

elementem monografii jest obszerny wykaz bibliograficzny z podziałem na źródła i opracowania, które oprócz prac w języku polskim obejmują także pozycje obcojęzyczne. Wskazaną przez autora literaturę warto jeszcze uzupełnić o publikacje Jessie Ann Owens, Olivera Wienera, Andrew Kirkmana oraz Lawrence'a F. Bernsteina<sup>16</sup>.

- 16 Jessie Ann Owens, „Music Historiography and the Definition of «Renaissance»”, *Notes* 47 (1990), s. 305–330; Oliver Wiener, *Apolls musikalische Reisen: zum Verhältnis von System, Text und Narration in Johann Nicolaus Forkels „Allgemeinen Geschichte der Musik” (1788–1801)*, Würzburg 2009; Andrew Kirkman, „«Under Such Heavy Chains»: The Discovery and Evaluation of Late Medieval Music before Ambros”, *19th-Century Music* 24 (2000) nr 1, s. 89–112; Lawrence F. Bernstein, „«Singende Seele» or «unsingbar»? Forkel, Ambros, and the

Książka Marka Nahajowskiego jest lekturą godną polecenia nie tylko historykom muzyki, lecz także osobom zainteresowanym kulturą i estetyką wieku XVIII. Trzeba mieć także nadzieję, że monografia zainspiruje do dalszych badań nad historiografią muzyczną, gdyż jest to wciąż temat niezamknięty. Na pełne i szczegółowe opracowanie czeka m.in. twórczość Martina Gerberta i Philippe'a-Josepha Caffiaux.

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Forces behind the Ockeghem Reception during the Late 18th and 19th Centuries”, *The Journal of Musicology* 23 (2006) nr 1, s. 3–61.

CAROLIN KRAHN, TOPOGRAPHIE DER IMAGINATIONEN.  
JOHANN FRIEDRICH ROCHLITZ' MUSIKALISCHES ITALIEN UM 1800  
Wien: Hollitzer Verlag, 2021, pp. 416. ISBN 978-3-99012-898-5

How were music and musicians from Italy imagined in Germany around 1800? This core research question is treated by Carolin Krahn in her monograph *Topographie der Imaginationen. Johann Friedrich Rochlitz' musikalisches Italien um 1800*, a publication based on her doctoral dissertation defended in 2017 at the University of Vienna. As the title makes clear, Krahn's work is centred on one particular author, Friedrich Rochlitz, and the discursive web he wove in the public musical life of his time. Rochlitz is best known as editor of the *Allgemeine musikalische Zeitung* (AMZ), a leading German-language music journal he founded in 1798. The focus of Krahn's monograph appears well chosen: Rochlitz is indeed an extremely interesting case, through which public musical discourses

may be studied in all their complexity, since his writing activities were both diverse and highly influential. Less known and certainly less explored in research are his publications beyond the AMZ: his independent publications in the form of historiographic, theoretical or critical essays and essay collections, music editions, belletristic and epistolary novels, and his activities as editor of culture journals for women and educational texts. One great asset of Krahn's study is that it provides the first comprehensive reading of Rochlitz's publications and private correspondence from a specific perspective, namely, his views on Italian musical culture – a backdrop against which most of his aesthetic goals were argued and reinforced. Among the key results of Krahn's analysis in this regard is the identification of Italy as

a foil against which a German music history could first be established by authors active in the early nineteenth century. Italy appears as an aesthetic opponent legitimising a Germanocentric music aesthetic of classical, canonic and 'true' art music. Thus, Italian musical culture was not a neutral entity, but was textually formed by imaginations, stereotypes and ambivalent evaluations.

Krahn divided her book into two parts. The first is a systematic part, where she details her understanding of discourse analysis and the relevant aspects that form this body of source material, their mechanisms of argumentation, their inherent ideologies, and the writing and communication strategies that have to be identified in order to analyse the texts in their historical embeddedness and textual purposes. The second part of the book follows central tropes and topics to explore how Italian musical culture was imagined. At the end of the first part (p. 153), Krahn provides a useful overview of these central nodes: singers and opera in Italy, early Italian church music, Italian audiences, Italian nature and climate, musical institutions and infrastructure in Italy, and musical actors (composers). Krahn stresses that each empirical protagonist, repertoire or institution of Italian music is in fact not an object of neutral reporting by music journalist Rochlitz, but rather a tool for imagination or a plane of projection, fashioned into a coherent set of components informed by the general idea of Italian national character. In this textual-analytical distance from the historical data that Rochlitz is seemingly reporting on and describing, Krahn's analysis is very strong. She takes great care to elaborate the discursive mechanisms in detail to ensure that his texts are not taken at face value. One key outcome of Krahn's research is to show how the dichotomy between Italy and Germany that governed German musical discourse in the nineteenth century started earlier than usually argued by scholars, namely with Ro-

chlitz's earliest writings in the late eighteenth century. Furthermore, she shows how that dichotomy encompasses more than the traditional opposition between pivotal figures such as Rossini and Beethoven (as musicology since Dahlhaus has observed); in Rochlitz's thought, it stretches over an array of musical institutions, genres and actors, and it does not apply exclusively to opera, which has been the focus of musicological enquiry in this regard.

