



(oboe) and Jan De Winne (traverso); and, in a short ceremony prior to the concert, the group's overall director, harpsichordist Shalev Ad-El, was awarded the City of Zerbst's Fasch Prize 2008 by the Mayor of Zerbst. Earlier the previous day, in the wonderfully *gemütlich* environment of Zerbst's Hotel 'von Rephuns Garten', home to the conference, Barbara M. Reul was elected the new president of the International Fasch Society. In her extremely capable hands the next International Fasch Festival (to be held in April 2011) promises to be an equally successful celebration of German baroque music, featuring both engaging musical performances and a fruitful exchange of scholarship in the historic setting of Zerbst/Anhalt.

SAMANTHA OWENS AND BRIAN CLARK



doi:10.1017/S1478570609001894

HERDER, MUSIC AND ENLIGHTENMENT

UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA, 11–13 APRIL 2008

A recent explosion of scholarship on Johann Gottfried Herder (1744–1803), together with the increased accessibility of his writings in new English-language translations, has brought this once underestimated philosophical figure back into view. Although he has occasionally surfaced on the periphery of music scholarship, little musicological work has so far appeared with Herder as its explicit focus. In April this year a group of musicologists, philosophers, and historians of science and literature convened for the weekend at the University of Pennsylvania to discuss this polysemic and multivalent figure.

Like Herder's modestly popular essay the *Abhandlung über den Ursprung der Sprache*, the conference itself began with a focus on conversation – not only in spirit but also in rhetorical delivery, as the introductory remarks by Emily I. Dolan (University of Pennsylvania) and Nicholas Mathew (University of California, Berkeley) were conducted, quite literally, in dialogue. Their colloquy began, of course, by considering the particular relevance of Herder to music. Unlike Kant, the philosopher who sometimes stands in for all eighteenth-century thought, Herder valued music deeply. As hearing and sensation were central aspects of his philosophy and were tied closely to his aesthetic views, Herder imagined the medium of music as an inherently meaningful, culturally situated practice. Unlike Kant and his contemporaries, Herder seems to have been not quite an Enlightenment philosopher, or to have taken a decidedly post-Enlightenment stance. Instead, Dolan and Mathew suggested, Herder placed himself in dialogue with the Enlightenment. As a rich mix of issues emerged in the following discussion, it became clear that the opening remarks had set a lively and energetic tone that was to continue for the rest of the weekend.

Four panels comprised the body of the conference, each of which addressed aspects of Herder's work and ranged from sensation and folksong to aesthetics and poetics. The first panel, on Friday afternoon, was entitled 'Herder and Sensation'; it drew together a diverse group of individuals to focus on issues related to Herder's aesthetics and theories of cognition. Thomas Patteson (University of Pennsylvania) discussed the early nineteenth-century reception of Herder's *Kalligone*. Taking Michaelis's writings on music as his primary examples, Patteson deftly illustrated how Herder's dynamic aesthetics remained important for philosophers sometimes exclusively considered the disciples of Kant. Adelheid Voskuhl (Harvard University) departed from philosophical history proper, revisiting Herder's relationship to the Enlightenment through the history of technology. She examined Herder's prize essay 'Vom Erkennen und Empfinden der menschlichen Seele' (1774) and its clockwork metaphors and elements of Newtonianism, raising questions about the role of mechanisms in cultural practices through examples of real and imagined musical automata. In a more biographical approach, Chase Richards (University of Pennsylvania) offered a view of the 'public sphere' as Herder might have experienced it in Riga early in life. Using Herder's essay 'Haben wir noch das Publikum und Vaterland der Alten?' as a lens, Richards situated Herder in the emergence of a 'sensible' discourse of German community. He encouraged us to consider reading and writing as 'sensible'



counterparts to what the late eighteenth-century Anglo-French ‘critical class’ experienced in developed forums for speech and debate.

