

and non-Germans, and reflecting the best results of *Bildung* — but the case cannot be made on the sole basis of assembly debates and educated opinion.

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Music and German National Identity. Edited by Celia Applegate and Pamela Potter. Chicago: The University of Chicago Press. 2002. Pp. x + 319. \$20.00. ISBN 0-226-02131-9.

With *Music and German National Identity*, Celia Applegate and Pamela Potter compiled a volume that convincingly demonstrates music's centrality to German culture and politics. The volume's seventeen essays run the gamut from the editors' introduction, which examines the genealogy of the idea of Germans as the "People of Music," through discussions of specific composers, Thomas Mann, Jazz, and *Deutschland über Alles*. This review will emphasize some of the book's most interesting contributions.

In their introduction, Applegate and Potter show that the very notion of Germany as an especially musical land originated not with composers and musicians, but rather with cultural theorists and critics. This insight, one that problematizes much that is far too readily accepted, opens up a wealth of research possibilities. In this vein, Bernd Sponheuer's "Reconstructing Ideal Types of the 'German' in Music," argues that the idea of the German *Sonderweg* developed within early writing about German music history. He reaches this conclusion by investigating eighteenth and nineteenth centuries' discourses about German music's differences from other national traditions. This very interesting conclusion should invite studies of other arts, to see whether in fact music stood alone.

John Daverio's "Einheit-Freiheit-Vaterland" tests Nietzsche's view of Robert Schumann's music as "mere fatherlandishness." By careful consideration of several of his pieces written around the events of 1848, Daverio demonstrates a deeply political, reflective dimension to Schumann's music.

Thomas Grey's "Wagner's *Die Meistersinger* as National Opera 1868-1945" provides an interesting analysis of this troublesome work. Ultimately concluding that the piece is nationalist but not anti-Semitic, Grey is perhaps too apologetic. Nonetheless, he reminds readers of how subsequent history can imbed itself into works of art.

Philip Bohlman's "Landscape — Region — Nation — Reich" is an ingenious analysis of the forty-four volume *Landschaftliche Volkslieder* collection's attempt to use music to map national identity. This work, produced from 1924 to 1972, consisted of a series of volumes, each dedicated to the music of a

different German-speaking region of Europe. The editors' attempt to present unity in diversity was fraught with paradox that only resolved itself in the intense interest the volumes showed in landscape. Bohlman shows that the first volumes produced in the Third Reich addressed the music of Poland and the Sudetenland, prefiguring the German invasions to come. One can speculate about what the cultural meaning of this could be. For example, might one conclude that there was a fairly broad consensus on possible sites of aggression?

Finally, it is worth commenting briefly on the contributions devoted to music and politics in the Weimar Republic, the Third Reich, and the postwar Germanies. In "*Kein schöner Land: The Spielschar Ekkehard and the Struggle to Define German National Identity in the Weimar Republic*," Bruce Campbell demonstrates how a Freikorps leader could use music as a nonviolent politics in an attempt to overthrow democracy and replace it with a "racial community." In "Hosanna" or "'Hilf, O Herr Uns': National Identity, the German Christian Movement, and the 'Dejudaization' of Sacred Music in the Third Reich," Doris Bergen demonstrates the importance of sacred music, even among Germans who had consciously abandoned Christianity. Such music was difficult to "dejudaeize" because of musical habit and because of the widespread belief that such a move would be in bad taste. Indeed, the German Christians argued that the Hebraisms that remained, such as amen, had never been Jewish in the first place and anyway had become thoroughly Germanized. In "Culture, Society and Politics in the Cosmos of 'Hans Pfitzner the German,'" Michael Kater sketches a pencil portrait that indicts Hans Pfitzner and shows the malignancy of the opportunist in a dictatorship, once again reminding us of the corrupting potential of dictatorial regimes.

There are some very interesting contributions that focus on the postwar period. Joy Haslam Calico's "'Für eine neue deutsche Nationaloper': Opera in the Discourses of Unification and Legitimation in the German Democratic Republic," shows the GDR's commitment to opera as a sign of ideological strength while concurrently fearing modern forms of composition (namely dissonance, which was tagged as formalist). Conversely, Gesa Kordes, in "Darmstadt, Postwar Experimentation, and a New Identity" shows the West German music establishment's commitment to such forms as a marker of anti-Nazism. A number of other contributions focus on jazz, popular music, patriotic music, German music in the Czech Lands, and the question of German "musical superiority." The bibliographical notes at the end of each contribution allow readers to follow up on the issues raised. In short, this collection is a wonderful introduction to the world of German music and culture, and is to be recommended as a starting point to all who are interested in the subject.

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