

Eduard Hanslick: Critic, Theorist, Historian – and Composer

by

Anja Bunzel, Anthony Pryer, and Alexander Wilfing¹

Hanslick's reputation in both public and scholarly discourse remains somewhat equivocal. To those familiar with his aesthetic treatise *On the Musically Beautiful*, he is often seen as an opponent of emotional expression in music and the foremost advocate of a formalist approach, which, so the narrative goes, reduces music to mere structural relationships between notes on a page. In the broader musical public, Hanslick is primarily remembered for his spirited reviews, where he championed "conservative" composers and rejected the avant-garde of his time, including figures such as Anton Bruckner (1824–96), Franz Liszt (1811–86), and Richard Strauss (1865–1949). In short, as one biographical encyclopedia summarizes in typically sweeping manner, Hanslick was an "admirer of Johannes Brahms and enemy of Richard Wagner."² Why, then, should we still care about Hanslick, whose views on music are often dismissed as "narrow, pedantic, and backward-looking"?³ One answer to this question is that our current understanding of his achievements is incomplete and lopsided, and were we to abandon him now we would not fully grasp what we have lost or what he has truly bequeathed to us. For instance, Hanslick's formalist aesthetics does not entirely exclude emotional expression, as is widely assumed; rather, it allows for a nuanced approach to emotional expressivity and experience in music.⁴ His musical outlook,

¹ The present article accompanies the CD *The Music Critic as Composer: The Songs of Eduard Hanslick*, ed. Alexander Wilfing, *Klingende Forschung* 8 (Vienna: Austrian Academy of Sciences Press, 2025). Wilfing's contribution to this text, and to the CD as such, was funded by the Austrian Science Fund FWF (P35379) as part of the stand-alone project "[Eduard Hanslick's Criticism between Aesthetics, Journalism, and Scholarship](https://doi.org/10.55776/P35379)," <https://doi.org/10.55776/P35379>.

² *Deutsche Biographische Enzyklopädie der Musik*, ed. Bruno Jahn (Munich: K. G. Sauer, 2003), 1:340.

³ Thomas Grey, "Hanslick, Eduard," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2nd ed. (London: Macmillan, 2001), 10:827–33. Grey summarized widespread prejudices against Hanslick.

⁴ Alexander Wilfing, "[Tonally Moving Forms: Peter Kivy and Eduard Hanslick's 'Enhanced Formalism,'](#)" *Principia* 63 (2016): 5–35.

too, was not as conservative as some of his critiques of Bruckner and Strauss might suggest. Alongside his admiration for Brahms (1833–97)—tempered, incidentally, by reservations about Brahms’s overly complex style—Hanslick championed composers such as Antonín Dvořák (1841–1904), Karl Goldmark (1830–1915), and Bedřich Smetana (1824–84). He even came to recognize and appreciate Wagner’s (1813–83) unique talent in later years. These positions hardly align him with the image of an unyielding reactionary.

However, even if the charges of rigid formalism and conservatism were true, Hanslick’s legacy in at least three areas—aesthetics, criticism, and scholarship—makes him a figure of enduring relevance.⁵ His treatise *On the Musically Beautiful* never went out of print and was translated into numerous languages during his lifetime, including Spanish (1865/79), French (1877), Italian (1883), Norwegian (1885), Russian (1885/1895), English (1891), and Dutch (1892), reflecting its international impact.⁶ To this day, it serves as a foundational text, particularly within English-language analytical philosophy of music, where Hanslick is credited with defining “the principal parameters in debates concerning musical aesthetics.”⁷ Hanslick’s influence as a music critic was similarly profound. His reviews, published in 12 volumes of selected writings, resonated far beyond Austria’s borders, as illustrated by the translations featured in *Dwight’s Journal of Music* in Boston and *Watson’s Art Journal* in New York City. Beyond his literary activity, Hanslick shaped Austria’s musical land-

⁵ In just more than a decade, three collected volumes focusing solely on Hanslick were published, offering starting points for further research and underscoring the ongoing scholarly engagement with his contributions: *Rethinking Hanslick: Music, Formalism, and Expression*, ed. Nicole Grimes, Siobhán Donovan, and Wolfgang Marx (Rochester: University of Rochester Press, 2013); *Hanslick im Kontext: Perspektiven auf die Ästhetik, Musikkritik und das historische Umfeld von Eduard Hanslick / Hanslick in Context: Perspectives on the Aesthetics, Musical Criticism, and Historical Setting of Eduard Hanslick*, ed. Alexander Wilfing, Christoph Landerer, and Meike Wilfing-Albrecht (Vienna: Hollitzer, 2020); and *The Aesthetic Legacy of Eduard Hanslick: Close Readings and Critical Perspectives*, ed. Lee Rothfarb, Alexander Wilfing, and Christoph Landerer (New York: Routledge, 2024).

⁶ For a more thorough register of translations (Bengali, Chinese, Japanese, etc.), please refer to the list provided on [Hanslick Online](#).

⁷ David Huron, “Aesthetics,” in *The Oxford Handbook of Music Psychology*, ed. Susan Hallam, Ian Cross, and Michael H. Thaut (Oxford: Oxford University Press, 2009), 151.

scape both critically and institutionally, serving as a program consultant for the Vienna Court Opera, an assessor for composer stipend schemes (supporting figures like Dvořák),⁸ and Austria's representative at several world fairs. He also advocated for initiatives such as establishing a uniform concert pitch. Finally, Hanslick's contributions to scholarship underscore his pivotal role in founding musicology as an academic discipline. Though his former student Guido Adler (1855–1941) later formalized the discipline by providing its first comprehensive systematization and establishing the musico-historical institute in Vienna in 1901,⁹ it was Hanslick who laid its groundwork. His large-scale history of concert life in Vienna remains relevant for specialists in this area.¹⁰ This list of achievements, largely from Hanslick's mature years, was undeniably informed by his early experiences in composition and practical music making—skills reflected by the songs recorded on the CD *The Music Critic as Composer: The Songs of Eduard Hanslick* for the first time.

Hanslick's Early Life and Musical Training

Considering Hanslick's significance within nineteenth-century musical culture, it is rather surprising how little is known about his life. Furthermore, much of what we know stems from Hanslick's autobiography *Aus meinem Leben (From My Life)* of 1894, which, while offering valuable insights, must be approached with some caution. Autobiographies are notoriously unreliable as historical documents, prone to factual omissions and selective storytelling that reflect how authors wish to be perceived by posterity. Read this way, *Aus meinem Leben* can be regarded as a deliberate exercise in identity construction,¹¹ emphasizing certain aspects of Hanslick's life while downplaying or suppressing others. One such detail, pertinent to Hanslick's songs, are the religious and cultural origins of Hanslick's

⁸ John Clapham, "Dvořák's Relations with Brahms and Hanslick," *Musical Quarterly* 57, no. 2 (1971): 241–54.

⁹ Erica Mugglestone, "Guido Adler's 'The Scope, Method, and Aim of Musicology' (1885): An English Translation with an Historico-Analytical Commentary," *Yearbook for Traditional Music* 13 (1981): 1–21.

