

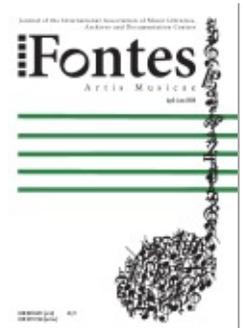


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Bird of Time: The Music of Swan Hennessy by Axel Klein
(review)

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While following a structure similar to that used by Murray, who covered the years 1942–1991 (Murray, p. x), Parker includes much more information on each piece, such as the type of score and whether there are texts, translations, or explanatory notes. This is especially helpful when the same piece is covered in a variety of anthologies, so that users can choose whatever layout or arrangement best suits their needs at the time. Her time frame encompasses 1942–2014 for printed collections of music, with the online anthology having more currency as it is being periodically updated.

The cross-reference structure is helpful; one wonders, though whether the idea to place titles under the article beginning the title (e.g., **The** Star-Spangled Banner, p. 77), which all require references from their main first word, was the wisest choice, since most libraries would file under the first word following the article (e.g., under Star rather than The). Perhaps because she has so many languages to deal with, it was less cumbersome to make a blanket decision, but again there are so many references, sometimes right below or above the intended destination, which can make the text seem a bit cluttered. To be fair, Murray used this type of alphabetisation too.

Parker's inclusion of the *A-R Online Music Anthology* (ARMA) alongside the various print titles she indexes is appropriate, given that this anthology is one of the only current examples of a born-digital title within this subject area, and is a worthy representative of that format. One hopes its availability will induce more publishers to explore the possibilities of releasing music anthologies in this technologically-friendly way.

A few fairly major composers are also missing, such as Amilcare Ponchielli, William Walton, and Alexander Zemlinsky, but perhaps they were not represented in anthologies to the extent that their works are still performed (nor are they treated in Murray).

Parker's background and scholarly pursuits have made this a worthy successor to her previous titles on the string quartet (e.g., *String Quartets: A Research and Information Guide*, 2d ed. [New York: Routledge, 2010]) and violoncello and eighteenth-century musics. Evidence of great care is everywhere noted and one searches vainly for egregious errors. The text is

printed in a clear font in an easy-to-read contrast, with stark white pages in a fairly compact 9.5-inch height. The two volumes are divided evenly with about half the total pagination in each, making them easy to manage (one drawback of many older titles was trying to cram so much into one volume that the binding would break fairly quickly, which is definitely not the case here). Parker is to be congratulated for this wonderful addition to the library reference shelf, which will serve readers for many years to come.

Barry Zaslou

Miami University (Oxford, OH) Libraries

Bird of Time: The Music of Swan Hennessy.

By Axel Klein. Mainz: Schott, 2019. [576 p. ISBN 978-3-95983-593-0 (hardback). €39.99 / 978-3-95983-594-7 (paperback). €33.99]

In recent years, Ireland's musical landscape has enjoyed a resurgence of interest in its so-labelled 'forgotten' and 'lost' composers of art music. With the rise of concerts, festivals, and literature dedicated to the revival of twentieth-century Irish art music, it is most fitting that an endeavour of scholarly research has been conducted on the mysterious musical identity of Swan Hennessy (1866–1929). Klein, widely regarded as one of the leading authorities on Irish music history, is ideally placed to author this volume. His contribution is a pioneering study which rescues the composer's status from 'undeserved oblivion' and expands on the uniformly increasing cohort of academics exploring a lacuna of compositional (mis)representation within Irish musicological discourse.

Structurally, the volume is substantial in length consisting of nine chapters with the addition of an introduction, afterword, and appendices. It offers a well-balanced documentation of biographical information and analytical studies presented in a chronological timeline. An immediate sense of intrigue is achieved in the introduction through its opening discussion on the scarcity of relevant sources, drawing on the composer's reclusive habits. The lack of birth certificates, educational records, correspondence, and the variants of the composer's name and nationality—combined with the inaccura-

cies in existing secondary sources (as recognised by the author)—offer insight into the obstacles faced in decoding the composer's enigmatic background. The introduction also includes a rationale for Klein's self-described 'overview approach' to the musicological analysis throughout. Although the approach can be commended for its all-encompassing inclusivity of Hennessey's compositional output and contemporaneous reviews, the varying lengths of commentary may be viewed as a limitation to this vast study and thus invites the potential for further in-depth evaluation of musical examples where less detail is prescribed.

Chapters 1 and 2 showcase the exhaustive degree to which Klein gathered and collated materials from international archives and online databases, hitherto unexplored, in order to construct this first historic overview of Hennessey's genealogical ancestry and early education. A sense of mystery prevails in the chapters' credible identification of various ambivalent aspects pertaining to the composer's youth. Such uncertainties included the name of the school he attended in Oxford, and the reasons which prompted a relocation to Stuttgart, Germany, where he studied for seven years. Given that the composer's educational records were burnt during 'the Great Chicago Fire' of 1871, it is likely that these gaps in his narrative will remain unfilled. Indications of Hennessey's early compositional voice are also outlined in the second chapter. His training at the Konservatorium für Musik, Stuttgart, with music theory teacher Percy Goethchius (1853–1943), is recognised as an important influence shaping his stylistic affinities to late German romanticism. Similarly, a comparative study of his early works portrays characteristics of Schumannian writing detectable in his treatment of formal models, tonalities, and specific choice of titles.

