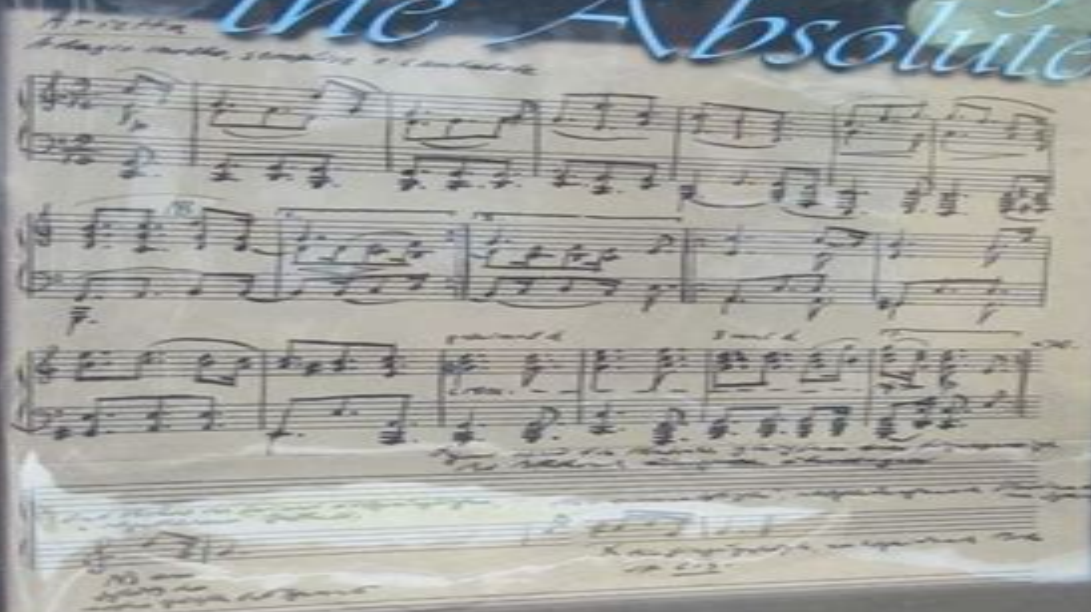


Hoeckner

Programming the Absolute

Programming the Absolute



NINETEENTH-
CENTURY
GERMAN
MUSIC
AND THE
HERMENEUTICS
OF THE MOMENT

Berthold Hoeckner



Programming The Absolute Nineteenth Century German Music And The Hermeneutics Of The Moment

Timothy B. Cochran



Programming The Absolute Nineteenth Century German Music And The Hermeneutics Of The Moment:

Programming the Absolute Berthold Hoeckner, 2002-11-10 Although absolute music emerged with a matrix of values the integrity of the subject the aesthetic autonomy of art and the intrinsic worth of high culture that are highly contested in musicology today Hoeckner argues that we should not completely discard the ideal of a music that continues to offer moments of transcendence and liberation **BOOK JACKET** [Gadamer, Music, and Philosophical Hermeneutics](#) Sam McAuliffe, 2023-11-28 This volume explores Hans Georg Gadamer's philosophical hermeneutics within a musical context It features contributions from philosophers musicians educators and musicologists from a variety of backgrounds and sheds light on both the hermeneutic nature of music and the musicality of hermeneutics Contributors to this volume hermeneutically think with music to uncover its fundamentally hermeneutic character and by thinking with Gadamer in a musical context explore ways in which hermeneutics may be understood to possess an inherent musicality Gadamer's thought is taken up in a variety of musical contexts including improvisation musical performance classical music jazz and music criticism This first volume to explore Gadamer's hermeneutics in a musical context breaks new ground by challenging musical concepts and by pushing Gadamer's thought in new directions It appeals to philosophers engaged with Gadamer's thought and philosophical hermeneutics more broadly as well as philosophers of music musicologists and musicians interested in critically engaging with the practice of performing and listening to music **After Mahler** Stephen Downes, 2013-09-19 The music of Gustav Mahler repeatedly engages with Romantic notions of redemption This is expressed in a range of gestures and procedures shifting between affirmative fulfilment and pessimistic negation In this groundbreaking study Stephen Downes explores the relationship of this aspect of Mahler's music to the output of Benjamin Britten Kurt Weill and Hans Werner Henze Their initial admiration was notably dissonant with the prevailing Zeitgeist Britten in 1930s England Weill in 1920s Germany and Henze in 1950s Germany and Italy Downes argues that Mahler's music struck a profound chord with them because of the powerful manner in which it raises and intensifies dystopian and utopian complexes and probes the question of fulfilment or redemption an ambition manifest in ambiguous tonal temporal and formal processes Comparisons of the ways in which this topic is evoked facilitate new interpretative insights into the music of these four major composers [From 1989, or European Music and the Modernist Unconscious](#) Seth Brodsky, 2017-01-24 What happened to musical modernism When did it end Did it end In this unorthodox Lacanian account of European New Music Seth Brodsky focuses on the unlikely year 1989 when New Music hardly takes center stage Instead one finds Rostropovich playing Bach at Checkpoint Charlie or Bernstein changing Joy to Freedom in Beethoven's Ninth or David Hasselhoff lip synching Looking for Freedom to thousands on New Year's Eve But if such spectacles claim to master their historical moment New Music unconsciously takes the role of analyst In so doing it restages earlier scenes of modernism As world politics witnesses a turning away from the possibility of revolution musical modernism revolves in place performing century

old tasks of losing failing and beginning again in preparation for a revolution to come