¹⁰ [Eduard Hanslick, *Geschichte des Concertwesens in Wien* \(Vienna: Braumüller, 1869\).](#)

¹¹ Lauren Freede, "The Critic as Subject: Hanslick's *Aus meinem Leben* as a Reflection on Culture and Identity," in Grimes, Donovan, and Marx, *Rethinking Hanslick*, 187–211.

family. Born in 1825 and raised in Prague, he fails to mention the Jewish heritage of his mother Caroline (1796–1845), the daughter of the prosperous Jewish merchant Salomon Abraham Kisch (1768–1840). Similarly, he minimizes the importance of the Czech roots of his father Josef Adolf Hanslik (1786–1859), the son of a Czech-speaking farmer. (Eduard changed the spelling of his last name from Hanslik to Hanslick after his move to Vienna in 1846, likely to align with German cultural norms.) Such “cognitive adjustments” are likely to have been responses to the anti-Semitic and anti-Czech climate of 1890’s Vienna under mayor Karl Lueger (1844–1910),¹² in which it might have been prudent to gloss over or even distract from certain aspects of his life.

However, they also reflect Hanslick’s stated mantra about writing his memoirs: “Everything that I relate here was completely experienced and felt, thus, is literally true. But I am not relating everything that I experienced and felt.”¹³ Still, his claim that he had “never learned to read and write in Czech” and that he had not been able to “decipher a Bohemian theater ticket” (AML, 14; FML, 13) appears somewhat dubious. While it is true that German was the lingua franca of the educated classes and was only gradually supplanted by Czech in cultural circles during the latter half of the nineteenth century,¹⁴ many intellectually engaged members of the middle classes—including Hanslick’s father—spoke and/or learnt Czech as early as the 1830s and 1840s, even if they did not speak it as their first language and/or use it on a daily basis. The fact that Hanslick set to music Czech words in two of his songs (tracks 9 and 10) suggests at least a basic familiarity with Czech vocabulary and

¹² Jitka Ludvová, “Einige Prager Realien zum Thema Hanslick,” in *Eduard Hanslick zum Gedenken: Bericht des Symposions zum Anlass seines 100. Todestages*, ed. Theophil Antonicek, Gernot Gruber, and Christoph Landerer (Tutzing: Schneider, 2010), 163–64.

¹³ Eduard Hanslick, *Aus meinem Leben*, ed. Peter Wapnewski (Kassel: Bärenreiter, 1987), 283; as well as *From My Life: The Autobiography of Eduard Hanslick*, trans. Tom Moore (Lanham: Rowman & Littlefield, 2023), 303. Hereafter, references to *Aus meinem Leben* (AML) and *From My Life* (FML) will be given as in-text quotations.

¹⁴ David Brodbeck, *Defining “Deutschtum”: Political Ideology, German Identity, and Music-Critical Discourse in Liberal Vienna* (Oxford: Oxford University Press, 2014), 28.

grammar, even when he downplayed his command of the Czech language.¹⁵ Despite these inconsistencies and deliberate omissions in *Aus meinem Leben*, the autobiography remains a crucial source for understanding Hanslick's life. The loss of his diaries—destroyed by Hanslick himself—and the dispersal of his estate after the death of his wife Sophie in 1940 leave little alternative. Thus, while we must read *Aus meinem Leben* with caution, we cite from this source occasionally, as it provides valuable insights into Hanslick's life as a critic, scholar, composer, and participant in the musical culture of his era.

The aspects of Hanslick's biography directly linked to his attempts at composition largely concern his youth in Prague.¹⁶ Together with his siblings, Eduard was privately schooled by his father, a scholar and author, and attained his higher school certificate in 1840.¹⁷ In order to enter the university, he completed a mandatory philosophy education—including subjects such as Austrian history, physics, religion, Greek, and Latin—between 1840 and 1843 with stellar marks, only struggling with mathematics. Mirroring the life of many artists, writers, and musicians in the vast and intricate cosmos of Habsburg bureaucracy, he enrolled at Charles Ferdinand University Prague to study law and become a public servant. At this time, Hanslick started writing reviews, debuting on November 18, 1844, with a concert review in *Prag: Beiblätter zu Ost und West*. In 1846, he moved to Vienna to finish his legal studies, while hitting the ground running as a critic in the Austrian capital with a salient and largely positive review of Wagner's *Tannhäuser* in 12 instalments in the [*Wiener allgemeine Musik-Zeitung*](#) (November and December 1846). After attaining his doctorate in 1849, Hanslick was transferred to Klagenfurt (Carinthia) where he spent two quite un-

¹⁵ Jitka Ludvová, "Zur Biographie Eduard Hanslicks," trans. Anna Urbanová, *Studien zur Musikwissenschaft* 37 (1986): 45.

¹⁶ Besides *Aus meinem Leben*, biographical information mostly stems from the following sources: Ludvová, "Zur Biographie Eduard Hanslicks," 40–42; Ludvová, "Prager Realien," 168; and Ines Grimm, *Eduard Hanslicks Prager Zeit: Frühe Wurzeln seiner Schrift "Vom Musikalisch-Schönen"* (Saarbrücken: Pfau, 2003), part 1.

¹⁷ While Hanslick describes visiting a *Gymnasium*, i.e. a public grammar school (AML, 16–20; FML, 17–20), he and his brothers are not listed in the extant records of Prague schools: Ludvová, "Zur Biographie Eduard Hanslicks," 40.

happy years as a fiscal civil servant. In 1852, he returned to Vienna as a public servant working at the ministries of finance and education. It is here that he was about to become music editor of the influential liberal newspaper *Die Presse* in 1855 and university lecturer in 1856, shaping the music scene of his new hometown for several decades.

Just as in the case of his education, Hanslick's musical training started with early piano lessons by his father. He received more refined training by Eduard Karl Hofmann (1792–1860) and music-theoretical instructions by Jan Bedřich Kittl (1806–68), the eventual director of the conservatory of Prague. Both were former pupils of Václav Jan Tomášek (1774–1850), the “music pope” of Prague (*AML*, 21; *FML*, 21), who from 1839 to 1843 supervised Hanslick's training, including piano lessons, harmony, counterpoint, and composition. While Tomášek's taste in music was rather conservative—Ludwig van Beethoven's (1770–1827) late works were too progressive for his liking—both he and Hofmann taught contemporary music to their pupils, who in order to make it as pianists had to be acquainted with modern pieces. It might have been Hofmann in particular, who instilled in Hanslick an enthusiastic reverence for Romantic composers such as Felix Mendelssohn Bartholdy (1809–47), Robert Schumann (1810–56), and Hector Berlioz (1803–69). This enthusiasm was solidified by Hanslick's participation in the Prague Davidsbund (the League of David), a society devoted to exploring and promoting modern trends in music, whose endeavors culminated in six fully subscribed concerts by Berlioz in 1846.¹⁸ At the time he wrote his songs, Hanslick was at the forefront of musical avant-garde, calling his eventual nemesis Wagner the “*greatest dramatic talent* among living composers.”¹⁹ Considering his volte-face, it would have been interesting to see which way Hanslick would have gone as composer.

¹⁸ Geoffrey Payzant, *Eduard Hanslick and Ritter Berlioz in Prague: A Documentary Narrative* (Calgary: University of Calgary Press, 1991). A comprehensive documentary study is to be found in Bonnie Lomnäs, Erling Lomnäs, and Dietmar Strauß, *Auf der Suche nach der poetischen Zeit: Der Prager Davidsbund*, 2 vols. (Saarbrücken: Pfau, 1999).

¹⁹ [Eduard Hanslick, “Richard Wagner, und seine neueste Oper *Tannhäuser*: Eine Beurtheilung,” *Wiener allgemeine Musik-Zeitung*, November 28, 1846, 581.](#)

After settling in Vienna, however, his career had already acquired a different focus by moving into the fields of scholarship and criticism.