The third chapter distinguishes two distinct gaps in Hennessey's musical biography. It notes the complete absence of reviews, manuscripts, and publications between the periods of 1889–1901 and 1915–1919, and critically contemplates the possibility of how these periods may have impacted his retrospective neglect by posterity. A partial, and plausible, explanation for the first eleven-year silence is attributed to the composer's personal circumstances in enduring a di-

voice. Klein arouses the reader's curiosity in providing contradictory evidence that Hennessey did in fact continue composing during this period (albeit withdrawn). The conflicted nature of his compositional activity is highlighted through a discussion of his discarded works and renumbered opus titles. Furthermore, the musicological analysis on Hennessey's compositional output approaching this period is visionary in its discovery of stylistic elements—playfulness, formal flexibility, conventional harmony, and a predilection for short pieces—which would characterise his later repertoire.

Chapters 4 and 5 continue to trace the developments in Hennessey's compositional writing. The identification of *Variations sur un thème original dans le style irlandais*, Op. 12 (ca. 1902) as the composer's first 'Irish' work is a radical realisation given the extent to which an identity of pan-Celticism would later define his output. Klein's analysis recognises the originality of this piano work in its ability to evoke melodic and rhythmic contours derived from traditional Irish music without quoting pre-existing folk melodies. The observation is significant when considering that this particular example predates the commercial expectations faced by the composer in adopting a style aligned with Celtic musical nuances (further detailed in Chapter 6), and consequently provokes the reader to question if his embodiment of Irish idiom is better understood as a manufactured by-product of a collective Breton identity or rather, as an organic compositional instinct fundamentally innate to Hennessey's writing style. These chapters consider an overarching confliction in the composer's failure to solidify a personal compositional voice. Patterns of compositional experimentation, beyond references to Irish traditional music, are noted in his adaptation of humoristic musical satire reminiscent of Satie, as well as his exploration of Spanish devices, as in *Eaux Fortes*, Op. 24 (1906). Klein's detailed examination of a productive period between 1905–1906 uncovers an indecisiveness between French and German musical nuances and asserts that it was not until 1907 that Hennessey's establishment of a style indebted to French impressionism was finally realised.

Chapter 6 describes a drastic change in direction for Hennessey. By situating the composer in

the wider context of his French contemporaries, a comparative study assesses the exceedingly infrequent performances of his music despite many positive reviews. Also noted is the pivotal impact of the *Association des Compositeurs Bretons* (1910), a French society founded to represent composers of Breton descent. The extensive supplementation of ephemera is striking in capturing the level to which Hennessy's compositions benefitted from increased performance in the concerts arranged by this society. In reappraising his output from this era, Klein's analysis is innovative, not least for recognising that Hennessy's compositional identity underwent stylistic change, but also for identifying the specific Celtic nuances which would reshape and redefine the composer's musical language.

A theme of biographical anomaly persists throughout these middle chapters. The composer's elusive geographical movement is especially highlighted as an irregularity which suffers from a lack of available sources. Such incoherencies include his unexplainable Parisian connection, his decision to remarry in London despite living in Paris at the time (1909), and the untraceable nature of his visits to Ireland. Klein's authorship is considerate in aiding the reader's inquisition to unravel these uncertainties insofar as contextualising gaps unknown. Although tentative, his critical analysis demonstrates an extraordinary ability to connect disparate information seamlessly. Several examples support this statement: his discovery of a Parisian address on the manuscript cover of *Sonate en fa (style irlandais)*, Op. 14 forms the genesis for his postulation surrounding the composer's permanent residency in Paris by 1903, and equally, his identification of specific melodies borrowed from Stanford's edition of the *Petrie Collection* stimulates his argument that the composer may have visited Ireland ca. 1908. In offering these informed interpretations on the covert nature of Hennessy's travels, the volume effectively responds to the gaps in a biography which would otherwise remain unwritten.

Chapters 7 and 8 largely evaluate the impact of war upon the composer's career. Hennessy's second period of silence between 1915–1919 is addressed from this perspective, though once again restricted by the limitations of unobtain-

able sources. His evacuation to Switzerland and his father's declining health are also acknowledged as factors to have interrupted his compositional output. Most fascinating is Klein's discussion on nationality as a phenomenon to have shaped the composer's contemporaneous reception in a post-war era. The author proposes that the earlier works in his oeuvre, being rooted in late German romanticism, would have been abhorred in an anti-German musical climate. Similarly, the advantages of Hennessy's American passport are considered, but as a somewhat redundant sense of identity given that the composer had not returned to the U.S. since leaving at the age of twelve. His lack of patriotic works in a period consumed by political aversion is also highlighted as detrimental to his critical reception. However, the author presents one exception of a work, *Deuxième quatuor à cordes*, Op. 49 (1920), which acclaimed much prominence through its dedication to hunger-striker Terence MacSwiney, subsequently re-establishing the composer's identity as one of great Irish affiliation. Klein's critical assessment of this period is thought-provoking in its contemplation of how these contrasting perceptions of Hennessy's nationality both advanced and hindered the appreciation of his music.

