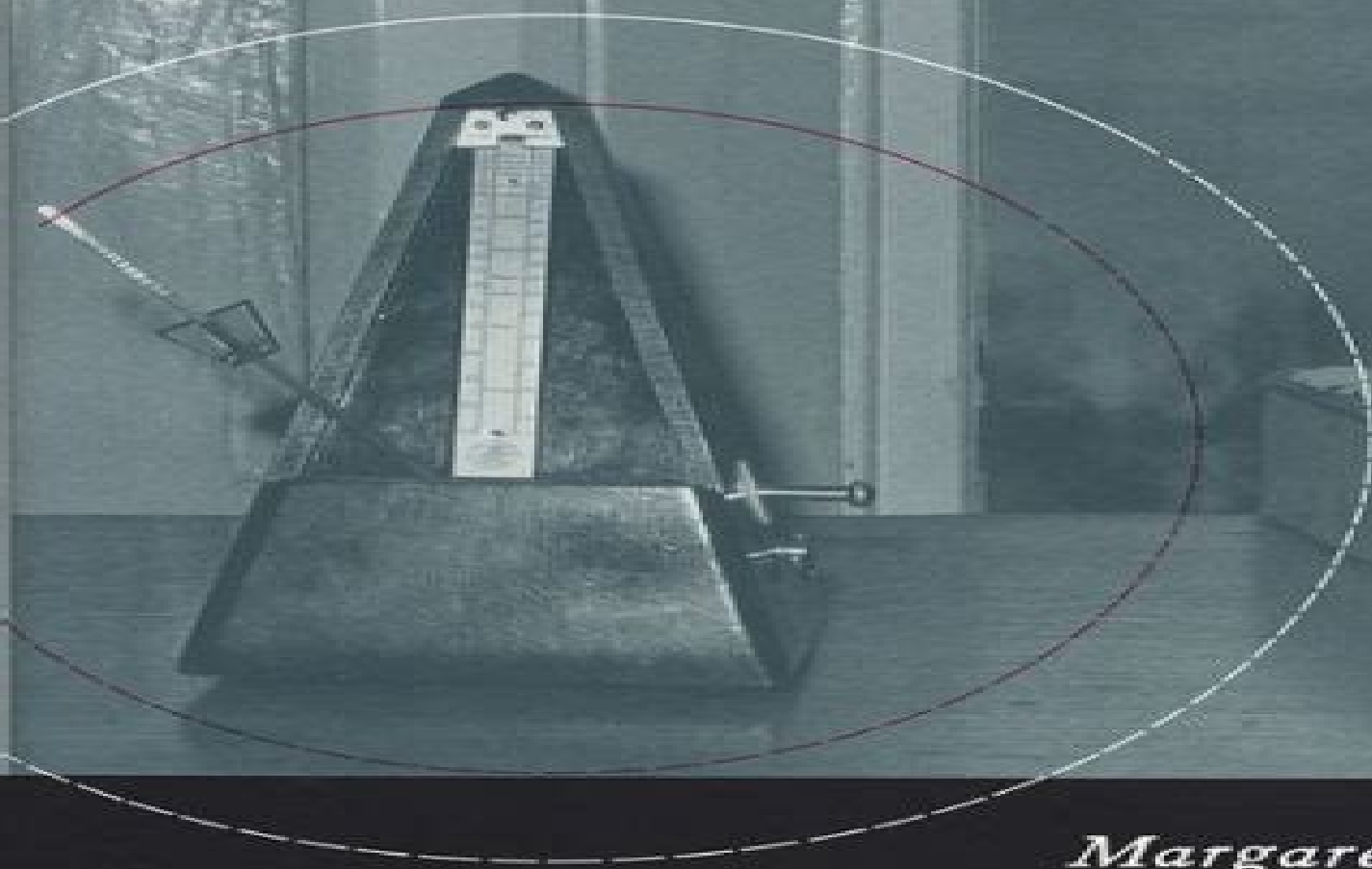


RESONANT

GAPS *Between*
Baudelaire & Wagner



Margaret Miner

Resonant Gaps Between Baudelaire Wagner

Peter Dayan



Resonant Gaps Between Baudelaire Wagner:

Resonant Gaps Margaret Miner, 1995 *Resonant Gaps* examines the ways in which Charles Baudelaire exploited certain powers of figurative language while writing on music particularly that of Richard Wagner Unlike many recent music literature studies Margaret Miner focuses less on the possible convergences of text and music than on their productive distances and divergences At the heart of this study is Baudelaire's 1861 essay *Richard Wagner et Tannhauser* Paris which is included in this volume in the French text of the 1861 Dentu edition Called a long meditated work of circumstance by its author Richard Wagner is the only piece of music criticism that Baudelaire ever attempted despite the prominence of music as a theme and a metaphor throughout his writings In the essay says Miner Baudelaire strove to erase the distinction between reading about Wagner's music and listening to it Continually sidestepping expectations and evading classification Baudelaire makes connections among musical understanding concrete or spatial distance and the abstract or conceptual distance between different arts Miner discusses such topics related to Baudelaire's project as his repertoire of textual and rhetorical maneuvers including italicization quotation personification digression and metaphor his assessment of the music's seductive ability to surround and suffuse the listener and the misunderstandings about and prejudices against Wagner and his music that hampered its critical reception in France Throughout her study Miner also refers to similar literary undertakings by Liszt Nietzsche Mallarmé and Proust which involved the music of Wagner and Debussy Miner argues that Baudelaire's aim in attempting to lessen or suppress various distances that he discovers between his text and the music is not to freeze movement entirely but to inscribe his writing on Wagner's music so that the two might travel together over an aesthetic landscape that shelters rather than separates them *Between Baudelaire and Mallarmé* Helen Abbott, 2016-04-15

As the status of poetry became less and less certain over the course of the nineteenth century poets such as Baudelaire and Mallarmé began to explore ways to ensure that poetry would not be overtaken by music in the hierarchy of the arts Helen Abbott examines the verse and prose poetry of these two important poets together with their critical writings to address how their attitudes towards the performance practice of poetry influenced the future of both poetry and music Central to her analysis is the issue of voice a term that remains elusive in spite of its broad application Acknowledging that voice can be physical textual and symbolic Abbott explores the meaning of voice in terms of four categories 1 rhetoric specifically the rules governing the deployment of voice in poetry 2 the human body and its effect on how voice is used in poetry 3 exchange that is the way voices either interact or fail to interact and 4 music specifically the question of whether poetry should be sung Abbott shows how Baudelaire and Mallarmé exploit the complexity and instability of the notion of voice to propose a new aesthetic that situates poetry between conversation and music Voice thus becomes an important process of interaction and exchange rather than something stable or static the implications of this for Baudelaire and Mallarmé are profoundly significant since it maps out the possible future of poetry **Baudelaire in Song** Helen Abbott, 2017-11-03 Why do we find

it hard to explain what happens when words are set to music This study looks at the kind of language we use to describe word music relations both in the academic literature and in manuals for singers or programme notes prepared by professional musicians Helen Abbott s critique of word music relations interrogates overlaps emerging from a range of academic disciplines including translation theory adaptation theory word music theory as well as critical musicology musicology and cognitive neuroscience It also draws on other resources whether adhesion science or financial modelling to inform a new approach to analysing song in a model proposed here as the assemblage model The assemblage model has two key stages of analysis The first stage examines the bonds formed between the multiple layers that make up a song setting including metre prosody form structure sound repetition semantics and live performance options The second stage considers the overall outcome of each song in terms of the intensity or stability of the words and music present in a song accretion dilution Taking the work of the major nineteenth century French poet Charles Baudelaire 1821-67 as its main impetus the volume examines how Baudelaire s poetry has inspired composers of all genres across the globe from the 1860s to the present day The case studies focus on Baudelaire song sets by European composers between 1880 and 1930 specifically Maurice Rollinat Gustave Charpentier Alexander Gretchaninov Louis Vierne and Alban Berg Using this corpus it tests out the assemblage model to uncover what happens to Baudelaire s poetry when it is set to music It factors in the realities of song as a live performance genre and reveals which parameters of song emerge as standard for French text setting and where composers diverge in their approach

