



to refer to Handel sources by their original collection – a good habit in itself – but not consistently to supply modern locations or pressmarks.) Thus when Dean tersely suggests he has arrived at the date of a particular source on account of its paper (and gives no further information), he initiates questions for which there are no answers. Which type of paper was used? Does its watermark suggest an early or a late stage in the paper mould's lifespan? The curious newcomer is unable to glean crucial information from Handel sources (or contemporary sources for other composers sharing the same scribes and paper) without 'recreating the wheel'. A lot of research has been done in this area, but it is not published.

Dean, however, cannot be expected to have filled these particular gaps in this present study. We at least have his conclusions about the sources, if not the process through which he arrives at them. And while his densely packed prose makes heavy demands on his readers – who are required to trace some references, know a fair bit about the London theatre, supply the original Italian for quotes from the autographs, and keep scores at hand to appreciate the comments about arias that are not precisely identified – the value of his work is not diminished as a result. In an age where the desire for instant gratification and 'quick-fix' solutions seems to have polluted so many aspects of modern life, his work stands apart.

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*Eighteenth-Century Music* 5/2 © 2008 Cambridge University Press  
doi:10.1017/S1478570608001528 Printed in the United Kingdom

## SCOTT MESSING

*SCHUBERT IN THE EUROPEAN IMAGINATION, VOLUME 2: FIN-DE-SIÈCLE VIENNA*

Rochester, NY and Woodbridge: University of Rochester Press, 2007

pp. xii + 315, ISBN 978 1 58046 213 6

Although the feminine trope of Schubert reception has long been recognized, Scott Messing is the first scholar to place it centre stage in the context of a cultural history of the composer. Following his first volume on the nineteenth century (*Schubert and the European Imagination, Volume 1: the Romantic and Victorian Eras* (Rochester, NY and Woodbridge: University of Rochester Press, 2006)), his second continues to trace the appropriation of Schubert as a *Mädchencharakter* by focusing on fin-de-siècle Vienna. While undertaking his research, Messing found this period to be one of the most ignored in Schubert reception, with little engagement with documentary and bibliographic sources on the composer. He was surprised, he tells us in his Introduction, to discover how many of the leading cultural figures of Viennese modernism responded to the traditional view of Schubert as feminine. From this perspective, Messing links different writers and artists and unites different disciplines of musicology, historiography and cultural studies. Consequently, his book extends to the fin de siècle the recent trend of contextualizing Schubert within the social and cultural climate of his contemporary Vienna.

Messing's decision to devote the second volume to fin-de-siècle Vienna is also determined by the coincidence of various events, between those of Schubert reception and those of the Austro-Hungarian Empire, and by the extent to which the image of the composer was politicized in his native city. The first two chapters trace the waning of imperial power during which the *Mädchencharakter* myth was enshrined. Close attention is given to the political and national propagation of Schubert, with the author recognizing the tension between the feminine associations of the composer and the need, particularly among those on the right, to assert chauvinistic ideals. Chapter One focuses on Schubert's statue in the city's Stadtpark (1862–1872), a project that precedes the fin de siècle but marks the first civic commemoration of the composer that had wider historical implications. Messing highlights important events that occurred during the decade that began with the proposal for a statue and ended with its eventual unveiling: the submission deadline for the monument's design; the first performance of the Unfinished Symphony; the publication of



the first documentary biography of the composer; and the defeat of Austro-Hungary by Prussia. It is commonly recognized that the collapse of the empire shattered the Habsburg belief that it ruled German-speaking Europe, but less widely acknowledged that the creation of a statue of Schubert was a significant event. For Messing the latter is 'especially relevant to an era when the monuments to the honoured dead conveyed ever more symbolic weight in the shaping of national identities' (6).

Chapter Two concentrates on 1897, a year of celebrations: the centenary of Schubert's birth; the election victory of Karl Lueger and the Christian Social Party; and the founding of the Secession under Gustav Klimt. Messing clearly distinguishes the immediacy of 1897 as the 'most representative year for radical change in Viennese political life during the fin-de-siècle' (6–7) from the preceding decades when Schubert's reputation as Vienna's favourite musical son was growing. He also takes a stronger view of the politicizing of the centenary commemorations than other musicologists, drawing on a wide range of journalistic sources to make an analogy between the events celebrating the composer's birth and the election campaigns. For Messing, 'the political manipulation of the composer's image and its merging of political interests' (6) manifests itself in a struggle to claim Schubert as either part of an 'exclusionary pan-German nationalism' or as a 'liberal icon of transcendental universal values' (7). The extent to which rival political factions compete over the composer through the media is often overlooked, Messing observes, even in studies of Viennese music criticism of the time.

