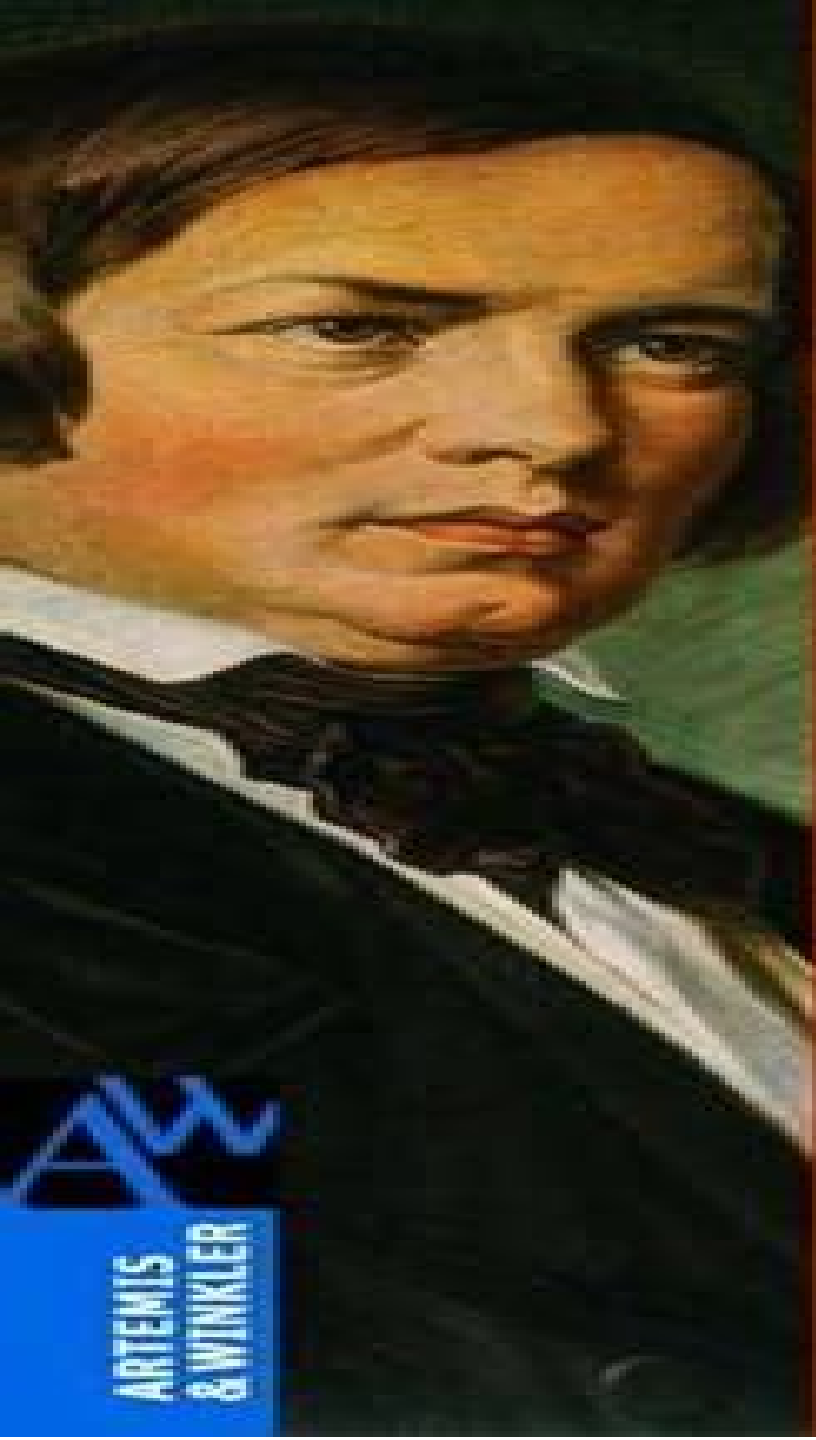




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ROBERT SCHUMANN UND DIE MUSIKALISCHE ROMANTIK

Eine Biografie

Mit einem Vorwort
von Peter Ruzicka



ARTEMIS
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Robert Schumann Und Die Französische Romantik