"Manet, Wagner, and the Musical Culture of Their Time " Therese Dolan, 2017-07-05

How did the tumult caused by German composer Richard Wagner result in the first modernist painting In the first full length book dedicated to the study of Edouard Manet and music art historian Therese Dolan demonstrates that the 1862 painting *Music in the Tuileries* represents the progressive musical culture of his time heretofore read by scholars predominantly through the words of Charles Baudelaire Dolan sees in this painting s radical style the conceptual shift to modernism in both painting and music a transition that she convincingly argues received a strong impetus from Manet s *Music in the Tuileries* and Wagner s controversial *Tannhäuser* which premiered the previous year Supplemental to analysis of the painting Dolan incorporates discussion of texts by Theophile Gautier Champfleury and Baudelaire who are represented in the painting This book incorporates studies of the major artistic literary and musical figures of nineteenth century France It represents an important contribution to an understanding of French culture in the third quarter of the nineteenth century a period of intense literary artistic and musical activity that formed the crucible for modernism

Mallarmé Wagner: Music and Poetic Language Heath Lees, 2017-07-05 This book challenges and replaces the existing view of Mallarmé s mission to represent music on behalf of poetic language Traditionally this view focused on only the last fifteen years of the poet s life and sprang from a belief in Mallarmé s sudden awakening to music during an all Wagner concert in Paris in 1885 Professor Heath Lees shows that Mallarmé s early knowledge and experience of music was much greater than commentators have realized and

that the French poet actually began his writing career with the explicit aim of making music's performance language of effect the ground of his poetic expression Integral to the argument is Mallarmé's reaction to the work and ideas of Richard Wagner whose impact on France came in two waves the first broke during the tempestuous 1860s days of the Paris Tannhäuser while the second arrived in the mid 1880s and gave birth to the Revue Wagnérienne In refuting the critical literature that focuses on only the second of these waves Lees shows that Mallarmé exhibited a highly informed Wagnerian background during the first wave and that his grasp of the composer's gestural motives and flexible musical prose led him towards a new kind of self-expressive gestural rhythm that aimed musically to reinvent poetic language In support of this the book examines closely what Wagner really said in the prose works that were becoming known in Paris by the 1860s in particular Wagner's important French text the *Lettre sur la musique* It also re-examines Baudelaire's classic Wagner brochure and reveals its author's surprisingly firm grasp of Wagner's musico-poetic fusion In musically informed commentary Professor Lees surveys the four decades of success and failure that resulted from Mallarmé's repeated attempts to draw out the musical gestures and resonances of words alone In the process he throws new light on many of Mallarmé's best-known texts hitherto judged difficult by those who have failed to

Essays on the Song Cycle and on Defining the Field, 2022-07-18 This volume assembles twelve interdisciplinary essays that were originally presented at the Second International Conference on Word and Music Studies at Ann Arbor MI in 1999 a conference organized by the International Association for Word and Music Studies WMA The contributions to this volume focus on two centres of interest The first deals with general issues of literature and music relations from culturalist historical reception aesthetic and cognitive points of view It covers issues such as conceptual problems in devising transdisciplinary histories of both arts cultural functions of opera as a means of reflecting postcolonial national identity the problem of verbalizing musical experience in nineteenth-century aesthetics and of understanding reception processes triggered by musicalized fiction The second centre of interest deals with a specific genre of vocal music as an obvious area of word and music interaction namely the song cycle As a musico-literary genre the song cycle not only permits explorations of relations between text and music in individual songs but also raises the question if and to what extent words and/or music contribute to creating a larger unity beyond the limits of single songs Elucidating both of these issues with stimulating diversity the essays in this section highlight classic nineteenth and twentieth-century song cycles by Franz Schubert Robert Schumann Hugo Wolf Richard Strauss and Benjamin Britten and also include the discussion of a modern successor of the song cycle the concept album as part of today's popular culture