Following these forays into the history of cognition and of technology, the first keynote address, by Lydia Goehr (Columbia University), placed us firmly back within the history of aesthetics. The talk stemmed from her current book project on the reception of the ancient contest between Apollo (player of the kithara) and Marsyas (a player of the flute or pipe). With the help of Herder’s text ‘Ob Malerei oder Tonkunst eine größere Wirkung gewähre?’, which stages a dialogue between Apollo and the Muses, Goehr interpreted the contest in the context of the relationship between music (represented by the undoubtedly supreme muse, the musician Apollo) and the arts taken together. Although musicians have rarely set the contest between Apollo and Marsyas to music or used it as a programme, visual artists have frequently treated it. Not only did Goehr examine the role of winds and strings in the iconography of the contest, but she also traced the fate of the contest in aesthetic theories, and in the few musical settings that did intersect with the myth, such as those by Johann Sebastian Bach, Mendelssohn and Wagner.

The second panel, on Saturday morning, tackled the challenging topic of ‘Herder and the Idea of *Volkslieder*’ from many angles. Matthew Head (King’s College London) led off with a consideration of the *Volkslied* as a genre in which female authorship became acceptable under the guise of ‘natural’ composition. In particular, Head examined the collaboration between Johann Wolfgang von Goethe and Corona Schröter in the singspiel *Die Fischerin* (1782), a work performed in the landscaped gardens of Princess Anna Amalia’s summer residence. In his consideration of female authorship, Head drew connections between Goethe’s and Herder’s poetic styles and their lyrical depictions of disappearing women. In another paper that placed Goethe and Herder in dialogue, Amanda Glauert (Royal College of Music, London) drew us closer to a few texts through careful poetic and musical analyses. Tracing the various versions and settings of ‘Heidenröslein’ by Goethe, Herder, Schubert and even by Beethoven in his sketches, Glauert contextualized a long history of the (re)composition and performance of the poem, focusing on problems of naturalness and compositional artifice in the *Volkslied*. Her paper concluded with a consideration of two Herder settings by Beethoven and the latter’s negotiation of this same fundamental tension.

Throughout the conference, the attitudes towards Herder’s *Volkslied* collections were ambivalent, if not decidedly negative. Matthew Gelbart (Harvard University), in ‘What Herder Didn’t Do for Folksong’, delved further into the matter, countering the common misconception of Herder as the inventor or ‘shepherd’ of folk music (an issue also raised by Matthew Head). The *Volkslied*, rather, was considered a certain form of raw material to be fashioned into organic art music. Finally, Gelbart demonstrated how Herder’s attitude towards folk sources became widespread, first in Germany and later throughout Europe. Peter Mondelli (University of Pennsylvania) focused on Herder’s *Volkslied* collections and the relationship between voice and writing in the late eighteenth century. While writing in later published collections attempted to preserve the sense that the printed songs represented the voice of the *Volk*, Herder insisted on the inadequacy of writing for this purpose.

The third panel, ‘Herderian Crossings’, was a meeting-place for papers recontextualizing Herder in unexpected ways. Annette Richards (Cornell University) opened with an expertly presented paper that centred on memory and nostalgia, supplemented by her own musical performances. Richards situated Herder’s penetrating views on music perception – in which music plays upon our ‘inner clavichord’ – within late eighteenth-century cultural practices. She also wondered about the role of loss in both Herder’s musical monadology – wherein single tones are stripped of their temporal dimension – and in the lyric content of his poetry. In the only paper to tackle Herder’s relationship to Judaism directly, Gavin Steingo (University of Pennsylvania) drew connections between music and another of Herder’s monadologies, that of the nation. Dealing with both Kant and Herder, Steingo examined the rhetoric and the anxieties surrounding music as they related to the discourses of body, trade and nation. Mary Beth Wetli (Case Western Reserve University) coupled drama and historiography in a surprising way to situate Herder amidst his important precursors and successors. Johann Christoph Gatterer, Wetli showed, paved the way for Herder’s critique of universal histories, which Schiller later reinvigorated and enacted in his historical dramas.