Rebecca Grotjahn, Christin Heitmann



Robert Schumann Und Die Französische Romantik:

Schumann's Music and E. T. A. Hoffmann's Fiction John MacAuslan, 2019-01-24 Four of Schumann's great masterpieces of the 1830s Carnival Fantasiestücke Kreisleriana and Nachtstücke are connected to the fiction of E. T. A. Hoffmann. In this book John MacAuslan traces Schumann's stylistic shifts during this period to offer insights into the expressive musical patterns that give shape, energy and individuality to each work. MacAuslan also relates the works to Schumann's reception of Bach, Beethoven, Novalis and Jean Paul and focuses on primary sources in his wide-ranging discussion of the broader intellectual and aesthetic contexts. Uncovering lines of influence from Schumann's reading to his writings and reflecting on how the aesthetic concepts involved might be used today, this book transforms the way Schumann's music and its literary connections can be understood and will be essential reading for musicologists, performers and listeners with an interest in Schumann, early nineteenth-century music and German Romantic culture. Afterlives of Romantic Intermediality Leena Eilittä, Catherine Riccio-Berry, 2015-12-24 Afterlives of Romantic Intermediality addresses the manifold even global artistic developments that were initiated by European Romantics. In the first section the contributors show how the rising perspective of intermediality was discussed in philosophical terms and adapted itself to Romantic literature and music. In the second section the contributors show how post-Romantic writers, visual artists and composers have engaged with Romantic heritage. By exploring primary works that range from European arts to Latin American literature, these essays focus on the interdisciplinary developments that have emerged in literature, music, painting, film, architecture and video art. Overall, the contributions in this volume demonstrate that intermedial connections or sometimes the conscious lack of such connections embody intriguing aspects of modernity and postmodernity. **Schumann's Virtuosity** Alexander Stefaniak, 2016-09-19 A valuable resource for musicologists, theorists, pianists and aestheticians interested in reading about Schumann's views on virtuosity. Notes: Considered one of the greatest composers and music critics of the Romantic era, Robert Schumann (1810-1856) played an important role in shaping nineteenth-century German ideas about virtuosity. Forging his career in the decades that saw abundant public fascination with the feats and creations of virtuosos like Liszt, Paganini and Chopin, among others, Schumann engaged with instrumental virtuosity through not only his compositions and performances but also his music reviews and writings about his contemporaries. Ultimately, the discourse of virtuosity influenced the culture of Western art music well beyond the nineteenth century and into the present day. By examining previously unexplored archival sources, Alexander Stefaniak looks at the diverse approaches to virtuosity Schumann developed over the course of his career, revealing several distinct currents in nineteenth-century German virtuosity and the enduring flexibility of virtuosity discourse. **Trames**, 2007. **Robert Schumann und die französische Romantik** Ute Scholz, 1997. **Schumann-Handbuch** Ulrich Tadday, 2016-08-09 Seine Musik hat ihn unsterblich gemacht. Doch wer war Robert Schumann? Als Komponist und Virtuoso, Dichter und Journalist, Freund und

Ehemann lernt der Leser ihn kennen und findet Zugang zu seiner Literatur Musik und Kunstanschauung Im Mittelpunkt stehen Schumanns kompositorisches Lebenswerk und seine Kompositionsweise Geordnet nach Gattungen liefert das Handbuch einen umfangreichen Überblick über sein gesamtes Werk Schumanns Schaffen spiegelt sich auch in der Musik anderer Komponisten wider In welchen Werken erkennt man seinen Einfluss Wie haben Musikgeschichtsschreibung Belletristik und Film Schumann gewirkt Die namhaften Autoren zeichnen ein neues spannendes Bild