Hanslick as Composer

It is not surprising, then, that little attention has been paid to the fact that Hanslick, famous music critic and theorist of musical beauty, was also a composer. The accompanying recording presents 22 surviving piano songs, but in his autobiography and letters he also mentions further compositions including a choral setting of “Deutschland über Alles” (not the famous text) with words by his close friend Robert Zimmermann (1824–98), and some piano works. There is, for example, a keyboard fugue in C major by Hanslick in a manuscript now deposited in the [Bayrische Staatsbibliothek](#) in Munich. A manuscript including three sonnets dedicated to Minna Hansgirk has recently been discovered in the archive of the [Gesellschaft der Musikfreunde](#) in Vienna (VI 34649 [Q 5898]).²⁰ Another indication that we are missing even more works is the fact that one of his earliest surviving pieces—a Czech song (track 10)—was published as op. 7, though we need to bear in mind that publishers sometimes applied opus numbers to their own sequences of publications independent of the chronological output of the individual composers concerned.

Most of Hanslick’s surviving pieces seem to have been composed in the 1840s, a decade that began with the remarkable example of Schumann, who produced in a single year a dozen song collections including two song cycles. The composer Robert Franz (1815–92), a personal acquaintance of Hanslick (*AML*, 187–88; *FML*, 198–9), sent Schumann a set of his own songs in 1843, and Schumann took the initiative in having them published. A little later, Hanslick approached Schumann seeking a similar favor. Schumann provided a letter of reference to his publisher Friedrich Wilhelm Whistling (1809–61), recommending that Hanslick’s settings of three sonnets by his friend Robert Zimmermann be published (*AML*,

²⁰ Unfortunately, these sonnets have been located only after the concert “Der Kritiker als Komponist: Eduard Hanslicks Liedschaffen,” performed at the Austrian Academy of Sciences on September 29, 2023.

50).²¹ Apparently, Whistling did not publish Hanslick's works; however, the aforementioned manuscript of three sonnets to words by Zimmermann seen by Schumann is most likely this very manuscript Whistling rejected.

Hanslick's youthful ambitions to be a composer were later rationalized as the need for a critic to understand compositional processes from the inside—a justification he states in his autobiography (AML, 51) and in his treatise *On the Musically Beautiful*.²² He does record, however, the advice given to him by Giacomo Meyerbeer (1791–1864) that young composers should not start by publishing songs (AML, 72; FML, 75). In reply Hanslick remarks that he did not have the courage to try something bigger because “I did not trust myself to have musically strong, powerfully compelling ideas” (AML, 26; FML, 27). This is an interesting admission from someone who writes so persuasively on the formal beauty of music in his treatise since it suggests that he knew he lacked the specific skills to create the larger expansive formal structures of music. However, listeners should avoid interpreting Hanslick's songs through the lens of *On the Musically Beautiful*, as the treatise did not serve (and indeed could not have served) as a guiding principle for these early works. On the contrary, Hanslick wrote most of his music during a period in which he embraced an expressivist, Romantic mindset that stood in stark contrast to the “formalist” principles he would later champion.

In terms of formal structure, most of his songs are in repeating forms determined simply by the text structure. However, his talent (and it was a considerable talent) was his gift for affective melodies, even if they do not automatically confirm his (later) suggestive—but

²¹ Missing references to FML indicate that a passage has not been included in Moore's translation.

²² Eduard Hanslick, *Vom Musikalisch-Schönen: Ein Beitrag zur Revision der Ästhetik der Tonkunst*, ed. Alexander Wilfing in collaboration with Daniel Elsner and Meike Wilfing-Albrecht (Vienna: ACDH-CH, 2023), 10th ed., §4.4, https://hanslick.acdh.oeaw.ac.at/t_VMS_Auflage_10_1902.html; and Eduard Hanslick's *“On the Musically Beautiful”*: A New Translation, trans. Lee Rothfarb and Christoph Landerer (Oxford: Oxford University Press, 2018), 64. Hereafter, references to *Vom Musikalisch-Schönen* (VMS) and *On the Musically Beautiful* (OMB) will be given as in-text quotations.

philosophically incomplete—views on melody in general being the “fundamental form of musical beauty” (*VMS*, §3.4; *OMB*, 40). His melodies certainly are nicely crafted and their “intensity curves” tend vividly to mimic the immediate welling up of unalloyed feelings of tenderness, or joy, or sadness. That makes them pleasing to sing (and easy to imagine singing them—part of their sensuous appeal), but their underlying strophic forms generally restrict them from being structurally fertile beyond some comforting repetitions. Also in these early songs Hanslick never really developed a sophisticated interplay of meanings, a musical dialectic, between the accompaniment and vocal line, so central to a composer such as Franz Schubert (1797–1828). The expressiveness of his music is typically on the surface, and that is where we must find our pleasures.

Opus 8

The first items here are from the **Fünf Lieder von Robert Zimmermann, op. 8**, published by Jan Hoffmann in Prague in 1849 (and republished by Hoffmann’s son Jaromír in Prague in 1876).²³ The collection is dedicated to J. Hoven, which is the pseudonym of Johann Vesque von Püttlingen (1803–83). He was an official in the Ministry of Foreign Affairs in Vienna, a major figure in the capital’s music scene, and also a composer himself, though Hanslick describes him in his autobiography as being “of limited musical strength” (*AML*, 145; *FML*, 155). Yet, by asking Püttlingen’s permission to receive this dedication,²⁴ Hanslick acknowledged his personal friendship with the composer as well as the support he received from him (he introduced Hanslick to the city’s leading musico-literary circles). He described his noble friend as an “amiable, witty man who was always particularly kind to me” (*AML*, 109; *FML*, 117), a fact corroborated by Hanslick’s surviving letters to Püttlingen held by the Vienna City Library. The song texts are by Zimmermann, one of the leading

²³ A digital copy of these songs is provided by the [Austrian National Library](#).

²⁴ Hanslick to Püttlingen, September 11, 1847, Wienbibliothek im Rathaus, Handschriftensammlung, H.J.N. 31023.

figures of Austrian philosophy and Hanslick's life-long friend. While Hanslick and Zimmermann are often viewed as acquaintances who influenced each other in their aesthetic thinking,²⁵ perhaps the musical and literary creative inspiration originating in their friendship has been underestimated so far.

In his autobiography, Hanslick reminisces that "every Sunday evening [Franz] Rohrweck gathered a close and inspiring circle of young friends. The ... poets [Karl Viktor] Hansgirk and Robert Zimmermann contributed poems (many of which I immediately set to music)" (AML, 29; FML, 29). It seems, thus, that the weekly get-togethers Hanslick attended served as an inspiration; and that quite possibly he wrote many more songs than are known today. The poems Hanslick picked for his op. 8 are fairly standard verses of love between a youth and his beloved. In items 1, 3, and 4, the lovers are apart, while in 2 the young man is being ignored, and in 5 he fears a breakup. This is, by the way, the only one of these five songs in which the lyrical protagonist's gender is not completely clear from the text, thus creating an "ambiguity of implication" at the heart of the song. One or two instances of similar opacity occur elsewhere, as can be seen from the texts provided in the accompanying CD booklet. Op. 8 was reviewed in the *Neue Berliner Musikzeitung* by Julius Weiss (1814–98), who emphasized that, aesthetically, the songs do not reveal much "originality of invention"; rather, the effective treatment of the singing voice and accompaniment testify to the composer's solid artistic education and taste.²⁶ In a short description of selected pieces, Weiss then notes that Hanslick's musical setting corresponds well with the lyrics penned by Zimmermann.

