the heart of Stravinsky’s music and to the nature of its appeal” (p. 291).

The authors’ reluctance to reach a conclusion as to the connection of some of Stravinsky’s ‘Russian’ period works with Eurasianism is absolutely respectable and understandable. No concrete proof of such a link has been discovered so far—an entry in the diary of Romain Rolland, dated March 1914, which appears to attribute to the composer ideas heralding Eurasianism, is the closest we have got to the existence of hard evidence (p. 9). In fact, the association of this part of Stravinsky’s output with Eurasianist ideology would be even more difficult to achieve than with the neoclassical works, because Eurasianism was founded in 1921, and in the 1910s Stravinsky would have been familiar with views (proto-Eurasianist, as Taruskin calls them) that might later have fed into the organized 1920s movement—although this does not seem to trouble van den Toorn and McGinness. In any case, what the 1920s movement advocated was the conceptualization of Russia as a separate continent lying between Europe and Asia—a geo-political entity which ethno-culturally combined European and Asian (Finno-Ugric, Tartar-Turkic, and Mongolian) features. This was named Eurasia, and not ‘Turania’, as van den Toorn and McGinness have it: ‘The Eurasianist movement . . . espoused the eventual establishment of a Slavic homeland called “Turania”’ (p. 9). Taruskin coined the term ‘Turania’ (in the substantive form) to refer to the land (perceived by Taruskin) of Stravinsky’s musical imagination (Stravinsky and the Russian Traditions, ii. 1127). But, if the reflection of Stravinsky’s perceived ‘Turania’ in his ‘Russian’ period works is obscure, we can be sure that he had heard of the Eurasianists’ ‘Eurasia’, because we encounter the word in Pierre Souvtchinsky’s 1939 notes for the Poetics of Music, which Stravinsky consulted (see Valérie Dufour, Stravinski et ses exégètes (Brussels, 2006)). And, if this information is unhelpful for evaluating the connection between the composer’s ‘Russian’ period works and Eurasianist ideology, it points, at the same time, to a different interpretation of the impact Eurasianist ideology might have had on his output, namely with reference to a religious, not an anti-humanistic, perception of the world (hence the restraint of the personal element in Stravinsky’s objective aesthetics). This line of inquiry, though, takes us to a different period of Stravinsky’s work. What we should note here is that in addition to the obscurity of the link between Stravinsky’s compositions and Eurasianist ideology we now have to confront the not always accurate (but increasing) dissemination of

Taruskin’s reading of what Eurasianism was, or what it might have meant for Stravinsky.

Casting a fresh eye over Stravinsky’s ‘Russian’ period works by scrutinizing the music in connection with historical, psychological, aesthetic, and critical concerns, Pieter C. van den Toorn and John McGinness’s Stravinsky and the Russian Period is a must-read for scholars, not only of the ‘Russian’ period works but of Stravinsky’s entire oeuvre. By offering an overview of Stravinsky’s compositional evolution through examination of the works associated with dance, Stravinsky’s Ballets puts in proper perspective the often assumed correlation of Stravinsky’s name with absolute music. Eloquently written and rich in material—with footnotes that are invaluable for connoisseurs and non-connoisseurs alike—both books can be read with profit by Stravinsky experts, undergraduate and postgraduate students, and anyone interested in twentieth-century music, music analysis, music criticism, and aesthetics in general. Stravinsky’s Ballets could also enhance dance scholars’ and students’ understanding of the connection between music and dance.