The final chapter, 'Arnold Schoenberg's Schubert', brings the two-volume study full circle following the initial discussion of Schumann's interpretation of a *Mädchencharakter* in volume 1. This framing structure is further supported by the fact that Schoenberg and Schumann both explored their ideas through critical and theoretical writing and sought to understand Schubert 'through compositional and aesthetic interstices' (10). While gendered terminology does not figure in Schoenberg's written or spoken views on Schubert, reception issues involving tradition and nation are prominent. Schoenberg's placement of Schubert at the beginning of a distinguished line of Austro-German composers who experimented with harmony, signals an attempt, Messing believes, to confront the feminine tradition that had impeded a serious evaluation of the older composer. Although this lineage has received less attention than the Schoenberg lineage that traces motivic development and variation, it helps to promote Schubert 'as a more radical figure, shorn of the tuneful *Gemütlichkeit* that had so conspicuously attended the construction of the composer as a gendered type during the nineteenth century' (10).

The final chapter marks the first time in Messing's volumes that an analytical comparison between Schubert and another composer is offered. In 1928, the centenary year of Schubert's death, Schoenberg wrote down the side of a literary squib five different versions of the secondary theme from the first movement of the String Quintet (D956). While four of the five versions retain the original key of E flat major, the first is written in D. Above, there is a five-bar fragment, also in D; Messing finds it similar in rhythm and melodic contour to an important motive from Schoenberg's *Verklärte Nacht*, Op. 4 (1899), a work structured on an E flat and D dyad. (The significance of these two tonalities and other Neapolitan relations as a potential link between the two composers is then explored further.) Although Messing is not the first to draw analytical comparisons between Schoenberg and Schubert, his list of comparative examples is more comprehensive than hitherto. At the end of the chapter, following the qualification that Schoenberg was less likely to need models in his artistic maturity, Messing returns to the versions of the Schubert quintet melody and draws parallels between them and some of the serial works of the 1920s. In a neat conclusion, he notes the continuity between tonality and serialism as revealed in the Schubert versions and in Schoenberg's Variations for Orchestra, Op. 31: 'in the former, tonal materials are manipulated to reveal a serial property' while in the latter harmonizations include 'tonal features using serial components' (194). In moving the Schubert melody closer to the system of composition that he pioneered, Schoenberg, Messing claims with some justification, pays 'homage to himself as much as to the older composer' (194).

While the final chapter will appeal primarily to musicologists, Schubert scholars in particular will be aware that some of the main issues raised in Messing's book are also present in Schubert reception from the composer's own time. The association of the composer with feelings of nostalgia, for example, already



existed before the fin de siècle in the correspondence of the Schubert circle. Indeed, as Christopher Gibbs has pointed out, letters between the composer and his friends written in their twenties are full of reminiscences of earlier times (*The Life of Schubert* (Cambridge: Cambridge University Press, 2000), 119–120). Leon Botstein, in a chapter that examines Schubert in 1820s Vienna from a social-historical perspective, has noted that the composer ‘came of age in a culture fascinated with the past’ (‘Realism Transformed: Franz Schubert and Vienna’, in *The Cambridge Companion to Schubert*, ed. Christopher H. Gibbs (Cambridge: Cambridge University Press, 1997), 21.) This included an interest in the recent reign of Joseph II (1780–1790), ancient antiquity, the medieval world, and the Baroque (when Vienna enjoyed political pre-eminence and architectural grandeur). Botstein also highlights the use of painting metaphors in the critical literature of Schubert’s music during the composer’s lifetime, an interesting perspective in light of Messing’s focus (not least in the chapters on Gustav Klimt and Peter Altenberg) on art and artistic reproductions.

Although no written document gives a gendered interpretation of Schubert in his own day, recent scholars have suggested that the composer shows greater empathy for female than male characters in his song settings. David Schroeder, for example, finds a more sympathetic treatment of women than men in many of the early songs and highlights Schubert’s choice of poem where a ‘traditional male strength becomes a deficit, and the crux of value is sought in the feminine’ (David P. Schroeder, ‘Feminine Voices in Early Laments’, *Music Review* 55/3 (1994), 186). This reversal of roles partly echoes the female protagonists of modernist literature and art who through their attraction to Schubert’s music become aware of the possibility of change in gendered hierarchies. Schroeder also draws attention to the ‘dual sexual forces within the self’ in some of the poems (*ibid.*). This condition is recognized in the growing scientific field of sexuality in fin-de-siècle Vienna (the subject of Messing’s fourth chapter) and resonates, in particular, with Heinrich Pudor’s interpretation of Schubert and Schumann as bisexual in their embodiment of male and female characteristics.

The chapter ‘Schubert, Modernism, and the Fin-de-Siècle Science of Sexuality’, contrasts with recent Schubert scholarship by separating the feminine reception of the composer from associations with homosexuality. While those readers who are familiar with the sexuality debate might be disappointed with the lack of revealing documents from the turn of the century, Messing does not shirk from using written studies and scientific criteria from the time to help explain the lack of speculation about Schubert’s personal life. For the three fin-de-siècle writers and scientists who place Schubert in a gay or bisexual context, Messing is careful to note what is also lacking. Pudor’s bisexual interpretation is not explained in terms of sexual behaviour and is undermined by the writer’s lack of medical training. Similarly, Eduard Hitschmann (a colleague of Freud) describes Schubert as ‘effeminate’ without saying how this might manifest itself in actual homosexual practice.