Virtuosity of the Nineteenth Century Susan Bernstein, 1998 A study of the reflexive relationship between music and language in the nineteenth century this book maintains a discrete historical focus while drawing upon an aesthetic going back to problems of epic delivery in ancient Greece Reading Romantic reactions to music together with linguistic and economic conflicts brought about by the rise of journalism the book pursues the tension around performativity that both connects and separates music and writing Franz

Liszt is the organizing figure in this detailed study of music in Heine and Baudelaire. The acclaimed virtuoso functions both as a metaphor for a musical mode of enunciation and as a historical referent. This dual status dramatizes the struggle at the heart of nineteenth century aesthetics between poetic self reference and realism's efforts to report the world accurately. Debates surrounding Liszt pinpoint the conflict between the view that locates sense in the process of its production and the contrary judgment privileging a stable meaning over the exteriority of its execution. This dualism also articulates the problematic relationship of the individual to general social and linguistic structures. The book's analyses of nineteenth century theories of correspondence along with the thematization of the other arts point to the limitations of analogy, the impossibility of a general theory of art and a crisis of identity that is a shared non identity that can be the only common property among different discourses, genres and media. *Virtuosity of the Nineteenth Century* offers a fresh reading of relatively marginal texts by canonical figures addressing questions about the relation between the arts, the possibility of critical description and the function of performativity.

Music Writing Literature, from Sand via Debussy to Derrida Peter Dayan, 2017-07-05 Why does poetry appeal to music? Can music be said to communicate as language does? What between music and poetry is it possible to translate? These fundamental questions have remained obstinately difficult despite the recent burgeoning of word and music studies. Peter Dayan contends that the reasons for this difficulty were worked out with extraordinary rigour and consistency in a French literary tradition echoed by composers such as Berlioz and Debussy which stretches from Sand to Derrida. Their writing shows how it is both necessary and futile to look for music in poetry or for poetry in music, necessary because each art defines itself by reference to what it is not and cannot be in order to point to an idealized totality outside itself, futile because the musicality of poetry like the poetic meaning of music must remain as elusive as that idealized totality; its distance is the very condition of the art. Thus is generated a subtle but unmistakable general definition of the nature of art which has proved uniquely able to survive all the probings of poststructuralism. That definition of art is inseparable from a disturbingly effective scepticism towards all forms of explication and explanation in critical discourse so it is doubtless not surprising that critics in general have done their best to ignore it. But by bringing out what Sand, Baudelaire, Mallarmé, Proust, Debussy, Berlioz, Barthes and Derrida all do in the same way as they work on the limits of the analogy between music and literature, this book shows how it is possible, productive, illuminating and fascinating to work on those limits, though to do so as we find repeatedly in Chopin's dreams as in Derrida's *tombeaux* requires us to have the courage to face in music our literal death and the limits of our intelligence.

Mallarmé and Wagner: Music and Poetic Language Heath Lees, 2017-07-05 This book challenges and replaces the existing view of Mallarmé's mission to repossess music on behalf of poetic language. Traditionally this view focused on only the last fifteen years of the poet's life and sprang from a belief in Mallarmé's sudden awakening to music during an all Wagner concert in Paris in 1885. Professor Heath Lees shows that Mallarmé's early knowledge and experience of music was much greater than commentators have realized and that