Dedicating Music, 1785-1850 Emily Green, 2019 Why dedicate music What did dedications mean to their readers and writers especially after 1785 when more works were offered to fellow composers as well as to patrons Borrowing from book history and sociological theory *Dedicating Music 1785-1850* is a large scale study of patterns of dedications Emily H Green argues that the kinds of offerings printed in the late eighteenth through mid nineteenth centuries reflect a changing financial and aesthetic landscape in which patronage was waning and independent artistry surging Dedications labeled written music as a gift while presenting composers with an opportunity for self promotion They also contributed to a new kind of branding of music by communicating composers friendships and artistic allegiances *Dedicating Music* considers dedications issued in print between 1785 and 1850 in sets of overlapping corpuses offerings to peers as in Mozart's string quartets dedicated to Haydn to patrons as in Ignaz Pleyel's string quartets for Count Erdödy to friends as in Ferdinand Ries's offerings for Beethoven and dedications issued by publishers as in Beethoven's song *In questa tomba oscura* included in publisher Tranquillo Mollo's collection offered to Prince Lobkowitz The result is a synchronic study that highlights the importance of printed packaging rather than notes on the page to the complex relationship between composers publishers and consumers of music EMILY H GREEN is Assistant Professor of Music at George Mason University The University of Rochester Press gratefully acknowledges generous support from the Claire and Barry Brook Endowment of the American Musicological Society and the AMS 75 PAYS Endowment of the American Musicological Society both funded in part by the National Endowment for the Humanities and the Andrew W Mellon Foundation

Zwischen Romantik und Restauration Martin Geck, 2016-12-16 Realismus in der Musik Indem Martin Geck bedeutende Werke von Schumann Wagner Berlioz Liszt Mahler und Brahms der Epoche des Realismus zuweist zeichnet er einen spannenden politisch-ästhetischen Diskurs nach Dabei positioniert er die Meisterwerke der Musik zwischen den Vorwürfen der Selbstverliebtheit einerseits und der Politisiertheit andererseits Somit entsteht ein völlig neues Bild der Musikgeschichte des 19. Jahrhunderts

Music, Theatre and Politics in Germany Nikolaus Bacht, 2006 Music theatre and politics have maintained a long standing relationship that continues to be strong The contributions in this volume bridge the conventional chronological division between late Romantic and modern music to thematize a wide array of it

Robert Schumann neue Ausgabe sämtlicher Werke Margit L. McCorkle, 2003

Musikeditionen im Wandel der Geschichte Reinmar Emans, Ulrich Krämer, 2015-08-31 In diesem Band wird erstmals das reichhaltige musikwissenschaftliche Editions Wesen in historisch-systematischer Perspektive

vorgestellt das in Deutschland vor allem von den renommierten Musiker Gesamtausgaben geprägt wird Der Band vereint in chronologischer Folge geschichtliche Abrisse der editorischen Entwicklung zahlreicher Komponisten Ausgaben von Notre Dame bis Hanns Eisler und bietet damit nicht nur Einblicke in die jeweiligen Editionsprinzipien sondern arbeitet darüber hinaus auch allgemein die Geschichte der Musikedition im jeweiligen historischen Kontext auf Damit erfüllt der Band ein vielfach beklagtes Desiderat sowohl in der Musik als auch in der Editions wissenschaftlichen Forschungslandschaft Als Autoren konnten führende Persönlichkeiten aus den einschlägigen Editions instituten gewonnen werden