Although Messing acknowledges awareness of the growing sexuality debate, he views his own chapter on sexuality as paralleling rather than casting new light upon recent speculation. Indeed, this standpoint is supported by the absence of references to medical and scientific case studies from fin-de-siècle Vienna in enquiries into Schubert’s private life. Viewed from a fin-de-siècle perspective when the science of sexuality was being pioneered and attention given to great figures from the past as well as to some of Schubert’s friends, the recent claims that the composer might have been gay suggest an act of compensation. Certainly the energy and commitment shown to pursuing a previously avoided agenda helps to reverse a historical trend, one that possibly began in the 1820s and was carried through most of the twentieth century.

Messing makes a persuasive case for the significance and durability of the feminine tradition, but discusses only briefly another important trend in Schubert reception, the myth of the composer’s intellectual paucity. A review of the Lieder Op. 52 in the Frankfurt *Allgemeine musikalischer Anzeiger* while Schubert was still alive criticized apparent errors in notation and ‘other ineptitudes’ (Otto Erich Deutsch, *Schubert: A Documentary Biography*, trans. Eric Blom (London: Dent, 1947), 538). Subsequent obituaries by friends highlighted the giftedness of the composer, as demonstrated in his songs, but also claimed that an incomplete education had marred his attempts to equal the achievements of his predecessors, especially in instrumental and church composition. These distinctions and, in particular, the associations of intuition



and song genre with femininity make the introduction of a *Mädchencharakter* seem a logical progression. Indeed, it is possible to claim that the interrelated ideas of a *Mädchencharakter* and an impoverished intellect were mutually supportive well into the twentieth century.

A negative influence on Schubert reception, Messing explains, was the popularization of the composer, especially through the operatic potboilers that appeared after the First World War. While Messing recognizes that commercial exploitation played an important part in the myth-making process that modernists were eager to dispel, he keeps discussion of it mostly in the background. His aim of providing an ‘accessible cultural history’ that has wide appeal, including to the ‘lay reader’, makes it curious that he does not go into greater detail on key events of Schubert kitsch, especially the operetta *Das Dreimäderlhaus* (1916). His also misses the opportunity to make a strong connection between Schoenberg and the popularization of Schubert. Although Schoenberg’s Schubert arrangements (including the Overture to *Rosamunde*, *Suleika* I and II and *Ständchen*) appeared before *Das Dreimäderlhaus* and were partly motivated by financial concerns, the modernist composer seemed unashamed to associate himself with repertory that had for generations been criticized as ‘light’ in comparison to the serious repertory of Beethoven. Similarly, Schoenberg had little concern about promoting the pedagogic value of Schubert’s keyboard dances in later years, even though these works appeared in sentimental versions of the composer’s life. Alongside his theoretical writing, Schoenberg’s choice of composition to arrange and teach seems to challenge the intellectual degeneracy that marked the mass-marketing and celebrity status of Schubert in fin-de-siècle Vienna.

The limited attention to the topics mentioned above does not obscure Messing’s primary achievement, namely his focus on the *Mädchencharakter* interpretation and the diversity of its dissemination. With his balanced appraisal of a huge range of evidence, Messing is able to make a compelling case for privileging fin-de-siècle Vienna over the nineteenth century, with the gendered tradition ‘more imaginatively reconceived and radically transformed’ in the former (5). The need for a comprehensive study of the composer’s feminization in the nineteenth and twentieth centuries has received a worthy response.

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*Eighteenth-Century Music* 5/2 © 2008 Cambridge University Press  
doi:10.1017/S147857060800153X Printed in the United Kingdom

BRIAN ROBINS

*CATCH AND GLEE CULTURE IN EIGHTEENTH-CENTURY ENGLAND*

Woodbridge and Rochester, NY: The Boydell Press, 2006

pp. ix + 178, ISBN 1 84383 2127

Those with an interest in the history of eighteenth- and early nineteenth-century English music are already greatly indebted to Brian Robins for his monumental edition of John Marsh’s diaries (*The John Marsh Journals: the Life and Times of a Gentleman Composer (1752–1828)* (Stuyvesant, NY: Pendragon Press, 1998)). Partly as a spin-off, he has now constructed a new history of the catch and glee in eighteenth-century England. The repertory produced in these two complementary genres is of interest not only for its intrinsic qualities but also for the club culture that formed such an important element of society in England at that time, and indeed later too. (As Robins points out, musicians may well have regarded membership of catch clubs as an opportunity for social and professional networking.) The core of the book comprises chapters on the various clubs, ranging from the original London Catch Club (commonly referred to as the Noblemen and Gentlemen’s Catch Club) at the House of Lords, and its imitator, the Anacreontic Society of London, to the proliferation of catch clubs in the provinces (here Robins draws on material originally presented in his chapter ‘The Catch and Glee in Eighteenth-Century Provincial England’, in *Concert Life in Eighteenth-Century Britain*, ed. Susan Wollenberg and Simon McVeigh (Aldershot: Ashgate, 2004),