the French poet actually began his writing career with the explicit aim of making music's performance language of effect the ground of his poetic expression Integral to the argument is Mallarmé's reaction to the work and ideas of Richard Wagner whose impact on France came in two waves the first broke during the tempestuous 1860s days of the Paris Tannhäuser while the second arrived in the mid 1880s and gave birth to the Revue Wagnérienne In refuting the critical literature that focuses on only the second of these waves Lees shows that Mallarmé exhibited a highly informed Wagnerian background during the first wave and that his grasp of the composer's gestural motives and flexible musical prose led him towards a new kind of self expressive gestural rhythm that aimed musically to reinvent poetic language In support of this the book examines closely what Wagner really said in the prose works that were becoming known in Paris by the 1860s in particular Wagner's important French text the Lettre sur la musique It also re-examines Baudelaire's classic Wagner brochure and reveals its author's surprisingly firm grasp of Wagner's musico-poetic fusion In musically informed commentary Professor Lees surveys the four decades of success and failure that resulted from Mallarmé repeated attempts to draw out the musical gestures and resonances of words alone In the process he throws new light on many of Mallarmé's best known texts hitherto judged difficult by those who have failed to

Music's Monisms Daniel Albright, 2021-11-05 Daniel Albright investigates musical phenomena through the lens of monism the philosophical belief that things that appear to be two are actually one Daniel Albright was one of the preeminent scholars of musical and literary modernism leaving behind a rich body of work before his untimely passing In *Music's Monisms* he shows how musical and literary phenomena alike can be fruitfully investigated through the lens of monism a philosophical conviction that does away with the binary structures we use to make sense of reality Albright shows that despite music's many binaries diatonic vs chromatic major vs minor tonal vs atonal there is always a larger system at work that aims to reconcile tension and resolve conflict Albright identifies a radical monism in the work of modernist poets such as T.S. Eliot and musical works by Wagner Debussy Britten Schoenberg and Stravinsky Radical monism insists on the interchangeability even the sameness of the basic dichotomies that govern our thinking and modes of organizing the universe Through a series of close readings of musical and literary works Albright advances powerful philosophical arguments that not only shed light on these specific figures but also on aesthetic experience in general *Music's Monisms* is a revelatory work by one of modernist studies' most distinguished figures

Waking the Face That No One Is Louis Marvick, 2021-11-22 Poetry and music have seldom been more closely associated than at the end of the nineteenth century and the texts in which Baudelaire and Wagner Mallarmé and Scriabin Maeterlinck and Debussy evoked the reader's and the listener's states of mind are unusually rich in suggestion Can poetry combine as music seems to do the transcendent satisfaction of an all-inclusive viewpoint with the excitement and uncertainty of an unfolding narrative Can it partake of music's power in order to give a face to the idea and substitute without disappointing a definite variation for the ineffable theme Symbolist writers intent on achieving musical effects in words looked for ways to overcome the hard division of

subjects at the foundation of language and the strategies they invented while not always successful show their supreme expectations concerning the receptive capability of their audience and an unqualified belief in the transforming power of their art. Students of aesthetics of French and comparative literature should find something of interest in this provocative and original book. For ease of reference a detailed abstract of the contents is provided along with English translations of all quotations in other languages.

Cézanne, Murder, and Modern Life Andrzej Dombrowski, 2013. Cézanne's *Murder and Modern Life* changes the way we think about and see Cézanne's entire oeuvre. Dombrowski's arguments are convincing and bold, especially on the theme of murder as a vehicle for representation. Modern Olympia has never before been so satisfactorily analyzed. Susan Sidlauskus, Rutgers University, author of *Cézanne's Other: The Portraits of Hortense*. Exciting and intelligent. Cézanne's *Murder and Modern Life* will be important for modernists and essential for scholars of Cézanne, early Impressionism, and painting in the 1860s. Dombrowski shows us a Cézanne we did not know. Nancy Locke, author of *Manet and the Family Romance*.