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Liszt noted in an 1854 letter to his uncle, Eduard, that there was already a “Wagner literature”—‘I have contributed to it myself’ (Franz Liszt: Selected Letters, trans. and ed. Adrian Williams (Oxford, 1998), 355). There is now, and has been for some time, quite a literature on the Wagner family too—which is also to say, though it is less often thought of in this way, that there is one of the Liszt family. Given that the ‘Wagner literature’ has become so encyclopedic in its concerns—we are even told from time to time about his dentist’s writings—it is hardly surprising that we hear so much of the composer’s descendants, especially given the legacy and ongoing soap opera of the Bayreuth Festival and its succession. It might nevertheless be wondered whether we really need a biography of Friedelind, the second child of Siegfried and Winifred Wagner, born between Fasolt and Fafner—or, if we prefer,
Wieland and Wolfgang. Eva Rieger pre-empts the question by asking ‘whether it is worthwhile to document the life of a woman who can claim famous grandparents and great-grandparents, but who herself never ran a theatre nor achieved anything “great”’ (p. 3). She answers herself by pointing to the stylization of significant people into “heroes” and the criticism gender studies have made of such a move, and to ‘increased interest in the social, everyday and historic-cultural aspects of a life’ (p. 4). That might well be justification enough, but to this reader, the principal justification is the fascinating, well-written—and, I assume, well-translated—biographical narrative that results, which would appeal to anyone with an interest in Wagner, women’s history, and German history, and indeed to the merely curious.

We trace, then, a story opening not insignificantly at the end of the First World War, in 1918, with the birth of Friedelind, denoting peace, Freie, but also the name of the heroine of Siegfried’s Der Schmied von Marienburg, on which he was working at the time. Bringing peace to, or challenging false peace within, the work of the family might summarize the rest of Rieger’s tale. As the Wagners, above all but not exclusively Winifred, swallowed whole the ‘stab in the back’ narrative concerning German defeat, and subscribed enthusiastically not only to revanchist but to National Socialist remedies, Friedelind would stand out for taking another path. There are times when Rieger proves very much the partisan. She quotes Friedelind looking back at Hitler’s first visit to the family in 1923, when the heroine’s self-absorption might have been worthy of comment in addition to her distinguished disassociation. ‘I could not know that this man, who on that day seemed like an opera buffo character, would eventually make an exile of me, drive me from country to country, in search of a refuge; that he would dispossess me of all the precious things he was then so obtusely admiring at Wahnfried; and that he would finally condemn me to death for high treason and do his utmost to destroy me’ (p. 16). All true, of course, and it may be that Friedelind went on to say something of the broader consequences, but it is difficult to resist the temptation to tell our deceased guide that it is not all true, of course, and it may be that Friedelind’s defiance against the Nazi regime continue, she would find herself ‘eradicated and exterminated’ (p. 98). The family reacted furiously to the publicity, Winifred holding Friedelind’s co-author Page Cooper responsible. Wieland told his mother that the book would ‘be its downfall among decent people’ and did not change his opinion once he had actually read it’ (p. 171). The war of the Bayreuth succession neither began nor ended then, but this was a notable battle. Truth is not readily established in such murky waters, but Rieger generally proves a trusty guide, bolstering confidence by pointing out the odd error on Friedelind’s part, for instance her false accusation that Tietjen had assisted in the interrogation of English spies and that Richard Strauss had, in 1945, offered his services at a Berlin concert as replacement for Bruno Walter (pp. 172–3). Strauss’s threats of legal action ensured that the claim and the description of him as ‘a weather-vane, veering with every political wind. Monarchist, Social Democrat, a little pink, a little brown, he got along with all regimes’, were omitted in the German-language (Swiss) edition, which followed the 1945 English original.

There is much of interest in the later post-war era, too, in addition to the horrible fascination of familial manoeuvrings. Friedelind’s ‘master classes’—in 1960, she invited twenty-three
young American set designers, musicians, and architects to Bayreuth, whence they toured venues from Stockholm to Salzburg—offered testament to her lively educational interests, which she would later attempt to resurrect in a similar project for Teesside. Moreover, her interest in musical life in East Germany, not least in Walter Felsenstein’s Berlin and Joachim Herz’s Leipzig, was highly unusual, as was her dealing with the authorities: ‘When a policeman from the East took on dictatorial airs she waved him aside: “Young man, I had to cope with the Gestapo so you don’t impress me” ’ (p. 243). Clearly she was a Wagner after all.