The final chapter presents a shift in focus documenting the composer's pursuit to market his music in later life. Although this chapter details the various promotional mechanisms undertaken by a more mature Hennessy, it is perhaps most impressive in its persuasive delivery of reasons to have brought about his posthumous neglect. Two causes are particularly noteworthy: that a rise in French nationalism accounted for reduced interest in alternative musical trends, such as that of Hennessy's Celtic sentiment, and that his controversial public criticisms on jazz, Schönberg, and other avant-garde musical approaches likely curtailed the full potential of his audience. Klein's astute analysis renders contradictions in the latter through his identification of the composer's experimentation with ragtime, foxtrot, and similar rhythms indicative of jazz music. Such evidence challenges the reader in absorbing how Hennessy's inconsistent compositional style, private disposition, and conflicted sense of nationality affected the circulation of his music. The afterword affirms that this

complex sense of identity is a concept central to the author in his appropriation of six contrasting summaries each written from the various national viewpoints to have influenced Hennessy's diverse musical legacy. These overviews are unique in contextualising the relationship between the composer's conflicted sense of identity and his varied contemporary reception.

Overall, this volume credits Klein's thoroughness as an academic. His extensive pool of sources, critical analysis, and musical insights all attest to this. As the first comprehensive overview on the composer, the volume is transformative in (re)positioning Hennessy into the light of the present day and inspires similar scholarly investigation of other 'forgotten' Irish musical narratives waiting to be uncovered. It is the first of its kind to compile an annotated catalogue of the composer's works, a discography, bibliography, and similar documentation of relevant primary sources deeming it a most valuable addition to the virtually non-existent body of literature on Hennessy. With its wide-ranging exposition and a narrative steeped in mystery, Klein's volume will undoubtedly be of interest to specialists and non-specialists alike.

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Musical Salon Culture in the Long Nineteenth Century. Edited by Anja Bunzel and Natasha Loges. Woodbridge, Suffolk, UK: Boydell Press, 2019. [xviii, 284 p. ISBN 978-1-78327-390-4. £65]

While there is, inevitably, much written about 'great' composers and their life in the salons of Europe, there has been much less to read about salon culture in general. This book is therefore hugely valuable, being wide-ranging, authoritative, and containing much that is new. The inclusion of two case studies from the U.S. is both timely and important. This informative collection of writing is the result of an international bilingual conference 'The European Salon: Nineteenth-Century Salonmusik' held at Maynooth University in October 2015. The chapters are by different authors and, to quote the editors, Anja Bunzel and Natasha Loges, the collection 'explores the idea of music in the sa-

lon . . . both as a sociological cultural phenomenon, and as a source of innovation and change . . . [that] uses the idea of the salon as a springboard to examine issues such as gender, religion, biography and performance; to explore the ways in which the salon was represented in different media; and to showcase the heterogeneity of the salon through a collection of case studies'. This catholicity of approach makes the book all the more appealing. The book has three sections, 'Concepts and Contexts', 'Representations of the Salon', and 'Case Studies'. Over sixteen chapters, many strands of research emerge and within these a rich tapestry develops; in particular the role of women is highlighted, as composers, performers, and enablers.

Bunzel's opening chapter, 'Johanna Kinkel's Social Life in Berlin (1836–39): Reflections on Historiographical Sources', begins by giving an outline of the pitfalls of studying salon culture—not least the problem of evidence from cultural biographies and autobiographies, which inevitably contain specific viewpoints and agendas. In short, much is often missing and what there is can be misleading. Nevertheless, Kinkel emerges as a far more interesting figure than the previous studies of her composition, political engagement, and personal life have allowed. The salon life of Berlin was evidently crucial to her development as a musician, and while she was only 'on the fringe of professional musical success' herself, she experienced and recorded much that is valuable to historical researchers; this study of her life in Berlin between 1836 and 1839 reveals this. Succeeding chapters in this section introduce a variety of diverse issues. The aesthetic implications of the musical sketches of Bettina von Arnim are explored by Jennifer Ronyak, who demonstrates how Arnim's very amateur compositional activity can be used, just as usefully as any established masterwork, to give new perspectives on the development of the romantic zeitgeist. A chapter by Katharina Uhde and R. Larry Todd on the intimacy of Bettina von Arnim's salon examines the way in which Joseph Joachim's creative output was focused, nurtured, and stimulated by his experiences there. Here, the cultural dialogue which took place between Joachim and the von Arnim salon is revealed through detailed analytical study of the chamber music which he wrote for this