On the Colors of Vowels Liesl Yamaguchi, 2025-01-07. Treatments of synesthesia in the arts and humanities generally assume a clear distinction between the neurological condition and the literary device. Synesthetes' descriptions of colors seen in connection with music, for example, are thought to differ fundamentally from common expressions that rely on transpositions across sensory dimensions: bright vowels. This has not always been the case. The distinction emerged over the course of the twentieth century as scientists sought to constitute synesthesia as a legitimate object of modern science. *On the Colors of Vowels* investigates the ambiguity of visual descriptions of vowels across a wide range of disciplines, casting several landmark texts in a wholly new light. The book traces the migration of sound-color correspondence from its ancient host, music, to its modern one, vowels, investigating the vocalic *Klangfarben* of Hermann von Helmholtz's monumental *Sensations of Tone*, the vowel colors reported in early psychology surveys, into audition-color, e-colored hearing, the mismatched timbres that form poetry's condition of possibility in Stéphane Mallarmé's *Crisis of Verse*, and the vowel-color analogy central to both the universal alphabets of the nineteenth century and the phonological universals of the twentieth. The book's final chapter turns to an intricately detailed account of vowel-color correspondence by Ferdinand de Saussure, suggesting how the linguist's sensitivity to vowel coloration may have guided his groundbreaking study of Indo-European vocalism. Bringing out the diverse ways in which visual conceptions of vowels have inflected the arts and sciences of modernity, *On the Colors of Vowels* makes it possible to see how discourses of the nineteenth and twentieth centuries crafted the enigma we now readily recognize as synesthesia.

Religious Experience in the Work of Richard Wagner Marcel Hebert, 2015. Philosopher Marcel Hebert developed his *Religious Experience in the Work of Richard Wagner* 1895 from this background of sustained popular interest in Wagner, an interest that had intensified with the return of his operas to the Paris stage. Newspaper debates about the impact of Wagner's ideas on French society often stressed the links between Wagner and religion. These debates inspired works like Hebert's intended to explain the complex myth and allegory in Wagner's work and to elucidate it.

for a new generation of French spectators *Grand Illusion* Gabriela Cruz,2020-08-19 A new and groundbreaking approach to the history of grand opera *Grand Illusion* Phantasmagoria in Nineteenth Century Opera explores the illusion and illumination behind the form's rise to cultural eminence Renowned opera scholar Gabriela Cruz argues that grand opera worked to awaken memory and feeling in a way never before experienced in the opera house asserting that the concept of spectacle was the defining cultural apparatus of the art form after the 1820s Parisian audiences at the Académie Royale de Musique were struck by the novelty and power of grand opera upon the introduction of gaslight illumination a technological innovation that quickly influenced productions across the Western operatic world With this innovation grand opera transformed into an audio visual spectacle delivering dream like images and evoking the ghosts of its audiences past Through case studies of operas by Giacomo Meyerbeer Richard Wagner and Giuseppe Verdi Cruz demonstrates how these works became an increasingly sophisticated medium by which audiences could conjure up the past and be transported away from the breakdown of modern life A historically informed narrative that traverses far and wide from dingy popular theatres in post revolutionary Paris to nautical shows in London and finally to Egyptian mummies *Grand Illusion* provides a fresh departure from previous scholarship highlighting the often neglected visual side of grand opera Words and Notes in the Long Nineteenth Century Phyllis Weliver,Katharine Ellis,2013 A new wave of scholarship inspired by the ways the writers and musicians of the long nineteenth century themselves approached the relationship between music and words *Seeing and Beyond* Deborah J. Johnson,David Ogawa,Kermit Swiler Champa,2005 This volume is an exciting eclectic collection of essays in honor of Kermit S Champa a leading scholar of impressionism and critic of twentieth century art The lead essay by David Carrier is followed by others from several generations of scholars and museum curators trained by Professor Champa Together they cover an extremely wide historical range from the eighteenth to twenty first centuries and honor Professor Champa's own scholarly rigor methodological diversity and intellectual breadth through topics ranging from art history to cultural studies Jacket **Other Capitals of the Nineteenth Century** Richard Hibbitt,2017-10-17 This book rethinks the notion of nineteenth century capital's from geographical economic and symbolic perspectives proposing an alternative mapping of the field by focusing on different loci and sources of capital Walter Benjamin's essay Paris the Capital of the Nineteenth Century identifies the French capital as the epitome of modernity His consideration of how literature enters the market as a commodity is developed by Pierre Bourdieu in *The Rules of Art* which discusses the late nineteenth century French literary field in terms of both economic and symbolic capital This spatio temporal approach to culture also underpins Pascale Casanova's *The World Republic of Letters* which posits Paris as the capital of the transnational literary field and Greenwich Meridian of literature This volume brings together essays by specialists on Bayreuth Brussels Constantinople Coppet Marseilles Melbourne Munich and St Petersburg as well as reflections on local colour literature the Symbolist novel and the strategies behind literary translation Offering a series of innovative perspectives on nineteenth century capital and