Felsenstein’s participation in her master classes offers interesting nuggets; Rieger’s use of a taped discussion from 1962 is of especial interest (pp. 245–6). So is the point she makes about Friedelind’s particular interest in mediation between artists, in which she notes Friedelind’s conveying ‘a message from Benjamin Britten to Felsenstein: “He prefers the original version with 14 instruments, but will happily allow the number to be doubled at those German theatres that perform Albert Herring. He simply insists that all the instruments be doubled”’ (p. 247).

As for the 1968 Bielefeld Lohengrin, Friedelind’s own sole German production, it is, as Rieger admits, ‘hardly possible to judge ... when one only has reviews to go on, not least because in this case Bayreuth has spread its tentacles far into the media world’ (p. 264). Critical reaction was poor, but Wolfgang, who never saw it, dismissed it in terms that suggest a thesis of malign influence may not be entirely far-fetched: ‘The woman has directed her first opera at the age my brother was when he died, and at 48 and three-quarters. If she waits to direct her second opera until she is 99 and a half, it will be well. But she should cease claiming that I, her brother, produce only shit.’ Winifred had, of course, seen to it that Wieland, and not Friedelind, who harboured similar ambitions, received all of the youthful directorial experience. There is no reason to think that Friedelind was in any sense her elder brother’s equal as a director, but we learn here of the determining factors in that respect.

In a scrupulously researched book, it is a little frustrating to have to turn pages so frequently in order to consult endnotes, rather than having footnotes in the proper place. Knowledge of Rieger’s sources is of particular importance in judging the narrative she has constructed from often highly contentious material. It is an inconvenience, though, nothing more. Photographs are handsomely presented, as indeed is the book as a whole; the former afford us once again ample opportunity to see Richard Wagner’s features in his descendants.

There are slips, as will always be the case. Upon reading ‘A violinist performed Grieg’s Sonata’ (p. 120), one immediately asks, ‘which one?’ And there is some confusion—whether conceptual, or just with respect to verbal expression is not entirely clear—concerning ‘the notorious exhibition of “Entartete Kunst” (“degenerate art”) [that] took place in Düsseldorf. Composers were attacked there too’, we read (p. 77). The 1938 Dusseldorf events were explicitly musical, intended to ridicule ‘Entartete Musik’, echoing the ‘notorious exhibition’ of visual art, which had opened the previous year in Munich. Reference to standard works on the history of the Third Reich here would undoubtedly have helped, whether more general (e.g. Richard J Evans) or musical (e.g. Erik Levi).

We might do well to consider Friedelind Wagner not only as ‘Richard Wagner’s rebellious granddaughter’, but also as her father’s daughter too, ‘rather like Erika Mann, who devoted herself to her father’s archives’ (p. 312). As Rieger would doubtless counsel, Friedelind was, moreover, ‘Cosima Wagner’s rebellious and faithful granddaughter’, and so on—though sadly, Friedelind seems, like so many in her family and beyond it, to have underestimated her great-grandfather, Liszt. Claudio Arrau, who knew Friedelind in her Buenos Aires exile, thought her ‘a wonderful person’, yet lamented that not only did she pay little attention to Liszt, but she ‘barely reacted when he praised Liszt’s music’ (p. 133). Be that as it may, the post-war West German perception of Friedelind as the ‘black sheep’ of the family may justly, if not entirely without qualification, be inverted, so as to hail both the emergence of a rare ‘white sheep’ from a generally sorry clan and the challenge she issued and, in a sense, continues to issue. And yet, however much we try, we return to Friedelind, as to the family, primarily out of our interest in Richard. Rieger acknowledges that, in her typically fair-minded conclusion. She nevertheless permits us to enjoy the intrinsic interest of the story, at times lived with difficulty, yet told with rare and doubtless deceptive ease.

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