Even at this early stage in Hanslick's compositional career, and despite his lack of experience as a composer, we can sense him striving to be individualistic, as with his approach

²⁵ Geoffrey Payzant, "Eduard Hanslick and Robert Zimmermann," in *Hanslick on the Musically Beautiful: Sixteen Lectures on the Musical Aesthetics of Eduard Hanslick* (Christchurch: Cybereditions, 2002), 129–42.

²⁶ "Liederschau," *Neue Berliner Musikzeitung*, December 5, 1849, 386.

to text setting. For example, in the first piece “Liebchen, sag’, wo find’ ich Dich?” (track 1), the four lines of the first strophe are set to a continuous melodic line lasting for just four measures, but ranging across an octave, modulating from the home key A to C-sharp minor, and closing on two paused notes. Moreover, most composers would have set the opening two notes on the first word “Liebchen” as an upbeat to the first vocal measure, and continued in 3/4, whereas Hanslick starts on the beat and creates an unsettling phrase that points to the music to come. In the middle of all this he squeezes into the second line, “Down below or up on high” a rare example (for Hanslick) of word painting as the melody runs up the scale. Also, although the poem has three strophes, he rather unusually repeats the second strophe, detaching and emphasizing the words “You will think carefully” and “Me and you together.” We do not know whom he had in mind to sing this song but the high A at the end occurs again in the next item but not in any other of his vocal works. The second song, “Wem ich was singen möcht’” (track 2), is openly described as “Im Volkston” (in the folk manner), despite the aforementioned unusually high A towards the end. He accompanies the melody in a simple style by doubling it in the piano part, a technique he employs in later songs in the “folk” idiom such as “Mit einer Epheuranke” (track 14) from the *Jugendzeit* collection. Here, he introduces various changes of time to mimic the rhetorical delivery of the fictive bard.

In “Wenn’s in den Wipfeln” (track 3), Hanslick attempts a different relationship between voice and accompaniment. The melody floats somewhat distractedly over the essentially static, repeated bass line, first for a few measures on D-flat, then on C, then repeated. In the final verse at the words “a thousand tongues will tell her,” the static harmonies are animated by the commotion of a tremolo-like decoration of the chords which eventually die to a whisper. In the penultimate song (track 4) “Mädchen, was senkest du sinnend dein Haupt?”, the fictive lover jokingly teases his beloved (“scherzend” is the performance instruction) for thinking of him. To underscore the light-hearted intention, the accompaniment for the most part simply follows the contours of the vocal part. In the final song, “Das

Bächlein murmelnd weiter drängt" (track 5), the effects of nature intervene in the narrative. The little brook murmurs away descriptively in the accompaniment, while the sung text turns the clouds and the anxious sounds of insects and birds into harbingers of disturbing news and metaphors of emotion. These two approaches in the same song contrast what Friedrich Schiller (1759–1805) identified as the naïve and sentimental approaches to art and nature.²⁷ It is the sentimental approach that became so characteristic of the Romantic movement.

Opus 9

The **Drei Lieder, op. 9** collection is dedicated to a certain Fräulein Caroline von Pappenheim (or, possibly, Poppenheim) and was published in Berlin but without a date.²⁸ It was reviewed in 1849, thus suggesting that it was published around the same time as opus 8, although Hanslick likely wrote the individual pieces before he moved to Vienna in 1846. Probably a very early piece is "Nächtliche Wanderung" (track 8). The single verse is anonymous and repeated to almost exactly the same music, the accompaniment is unsophisticated, and it is the only one of his surviving German songs to have performance and expression marks exclusively in Italian, a practice fairly standard in Schubert, but which began to die out in the German speaking lands—a change clearly discernible in the songs of Schumann. The text of "Frühlingsglaube" (track 6) was frequently set by composers and is by the poet, politician, and literary historian Ludwig Uhland (1787–1862). Hanslick rather typically here does not attempt to express specific words or meanings but constructs instead a general mood, intensity, or atmosphere, enhanced in this case by a prelude and postlude on the piano designated as "delicate and fleeting." Also the repeating strophic form means that a strongly reactive phrase ("O fresh scent!") gets exactly the same dramatic mu-

²⁷ Friedrich Schiller, "Über naive und sentimentalische Dichtung," *Die Horen* 4, no. 11 (1795): 43–76; 4, no. 12 (1795): 1–55; and 5, no. 1 (1796): 75–122. *Die Horen* have been digitized by the [University of Bielefeld](#).

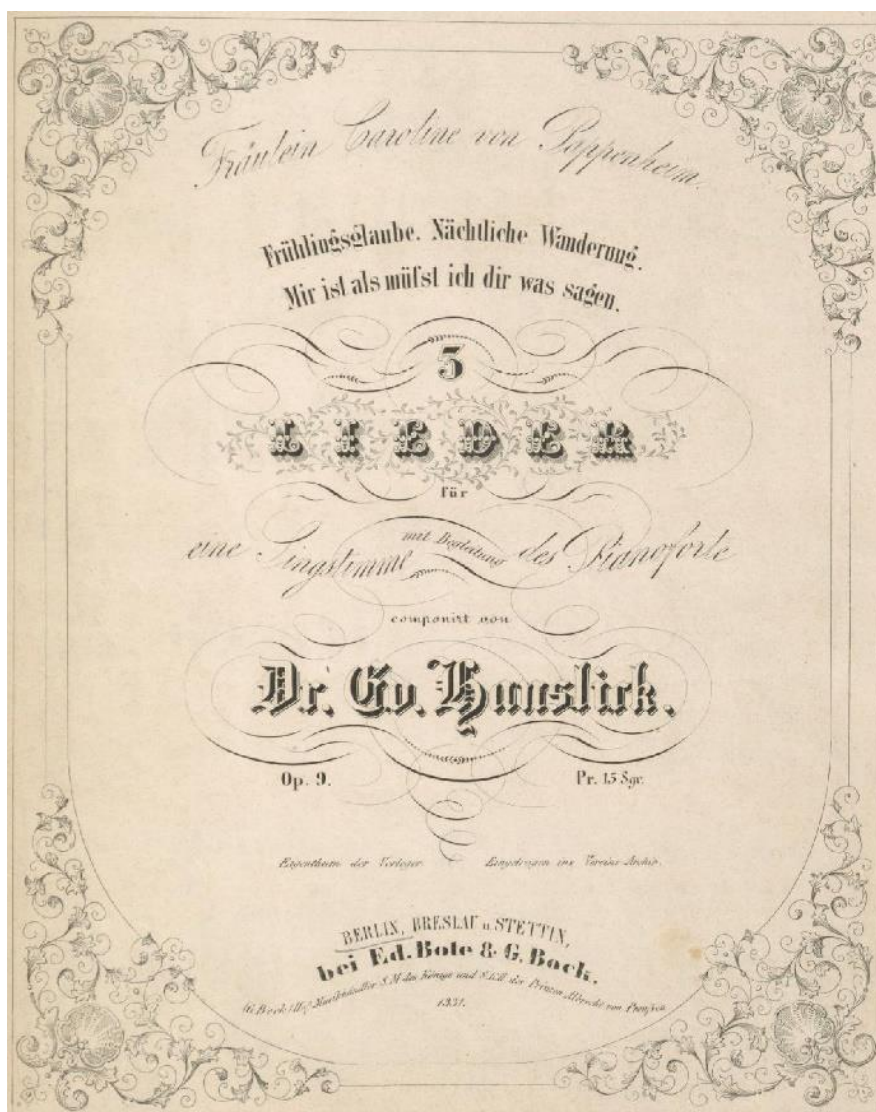
²⁸ A digital copy of these songs is provided by the [Austrian National Library](#).

sic as a descriptive one (“the furthest, deepest valley blooms”). An 1849 review of these early songs by Emanuel Klitzsch (1812–89) in the *Neue Zeitschrift für Musik* complains that Hanslick seems to bypass specific meanings in the text, submerging them in “a general stream of feeling” or flatten them into a “sweet phrase.”²⁹ However, Hanslick observes in his treatise that “the laws regulating someone *speaking* will indeed be decisive to some degree for someone *singing*” but the musical tone is an “end in itself” and must not be subservient to the diktats of language (VMS, §3.42; OMB, 60).