cultural output this study will be invaluable for all upper levels students and scholars of modern European literature culture and society *Hans Christian Andersen and Music* AnnaHarwell Celenza, 2017-07-05 Hans Christian Andersen was the most prominent Danish author of the nineteenth century Now known primarily for his fairy tales during his lifetime he was equally famous for his novels travelogues poetry and stage works and it was through these genres that he most often reflected on the world around him With the bicentennial of Andersen s birth in 2005 there is still much about the writer that is not yet common knowledge This book explores a single aspect of that void his interest in and relationship to the musical culture of nineteenth century Europe Why look to Andersen for information about music To begin Andersen had a musical background He enjoyed a brief career as an opera singer and dancer at the Royal Theater in Copenhagen and in later years he went on to produce opera libretti for the Danish and German stage Andersen was also an avid music devotee He made thirty major European tours during his seventy years and on each of these trips he regularly attended opera and concert performances recording his impressions in a series of travel diaries In short Andersen was a well informed listener and as this book reveals his reflections on the music of his age serve as valuable sources for the study of music reception in the nineteenth century Over the course of his life Andersen embraced and then later rejected performers such as Maria Malibran Franz Liszt and Ole Bull and his interest in opera and instrumental music underwent a series of dramatic transformations In his final years Andersen promoted figures as disparate as Wagner and Mendelssohn while strongly objecting to Brahms Although such changes in taste might be interpreted as indiscriminate by modern day readers this study shows that such shifts in opinion were not contradictory but rather quite logical given the social and cultural climate of the age *Obiter Dicta* Erick Verran, 2021 Stitched together over five years of journaling *Obiter Dicta* is a commonplace book of freewheeling explorations representing the transcription of a dozen notebooks since painstakingly reimaged for publication Organized after Theodor Adorno s *Minima Moralia* this unschooled exercise in aesthetic thought gleefully dilettantish oftentimes dangerously close to the epigrammatic interrogates an array of subject matter although inescapably circling back to the curiously resemblant histories of Western visual art and instrumental music through the lens of drive by speculation Erick Verran s approach to philosophical inquiry follows the brute force literary technique of Jacques Derrida to exhaustively favor the material grammar of a signifier over hand me down meaning juxtaposing outer semblances with their buried systems and our etched in stone intuitions about color and illusion shape and value with lessons stolen from seemingly unrelatable disciplines Interlarded with extracts of Ludwig Wittgenstein but also Wallace Stevens Cormac McCarthy as well as Roland Barthes this cache of incidental remarks eschews what s granular for the biggest picture available leaving below the hyper specialized fields of academia for a bird s eye view of their crop circles *Obiter Dicta* is an unapologetic experiment in intellectual dot connecting that challenges much long standing wisdom about everything from illuminated manuscripts to Minecraft and the evolution of European music with lyrical brevity that is before jumping to the next topic

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