The Virtuoso as Subject Zarko Cvejić, 2016-06-22 This book offers a novel interpretation of the sudden and steep decline of instrumental virtuosity in its critical reception between c 1815 and c 1850 documenting it with a large number of examples from Europe's leading music periodicals at the time The increasingly hostile critical reception of instrumental virtuosity during this period is interpreted from the perspective of contemporary aesthetics and philosophical conceptions of human subjectivity the book's main thesis is that virtuosity qua irreducibly bodily performance generated so much hostility because it was deemed incompatible with and even threatening to the new Romantic philosophical conception of music as a radically disembodied abstract autonomous art and moreover a symbol or model if only a utopian one of a similarly autonomous and free human subject whose freedom and autonomy seemed increasingly untenable in the economic and political context of post Napoleonic Europe That is why music newly reconceived as radically abstract and autonomous plays such an important part in the philosophy of early German Romantics such as E T A Hoffmann Schelling and Schopenhauer with their growing misgivings about the very possibility of human freedom and not so much in the preceding generation of thinkers such as Kant and Hegel who still believed in the transcendently free subject of the Enlightenment For the early German Romantics music becomes a model of human freedom if freedom could exist By contrast virtuosity irredeemably moored in the perishable human body ephemeral and beholden to such base motives as making money and gaining fame is not only incompatible with music thus conceived but also threatens to expose it as an illusion in other words as irreducibly corporeal and by extension the human subject it was meant to symbolise as likewise an illusion Only with that in mind may we begin to understand the hostility of some early to mid 19th century critics to instrumental virtuosity which sometimes reached truly bizarre proportions In order to accomplish this the book looks at contemporary aesthetics and philosophy the contemporary reception of virtuosity in performance and composition and the impact of 19th century gender ideology on the reception of some leading virtuosos male and female alike

Das schöne Unendliche Ulrich Tadday, 2016-03-18 Die Musik gilt seit jeher als die romantische Kunst schlechthin hnlich diffus und ahistorisch ist die Verwendung des Begriffs Romantik bis heute in der Musikgeschichtsschreibung und Musikwissenschaft In seiner Diskursgeschichte gibt Ulrich Tadday eine souverän geschriebene und urteilende Darstellung der sthetischen Wurzeln Vorstellungen und Nachwirkungen der romantischen Musik

The Diaries of Giacomo Meyerbeer: The last years, 1857-1864 Giacomo Meyerbeer, 1999 Volume 4 is devoted to

the last years 1857-64 while age and declining health saw a waning of the composer's personal optimism. It contains a series of glossaries listing his compositions and the musical and theatrical works he attended throughout his life as well as a bibliography.

The Necessity of Music Celia Applegate, 2017-05-08 In *The Necessity of Music* Celia Applegate explores the many ways that Germans thought about and made music from the eighteenth to twentieth centuries. Rather than focus on familiar stories of composers and their work, Applegate illuminates the myriad ways in which music is integral to German social life. Musical life reflected the polycentric nature of German social and political life even while it provided many opportunities to experience what was common among Germans. Musical activities also allowed Germans, whether professional musicians, dedicated amateurs, or simply listeners, to participate in European culture. Applegate's original and fascinating analysis of Mendelssohn, Schumann, Brahms, Wagner, and military music enables the reader to understand music through the experiences of listeners, performers, and institutions. *The Necessity of Music* demonstrates that playing, experiencing, and interpreting music was a powerful factor that shaped German collective life.

Louise Farrenc und die Klassik-Rezeption in Frankreich Rebecca Grotjahn, Christin Heitmann, 2006

Robert Schumann und seine Zeit Arnfried Edler, 2008 Leven en werk van de Duitse romantische componist 1810-1856 tegen de achtergrond van het toenmalige muziekleven in Duitsland

"Der hebräische Kunstgeschmack" Melanie Kleinschmidt, 2015

Frédéric Chopin William Smialek, Maja Trochimczyk, 2015-06-05 Frédéric Chopin: A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him, his compositions, and his influence as a composer. The second edition includes research published since the publication of the first edition and provides electronic resources.

Ravel the Decadent Michael J. Puri, 2012-03-27 *Ravel the Decadent* offers a bold new perspective on the music of Maurice Ravel by locating its aesthetic origins in the French Decadence and demonstrating this influence across the length of his oeuvre. The notions of memory, sublimation, and desire are invoked to delineate the Decadent profile of this music.

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