The fourth and last panel, 'Herder and Poetics', brought together papers that reflected the emerging themes of the conference: Herder's monadologies were there, as were issues of aesthetics and cognition. Katrin Kohl (University of Oxford) offered an impressive genealogy of Herder's views on aesthetics and cognition. Concentrating on tensions between poetry, music and the visual arts, she showed how Herder increasingly separated the arts as his thought progressed. Simon Richter (University of Pennsylvania) introduced a more capricious tone as he riffed on the corporeality of 'leaps' and 'throws' in Herder's Ossian letters, giving a topological reading of these and of the 'Fragmente einer Abhandlung über die Ode'. Kristin Gjesdal (Temple University) branched off from poetics and focused instead on the concept of creative genius in Herder. Using his writings on Shakespeare and ancient Greek dramatists, she demonstrated how Herder constructed a historically contingent conception of genius. Gjesdal carefully navigated tensions within her own discipline (philosophy) as she discussed Herder's writings on the historical mediation of art. The conference concluded with a presentation by Paul Guyer (University of Pennsylvania), in which he provided a preview of the issues and approaches that inform his current book project on the history of aesthetics from the eighteenth century to the present. With typical philosophical acumen, Guyer put Herder's early aesthetic writings in the context of his critique of Lessing. Perhaps most fascinating was his analysis of Lessing's emphasis on time and succession in poetry, which, as Herder had first insisted, are issues better suited to the aesthetics of music.

The strongest synthesis, however, came in a keynote address by Philip Bohlman (University of Chicago) on Saturday afternoon. Bohlman emphasized Herder's multiplicities, exploring contradictions both within his texts and throughout his oeuvre. He suggested that we understand these sometimes confounding inconsistencies as parts of a larger whole. His main analysis centred on the turbulent reception history of 'El Cid', a medieval epic famously used by Corneille and later reworked by Herder. Bohlman positioned Herder's folk-song collecting and his work on 'El Cid' as practices lodged between written and oral traditions. The multiplicities of Herder himself, like those of 'El Cid', must be understood as part of a composite whole, rather than as inconsistencies. Bohlman's talk, somewhat of a dialogue within itself, both encapsulated and performed some of the tensions and excitements that permeated the weekend.

The conference was not without wonders apart from the paper sessions. Goehr's well-attended keynote address on Friday evening was preceded by a dinner and a manuscript viewing, showcasing the university's collection of first editions of Herder, Schiller, Reichardt and Kirnberger. Two concerts added energy to what was an already spirited weekend. The first rounded off Friday evening in the form of a 'Herderian salon': a concert of *Volkslieder* and keyboard music from the late eighteenth century. This concert featured rousing renditions of settings by Johann Friedrich Reichardt and Johann Abraham Peter Schulz, performed by University of Pennsylvania graduate students, and of fortepiano works (including František Koczwara's four-hand *The Battle of Prague*), performed by Emily Green and Sezi Seskir (Cornell University). Saturday's proceedings also concluded with a wonderful concert of Beethoven's Sonatas Op. 28 (Green) and Op. 10 Nos 2 and 3 (Seskir).

In the end, perhaps conference attendees had cause to ponder the very notion of holding a conference on a figure like Herder, a 'polymath in spite of himself', as Bohlman called him. Or again, perhaps the fact that all of this took place at a music conference seemed surprising. After all, what we experienced on that warm weekend in April was certainly not 'standard' musicological fare, if such a thing may be said to exist. But through their reflections on Herder and his approach to music, the presenters found illuminating paths towards general issues of music and sound, whether in the context of Herder's diverse writings or even more broadly in the histories of aesthetics, cognitive theory or culture. With these intersections and multiplicities in mind, it is likely that we will continue to see innovative work on Herder and music in the future.

ROGER MATHEW GRANT