The second song “Mir ist, als müsst’ ich Dir was sagen” (track 7), is rather different. It is a message to a beloved delivered in somewhat declamatory style. It seems to have meant something personal to Hanslick since it turns up again right at the end of his 1882 collection *Lieder aus der Jugendzeit* (see below). There is an earlier setting by Louis Spohr (1784–1859) from 1810, where the text is attributed to the Scottish poet Robert Burns (1759–96), as translated by Johann Wolfgang von Goethe (1749–1832), but only the description “Scottish” remains here. Further settings by Hanslick and other composers of Burns-derived texts were part of a widespread fascination at the time with national origins and the ancient “folk,” who formed a supposed authentic bedrock of communal identity. In particular the folk songs of Scotland seemed to offer for many artists in Europe a vivid exemplar of “folk origins,” illustrated by Joseph Haydn (1732–1809) and Beethoven, who both made numerous arrangements of Scottish songs. However, here it seems that the conversational direct sincerity of the words appealed to Hanslick more than their association with “simpler” people from “simpler” times. After all, only some such works were genuinely “folk” in origin (i.e., emerging from the culture of the ordinary people). Most were “folk” by destination (written by cultivated poets and musicians for popular consumption), or “folk” by parody as in works imitating the style for other artistic purposes. There are numerous

²⁹ [“Lieder und Gesänge,” *Neue Zeitschrift für Musik*, December 23, 1849, 273.](#)

examples of travelers in Europe—Mark Twain (1835–1910) was one such—who mistook the second or third types for the first.



Eduard Hanslick, Op. 9: *Lieder für eine Singstimme mit Begleitung des Pianoforte*.
Fräulein Caroline von P[o]ppenheim (1849)

We do know that Hanslick was interested in folk song. When he was staying in Klagenfurt, he visited the von Moro and Rainer families living in Viktringen Castle and enjoyed the young men there singing some “very pretty Carinthian folk songs.” He tells us that a selection of these characteristic, naively graceful folk songs was “published by Herbert with my assistance” (AML, 111; FML, 119). Earlier, while in Vienna, he recounts the

activities of Alexander Baumann (1814–57) and shares his thoughts on the nature of folk song. Baumann had composed a collection of pieces, *Gebirgsblümeln*, “which are now considered to be genuine national folk songs, because that is what they have become.” Also “it is characteristic of the true folk song that one does not know its author, thus the Austrian mountain folk do not know the name of the man to whom it [*sic*] owes so much ... Poetry and music are here regarded only incidentally as the merit of the individual author” (*AML*, 74–75; *FML*, 76–77).

To return to the opus 9 collection, this is such a small and esoteric group of songs it seems likely to have arisen from a personal connection with a particular singer. In the first song “Frühlingsglaube” (track 6), Hanslick takes the trouble to write into the score the abbreviated sign for a vocal ornament (the *gruppetto* or “turn”) on the final word “wenden.” Also in “Mir ist, als müsst’ ich Dir was sagen” (track 7), he includes four examples of a particular vocal effect—a falling octave portamento followed by an anticipatory *acciaccatura* before the next note. Moreover, towards the end (on the word “sehen”), he writes out in full notation another melodic *gruppetto*/turn presumably in case the performer gets confused at this point by a change back to the original speed (“*A Tempo*”). Indeed, on the penultimate word “lieben,” he specially instructs the accompanist to coordinate with the voice (“*colla voce*”). It also seems that he might well have known the exact instrument on which the accompaniment of “Frühlingsglaube,” the first item, would be played. It contains, for Hanslick, an unsurpassed number of instructions to bring out the robust and sonorous types of effect available on the (for him) modern piano—six indications to use the pedal, four instances of forceful articulation (*sfz* = *sforzando*), tremolo effects, the use of wedge-shaped accents in the bass part on the first page (which at this period in Germany indicated something stronger and longer than the staccato dot), and which contrast with the lighter “hairpin” accents in the bass of the third line of the first verse. The fourth line of the text has above it “with strong feeling” (“*Mit starker Empfindung*”). We know that Hanslick learnt to play the instrument on the rather old fashioned “square piano” type (*AML*, 20;

FML, 21), and he tells that when he visited London in 1862, he was impressed to see the powerful new Steinway pianos with metal frames (*AML*, 198; *FML*, 207).

Compared to Hanslick's typical practices these performance indications seem unusually rich and full of supportive guidance. Furthermore, these youthful songs seem to be linked to Hanslick in a personal manner. We know that his beloved in the late 1840s, with whom he had played as a child in Prague, was a certain "Lotti P.," and Hanslick sent her songs.³⁰ Unfortunately, Lotti P's parents turned against the match, broke off their engagement, and forbade contact in 1850. We might well expect this "Lotti P." to be the dedicatee of the volume. At first glance the dedication reads in full "Caroline von Pappenheim," but no such person could be identified within Hanslick's circles (or within the Pappenheim family during that time period). Recently, it has been suggested that the ambiguous cursive, copperplate script of the publication should be read as Poppenheim rather than Pappenheim. Indeed, it seems very plausible that the dedicatee of op. 9 was actually Caroline Popp von Poppenheim (1825–1908)—Lotti P. She married Baron Rudolf Borowiczka von Themau (1821–98) on June 12, 1852, shortly after the end of her engagement to Hanslick.³¹ If the dedication is in fact to "Lotti P." but under her full name, then the reprinting of the intimate song "Mir ist, als müsst' ich Dir was sagen" as the final item in the 1882 *Jugendzeit* collection might well represent a last, wistful look back for Hanslick to his first true love.

Czech-Language Songs

A different kind of "identity complication" arises in relation to the **two Czech items** published under the Czech form of Hanslick's name ("Hanslik") in Prague in 1849: "Milostná píseň pod Vyšehradem" (track 9) and "Český houslista / Der böhm'sche Musikant" (track

³⁰ Hanslick to Zimmermann, March 5, 1850, National Library of the Czech Republic, Music Department, 59L 29. See also *AML*, 106–8 and *FML*, 115–16.

³¹ [*Wiener Salonblatt*, December 12, 1908, 16](#). We are grateful to Johannes Behr and Meike Wilfing-Albrecht, who were instrumental in identifying von Poppenheim.