In the first systematic part, Krahn identifies the underlying ideologies and goals of Rochlitz's writing, aimed at forming the imagined Italy into a binary but ambivalent opposition to his own German identity. Those undercurrents are as follows: German Enlightenment discourse in the wake of Herder and Kant and their formulation of aesthetic judgement and the concept of subjectivity; Protestant identity and the historiographic corollaries of this as binary opposition between North and South, Protestant and Catholic; emphatic and emotional responses to aesthetic categories (in gendered terms, in terms of pride and disgust, 'Ekel'); the agenda of a music educator and music critic to legitimise German music as 'true' art in a canonisation process that is historicist, classicist and morally grounded. Also, Krahn highlights Rochlitz's textual style as a polemicist, his self-legitimation and the mechanism of this writing style in order to guide her own interpretation. The systematic chapters are quite extensive, owing to Krahn's scrupulous methodical clarifications of her readings of the source material. Since these chapters contain many citations from the source material, the actual division between the methodological approach of the first part and the content-driven analysis of the second is somewhat blurred, and many aspects reappear from slightly different perspectives. Because of this, the book might occasionally seem repetitive.

The strength of the text analyses lies in the extensive contextualisation of dif-

ferent passages by Rochlitz aligned to one aspect, or even the re-examination of the same text under different aspects. This reveals the interconnectedness of the image of Italy, where differing traits are aligned into a more or less unified grid of components that mostly fall into a binary opposition to values portrayed as German. Sometimes, however, the argument could have been made more concisely within the structure of the chapters. For example, the chapter on old and new music (13.1) delves into a lengthy discussion of Rochlitz's concerns about modern music and obscures the chapter topic, the ambivalent reverence for early Italian church music. Another example: the trope of a gendered character to Italian music, of effeminate Italians and the moral perils for female audiences recurs several times throughout the book, but also has a chapter (15.2) devoted to it.

What this study fails to cover are the media in which Rochlitz published, and the publication modes and workings of the periodical press are not investigated in depth. For the purpose of this study, however, this approach seems justified. For one thing,

Rochlitz himself republished his texts in different media over the years, which blurs the importance of the publication context. Secondly, his choice of text genres is often eclectic. He mixes journalistic, fictional and opinionated writing in such a way that his texts inhabit the space between the novel and the periodical. If she had distinguished clearly between periodical and belletristic texts, Krahn would have missed the opportunity to follow a topic through the various types of publication.

Krahn provides a useful recapitulation of her findings at the end of the book, a handy survey of Rochlitz's important publications and articles in the AMZ, and a detailed overview of his canonising music edition *Sammlung vorzüglicher Gesangstücke* (1838–40).

All in all, Krahn's *Topographie der Imaginationen* is a valuable study for research into German intellectual culture in musical circles of the early nineteenth century, and it will hopefully receive the reception it deserves.

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BERNARD PIOTROWSKI, EDVARD GRIEG. ŻYCIE – FASCYNACJE – DRAMATY  
Poznań: Wydawnictwo Naukowe UAM, 2010, ss. 284. ISBN 978-83-232-2105-0

AGNIESZKA DYBOWSKA-BŁOCH, EDVARD GRIEG.  
ŻYCIE I TWÓRCZOŚĆ 1843–1907

Toruń: Wydawnictwo Adam Marszałek, 2019, ss. 377. ISBN 978-83-66220-56-0

**T**wórczość Edvarda Griega znana była Polakom i cieszyła się rosnącą popularnością, począwszy od ostatnich dekad XIX stulecia. W 1934 r. w tekście Adolfa Chybińskiego, który dołączył do listu skierowanego do ambasadora Norwegii w Polsce, Nilsa Christiana Ditleffa, profesor pytał retorycznie: „Kto z nas, słuchaczy kursów gry na fortepianie, nie ćwiczył z zapalem pereł norwe-

skiej liryki fortepianowej?”. Wśród owych „pereł” wymieniał następnie kompozycje m.in. Griega, które „znajdowały się w programie polskich szkół oraz koncertów organizacji koncertowych [...] od około lat 80. XIX wieku”. I kontynuował: „Kto nie przysłuchiwał się rozbrzmiewającym pieśniom Griega czy romansom Svendsena? Kto nie czuł się zaczarowany słysząc po raz pierw-