at)

**FWF** Österreichischer  
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