10).³² While the former was published exclusively in Czech, the latter was published with both German and Czech texts. Both pieces were performed in Prague at the Ständetheater in 1848 and 1853, respectively,³³ and both appeared as part of the song compilation *Zlatý zpěvník* (Golden songbook).³⁴ Bringing together the “most popular songs by the most outstanding patriotic composers,” the first volume of this collection includes eight pieces. Besides Hanslick, František Škroup (1801–62) contributed two songs, and four other composers contributed one piece each: František Max Kníže (1784–1840), Josef Vorel (1801–74), Alois Jelen (1801–57), and August Hoschek. Possibly alongside Hoschek, whose life dates are unknown, Hanslick was by far the youngest composer of the group, and Kníže had already passed away by the time the volume was published. The collection can thus be seen as cross-generational with regard to Czech song composers.

The first is a serenade of love sung below the historic Vyšehrad Fortress, and the composition seems in some not entirely clear way to be related to the performance of a drama by Ferdinand Mikovec (1826–62).³⁵ In his drama, Mikovec combined German- and Czech-language scenes, which, according to a review in *Bohemia*, helped the audience to understand the plot. Hanslick’s song is given in the review with its Czech title, so it was probably performed in Czech. The reviewer praised the song for its characteristically folk-like Slavic melody.³⁶ Hanslick employs much unison writing with the voice to conjure up a supposed “folk” musical style from the past. More directly Slavic is the use of a minor mode with the flattened second note of the scale, and its languorous, and even histrionic, changes of time and expression to reflect the dramatic delivery of the bard, whose harp music is represented by the arpeggiated accompaniment. Notwithstanding those ostensibly Slavic style traits,

³² Both have been digitized by the Austrian National Library: [Milostná píseň pod Vyšehradem](#); and [Český houslista / Der böhm'sche Musikant](#).

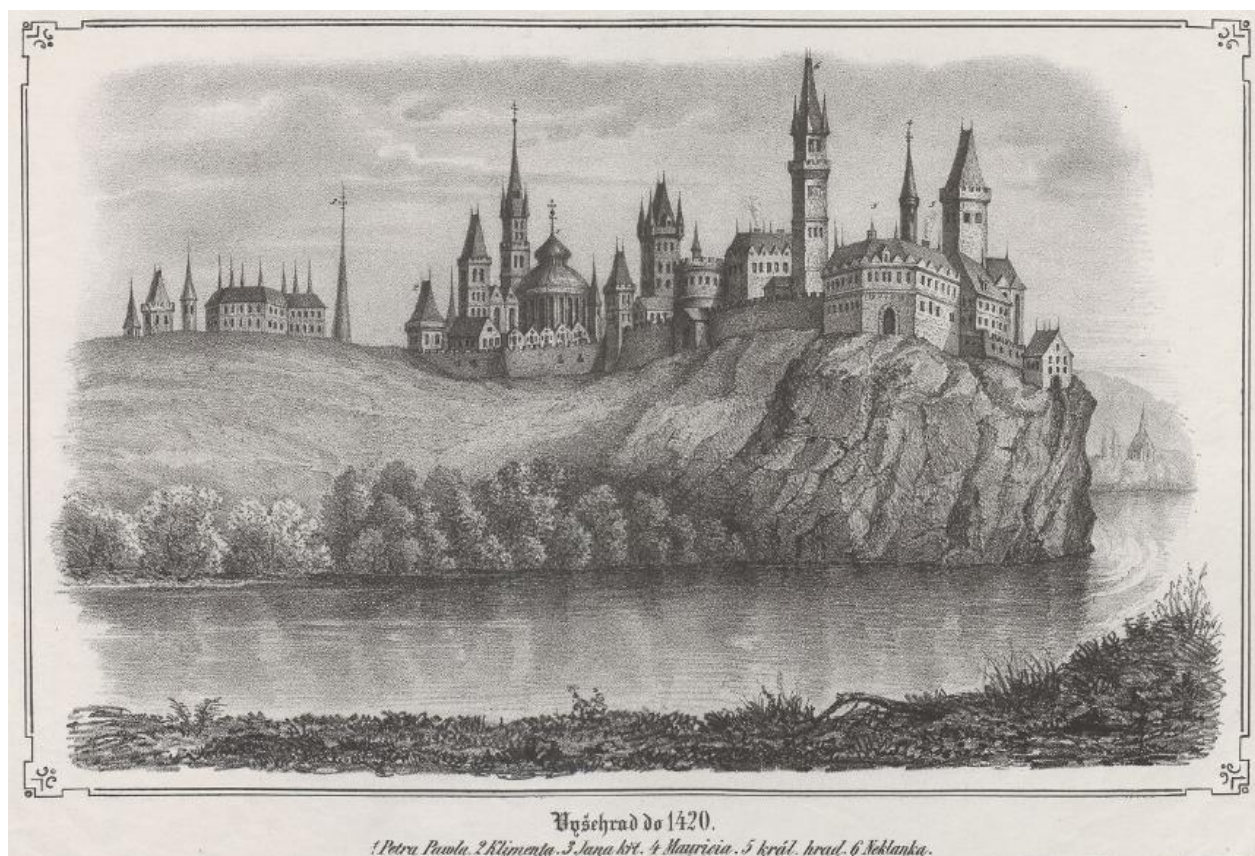
³³ Grimes, Donovan, and Marx, *Rethinking Hanslick*, xiv.

³⁴ *Zlatý zpěvník: Sbirka nejoblíbenějších zpěvů od nejvýtečnejších vlastenských skládatelů pro jeden hlas s průvodem forte-piana* (Prague: Hoffmann, 1849), vol. 1.

³⁵ Brodbeck, *Defining “Deutschum,”* 41; and Ludvová, “Prager Realien,” 173–75.

³⁶ [“Čechische Bühne,” Bohemia, January 14, 1848, no pagination.](#)

by 1849 Hanslick had already left Prague, so his inclusion in the songbook is quite remarkable with regard to his own identity. Together with Mikovec's drama, the song enjoyed success until the 1870s at Prague's Estates Theater.³⁷



Vyšehrad Fortress; by courtesy of the [Austrian National Library](#)

Interestingly, Hanslick's "Český houslista / Der böhmische Musikant" (published as op. 7 in the *Zlatý zpěvník*) is printed with Czech and German texts together, and its subject is that of a Bohemian fiddler who is sad because he has to play his music to "strangers." The German version was penned by Zimmermann, while the Czech words originated from Hanslick's brother-in-law Moritz Fialka (1809–69). When Cecilie Soukup-Botschon (1828–88) sang the song at a concert in April 1853, the piece was part of a bilingual concert program. Besides Hanslick's "Český houslista," the repertoire included a song by Carl Löwe

³⁷ Ludvová, "Zur Biographie Eduard Hanslicks," 45.

(1796–1869) and a Czech folk song, “Loučení.” As Hanslick’s title is given in Czech, we can assume that Soukop-Botschon performed it in Czech.³⁸ Its performance instruction is “Tempo di Polka.” The polka, a Bohemian dance which emerged around 1830, was a popular musical genre and salon dance during the 1840s (indeed, it is danced in the Czech Republic and many other Slavic cultures until this day). Hanslick’s song was thus in line with many other short pieces which evolved around that time. It is also worth noting that Hanslick’s “Milostná píseň pod Vyšehradem” was described in *Průvodce v oboru českých tištěných písní* (Guide in the field of Czech printed song) as “for bass, sometimes in recitative style, suitable for social get-togethers.”³⁹ The Guide was published in 1863, the year of the foundation of *Umělecká beseda* (Artists’ association); its preface to Czech history of song reflects the increased interest in Czech song as part of Czech national revival. Was Hanslick considered, in 1849, and again in 1863—18 years after his relocation to Vienna—a Czech composer, perhaps even a representative of the Czech national revival?

Manuscript Album for “Sissi”

Hanslick’s involvement in events at the center of the Austro-Hungarian Empire is represented by his setting of “Die schönen Augen der Frühlingsnacht” (track 11), composed to a text by Heinrich Heine (1797–1856). Hanslick wrote quite extensively about Püttlingen’s 88 Heine songs, *Heimkehr*.⁴⁰ Perhaps his friend’s compositions served as an inspiration to set to music a poem by the famous poet. The song was one of many contributions to a collection paying homage to Elisabeth Amalie Eugenie of Austria (1837–98, née von Wittelsbach, nicknamed “Sissi”), who became Empress of Austria upon her marriage to Emperor Franz Joseph I (1830–1916) on April 24, 1854. By that time, Hanslick was fully integrated

³⁸ “Concert zur Begründung von Freitischen für dürftige Rechtshörer den 17. April,” *Bohemia*, April 19, 1853: no pagination.

³⁹ Emanuel Antonín Meliš and Josef Bergmann, *Průvodce v oboru českých tištěných písní* (Prague: Antonín Renn, 1863), 25.

⁴⁰ Eduard Hanslick, “Ästhetische Reflexionen über Hoven’s Komposition der Heine’schen *Heimkehr*,” *Beilage zum Morgenblatte der Wiener Zeitung*, June 28, 1851: no pagination.

—and immersed—in Viennese and Habsburg musical life, as his inclusion in the album demonstrates. The richly embellished collection of autographs gifted to the new Empress includes a total of 91 compositions and was handed to her by the Gesellschaft der Musikfreunde as a way of celebrating her marriage, welcoming her to Vienna, and recognizing her power.⁴¹ Although the title page positions the album as an homage coming from the composers of Vienna, the album’s geographical reach, purpose, and socio-cultural relevance exceeded the realms typically associated with personal memorabilia. Among the contributors to the album are artists from all over Austria (including, but not limited to, Vienna), Bohemia, Moravia, and Hungary—male and female, amateurs and professionals, and belonging to different age groups, generations, and social classes.

It is remarkable that Hanslick appears in the album alongside well-recognised musicians such as the pianist Julie von Baroni-Cavalcabò (1813–83), the music publisher Anton Diabelli (1781–1858), the opera singer Josefine Fröhlich (1803–78), the Kapellmeister Benedict Randhartinger (1802–93), the ministry counselor Eduard Schön (1825–79), the composer Franz von Suppè (1819–95), and the diplomats Imre Széchenyi (1825–98) and von Püttlingen. The last was not the only contributor to the collection Hanslick knew personally: for example, he also moved in the circles of Fröhlich, whose composition in the album is a Lied to words by Franz Grillparzer (1791–1872), a poet and playwright Hanslick highly admired (*AML*, 184; *FML*, 192). The album was not primarily intended to showcase first-class composers, but to present a snapshot of Vienna’s musical scene comprising (besides published composers) performers, organisers, supporters, publishers, pedagogues, patrons, and critics. Hanslick’s inclusion in the album for the Empress testifies to the recog-

⁴¹ *Huldigung der Tonsetzer Wiens an Ihre Majestät die allerdurchlauchtigste Frau Elisabeth Amalie Eugenie, Kaiserin von Österreich, Königin von Ungarn und Böhmen etc., überreicht von der Gesellschaft der Musikfreunde des österreichischen Kaiserstaates 1854* [Homage from the composers of Vienna to Her Majesty the Most Serene Lady Elisabeth Amalie Eugenie, Empress of Austria, Queen of Hungary and Bohemia etc., presented by the Gesellschaft der Musikfreunde des österreichischen Kaiserstaates in 1854]. For a facsimile edition, see *Denkmäler der Tonkunst in Österreich*, vol. 142–44, ed. Günter Brosche (Graz: ADEVA, 1987). The album is digitised and can be viewed on the pages of the [Austrian National Library](#).

dition he received from within the wider Viennese musical world. What is more, it also offers us the rare opportunity to take a look at one of his very few surviving music autographs.

Die schönen Augen der Frühlingsnacht.
 (Alte Freunde, neuer Frühlings!)
 Musik von Dr. Eduard Hanslick.

Langsam, sehr sanft.

Gesang

Piano

1) schönen Augen der Frühlingsnacht, hast du so lieblich sanft mich
 2) goldenen Lächeln so leicht mich singt, du hast mich so lieblich sanft mich

1) hab dich die Augen so lieblich sanft, hab dich die Augen so lieblich sanft, du
 2) wie ein Stern so hell, wie ein Stern so hell, wie ein Stern so hell, du

(Vielgehrte)

Lächeln so lieblich sanft, du Lächeln so lieblich sanft, du Lächeln so lieblich sanft, du
 Du hast mich so lieblich sanft, du hast mich so lieblich sanft, du hast mich so lieblich sanft, du

51

Eduard Hanslick, *Die schönen Augen der Frühlingsnacht*. [Unpublished Manuscript.] (1854)

Lieder aus der Jugendzeit

The final group of songs comes from an 1882 publication, *Lieder aus der Jugendzeit*.⁴² It is difficult to discern the exact compositional chronology of these songs. One of them, “Mir ist, als müsst’ ich Dir was sagen” (track 7), had already appeared in his op. 9 collection published c. 1849. Also, we know from a letter from Hanslick to Zimmermann that his childhood sweetheart Lotti P. had copies of two of them:⁴³ “Mit einer Epheuranke” (track 14) and “Trost im Scheiden” (track 13). He requests the additional (third) verse of the latter but apparently it never arrived. Both are described as being in the “folk manner.” The title of the collection suggests that this is a completely retrospective collection, though the truth may be a little more complicated. Hanslick himself tells us (*AML*, 26; *FML*, 27) that Brahms helped him select the relatively successful ones (so he probably had access to a broader array of Hanslick’s works), and he most likely offered some suggestions for improvements. For example, in the setting of “Tröstung” (track 22), the weaving, chromatic accompaniment has a number of similarities with the Brahmsian style. It provides a sophisticated counterpart to the quite distinct world of the vocal line, its harmonic rhythm (the rate and manner in which the bass line and harmony change) seems rather more than ordinarily complex for Hanslick, and it is his only song that is through-composed (without repeated sections). That said, the beautiful melody is certainly typical of his capabilities, and its large vocal range (almost two octaves, more than any other song) explores some adventurous key changes. “Botschaft” (track 17) too shows a slightly atypical formal expansiveness and is his longest song.

The sources of the texts for the collection fall into several groups. First, we have poems by friends and acquaintances he knew in Prague from at least the early 1840s: Zimmermann,

⁴² The volume is available online, provided by [Google](#).

⁴³ Hanslick to Zimmermann, March 5, 1850, National Library of the Czech Republic, Music Department, 59L 29.

Alfred Meissner (1821–85), and Betty Paoli (1814–94), whose legal name was Barbara Glück. (Originally from Vienna, Paoli visited Prague in December 1843 and likely met Hanslick during this or other sojourns).⁴⁴ Apart from anything else, they all contributed to the pages of *Ost und West*, a journal of art and literature dedicated to a “literary mediation between the Slavic East and Germany” and edited by Rudolf Glaser (1801–68), a friend of Hanslick’s father.⁴⁵ The words to the song “Warum das Finden und das Scheiden” were penned by Schön (pseudonym E. S. Engelsberg). Schön was also a composer and, in 1864, dedicated to his friend Hanslick his *Ballscenen*, a humorous choral piece for four male voices with piano accompaniment. Another important but hitherto unnoticed influence seems to have been the composer Robert Franz. Franz’s op. 1 collection (1843) comprises texts by Burns, Emanuel Geibel (1815–84), Hahn-Hahn (1805–80; she married her cousin, hence the duplication), and August Heinrich Hoffmann von Fallersleben (1798–1874), as does Hanslick’s *Jugendzeit* collection. Indeed, the second song of Franz’s print, “Nachtlied” by Hahn-Hahn, has exactly the same text as Hanslick’s first song, which appears under the slightly different title “Nachteinsamkeit” (track 12). Even so, it has to be said that Hanslick’s setting is somewhat superior notwithstanding its reliance on distinct echoes of Schubert’s “Erkönig.” Additionally, “Liebliche Maid” (track 22), a text adapted from Burns by Ferdinand Freiligrath (1810–76), had previously been set by Franz in his op. 4 collection (1845). Other authors included in Hanslick’s collection comprise Edward Bulwer-Lytton (1803–73; track 15), a novelist, and Julius Mosen (1803–67), who was principally famous for his dramatic tragedies, although he published a book of poetry in 1836 (revised 1843) from which the text of “Botschaft” (track 17) is taken. According to his memoirs, Hanslick had known of Mosen’s poetry already as a teenager, and he met him during his Klagenfurt period, when Mosen was already fully paralyzed and dependent on his caretaker-wife (AML, 110; FML,

⁴⁴ “Depeschen,” *Prag: Beiblätter zu “Ost und West,”* December 20, 1843, 808.

⁴⁵ Brodbeck, *Defining “Deutschtum,”* 30.

118).

Besides his thorough education and his familiarity with the arts in general, Hanslick was alert to the diversity of his musical world and so not surprisingly his works at times share resonances with other genres and compositions of the period. These connections do not necessarily imply that direct models were employed; rather they show that Hanslick's expert ear was fully attuned to the stylistic richness of his age. We have previously mentioned the Schubertian echoes in "Nachteinsamkeit," to which we might add the very faint family resemblance between the plaintive declamatory style of "Warum das Finden" (track 18) to Schubert's "Der Leiermann" (from *Winterreise*) which is in the same key, and the perky "naïve" folk style of "Trost im Scheiden" (track 13) and Schubert's "Heidenröslein" (though in fact neither is a true folk song). Hanslick's real gift for disarming melody sometimes leads his musical manner to overlap with more popular genres. His "Wiegenlied" (track 19) is a superbly crafted little melody with a range of just six notes and with soothing repetitions appropriate to a calming bedtime lullaby.

This technique of combining a serene melody with a gently flowing accompaniment can also be found in his "O See im Abendstrahl" (track 16), which is marked "wiegend" (i.e., swaying as if a cradle). Its text by Meissner attracted several settings under the variant first line "O Meer im Abendstrahl." Naturally, too, Hanslick was familiar with some of the popular dance music of his day. It would not take much to jettison the words to his "Minnelied" (track 20) and turn it into a vigorous military quadrille, or to sense the ghost of a waltz theme behind the catchy rhythms and melodic "whoops" of "Liebliche Maid" (track 22). In his memoirs he describes a group of military personnel dancing a quadrille (*AML*, 95; *FML*, 103) and notes the popularity of Schön's "Fool's Quadrille" (*AML*, 289; *FML*, 308). He also tells us how fond he was of dancing waltzes (*AML*, 29; *FML*, 30) and, indeed, Brahms later dedicated his op. 39, *Sechzehn Walzer* (1866), to Hanslick. Finally, his "Serenade des Paul Clifford" (track 15) comes very close to the genre of the nineteenth-century parlor

song. The words are adapted from a serenade sung by the hero of Bulwer-Lytton's novel *Paul Clifford* (from the end of chapter 18), which was very popular at the time. Clifford's guitar accompaniment is mimicked in the arpeggios of the piano part. Moreover, its soaring, sentimental phrases are so typical of the genre that some of its melodic gestures can be found almost uncannily replicated in a later example written around 1900 by Frederick W. Vanderpool ("Values," at times called "Another Hour with Thee"). Two years after the publication of the *Jugendzeit* collection, Hanslick is on record as categorizing his serenade as "melodically naïve, completely old-fashioned outpourings of the heart" that "cannot possibly give pleasure to a large public"!⁴⁶

The *Jugendzeit* collection is dedicated to Hanslick's wife Sophie, née Wohlmuth (1856–1940). She was thirty years younger than Hanslick and they married in 1876. Wohlmuth was a singer, but Hanslick cannot have written any of these items specifically for her during his youth (although, according to his memoirs, she did sing his songs: *AML*, 26; *FML*, 27). The late publication date of 1882 perhaps suggests that their marriage was in some way linked to Hanslick's desire to revive his compositions in public memory through their publication and after his consultation with Brahms. It is also possible that some of these songs were originally intended for his first wife, with whom he had two daughters.⁴⁷ Hanslick had to prove that his first wife had died before he could marry again. Neither she nor the daughters are mentioned in his autobiography, and we currently have no information as to their identity.

Regarding singing, Hanslick does tell us that he not only composed songs but also took vocal lessons with Franz Arnold Vogel (1821–91), who later became Professor of Voice at Prague Conservatory (*AML*, 51–52). Unfortunately, the exertions soon spoiled his "small tenor voice," but they seem to have given him some insight into the acts of personification

⁴⁶ Eduard Hanslick, "Concerte," *Neue Freie Presse*, January 29, 1884, 1.

⁴⁷ Höslinger, "Hanslick in seinen Briefen," 125–6.

and characterization required of the performer. Of course we find the usual Italian directions for volume, pace, and voice quality in the *Jugendzeit* songs (*crescendo*, *poco ritenuto*, *sotto voce*, *dolce*, etc.), but we also find new kinds of instructions in German for the singer to take on attitudes or mental states: for example *rasch und leidenschaftlich* (impetuous and vehemently) and *zögernd* (hesitantly)—all in song 1, track 12—*beruhigt* (calmed down, subdued; song 6, track 17), and *innig* (intimately, heartfelt, profound; song 10, track 21), etc. This last instruction is used extensively in the songs of Schumann alongside even more overt attitudinal and characterization terms such as *etwas kokett* (a bit flirtatious, in his op. 35, no. 5, “Der Hidalgo”). These kinds of terms became much more common after 1840 and so find a role in Hanslick’s songs from that era.

Finally, his direct experiences in singing and composing added an important depth to his writings as a critic and theorist. We do not necessarily expect art critics to paint or theater critics to write plays (though some do), but quite a few music critics and philosophers of music began life as practical musicians in one way or another. Hanslick was one of the first to show the deep advantages of such an initiation. It enabled him to talk about the particular crafts of music, alongside its generalized qualities, and that led him to his great insight—that musical beauty is of a type neither shared with nor transferable to the other art forms because “music beauty” is something that “resides solely in the tones and their artistic connection” (*VMS*, §3.3; *OMB*, 40). Moreover, to understand that artistic connection the critic and theorist needs to appreciate the technical decisions and skills involved in making compositions and in giving musical life to their performances. It was Hanslick who wrought changes to our perceptions of music from that combination of skills, opening up new vistas of musical understanding and experience for us all.