Musical Sincerity and Transcendence in Film Timothy B. Cochran, 2021-08-17 Musical Sincerity and Transcendence in Film focuses on the ways filmmakers treat music reflexively that is draw attention to what it is and what it can do Examining a wide range of movies from recent decades including examples from Indiewood teen film and blockbuster cinema the book explores two recurring ideas about music implied by foregrounded musical activity on screen that music can be a potent means of sincere expression and genuine human connection and that music can enable transcendence of disenchantment and the mundane As an historical musicologist Timothy Cochran explores these assumptions through analysis of musical style aesthetic implications and narrative strategy while treating the ideas as historically grounded and culturally situated with conceptual origins often lying outside of film The book covers eclectic critical terrain to highlight various layers of musical sincerity and transcendence in film including the nineteenth century aesthetics of E T A Hoffmann David Foster Wallace s literary resistance to irony sometimes called the New Sincerity strategies of self revelation in singer songwriter repertoires Lionel Trilling s distinction between sincerity and authenticity theories of play David Nye s notion of the American technological sublime and Svetlana Boym s writings on nostalgia These lenses reveal that film is a way of perpetuating revising and critiquing ideas about music and that music in film is a potent means of exploring broader social emotional and spiritual desires

Robert Schumann's Leipzig Chamber Works Julie Hedges Brown, 2024 This book explores the multi movement Leipzig chamber works composed by Robert Schumann 1810-56 It adopts a two pronged approach On the one hand it shows how this repertory illuminates Schumann s response to certain past and contemporary composers to his own youthful experimental past and to various literary and cultural influences At the same time the book explores how different people have heard this music listeners in Schumann s own day and beyond in both Germanic and non Germanic regions and comprising the voices of critics performers audiences even figures in disciplines outside of music

Mendelssohn, Time and Memory Benedict Taylor, 2011-10-27 Felix Mendelssohn has long been viewed as one of the most historically minded composers in western music This book explores the conceptions of time memory and history found in his instrumental compositions presenting an intriguing new perspective on his ever popular music Focusing on Mendelssohn s innovative development of cyclic form Taylor investigates how the composer was influenced by the aesthetic and philosophical movements of the period This is of key importance not only for reconsideration of Mendelssohn s work and its position in nineteenth century culture but also more generally concerning the relationship between music time and subjectivity One of very few detailed accounts of Mendelssohn s music the study presents a new and provocative reading of the meaning of the composer s work by connecting it to wider cultural and philosophical ideas

Musical Biography Jolanta T. Pekacz, 2017-07-05 Musical biography has rarely been an object of theoretical and methodological reflection Our present day perception of the lives of prominent composers and performers of the past has been largely formed by cultural and political

assumptions of nineteenth century biographers and their twentieth century followers While older biographies are being scrutinized for veracity and updated with new evidence their historiographical premisses and narrative techniques remain largely unchallenged The epistemological upheavals in the humanities since the 1960s have generated a body of theoretical thought that has undermined many of the assumptions of traditional biography Consequently many of these assumptions have lost their hold as viable underpinnings for present day scholarly biography For example the accumulation of facts is no longer believed to bring us closer to an understanding of the subject nor are the traditional views of the unified self and the self as a foundational idea taken for granted This volume brings together musicologists and historians who explore through individual case studies the rich potential of these new theories for writing musical lives The authors of this volume examine how the insights provided by these theories illuminate our critical reassessment of older biographies and the interpretations of musical works these biographies were used to construe and help forge new approaches to musical biography The authors also explore the functions musical biographies served in different historical contexts the relevance of biography for musical criticism the reliability of archival evidence the ethics of biography the demands placed on biography by feminist and gender history and the new possibilities offered by cinema The contributors to this volume challenge the view that biography has little importance for music history analysis and criticism Collectively they reassert biography's centrality and relevance and dem

Ecologies of Affect Tonya K. Davidson, Ondine Park, Rob Shields, 2013-06-01 *Ecologies of Affect* offers a synthetic introduction to the felt dynamics of cities and the character of places The contributors capture the significance of affects including desire nostalgia memory and hope in forming the identity and tone of places The critical intervention this collection of essays makes is an active consistent engagement with the virtualities that produce and refract our idealized attachments to place Contributors show how place images and attempts to build communities are rather than abstractions fundamentally tied to and revolve around such intangibles We understand nostalgia desire and hope as virtual that is even though they are not material they are nevertheless real and must be accounted for In this book the authors take up affect emotion and emplacement and consider them in relation to one another and how they work to produce and are produced by certain temporal and spatial dimensions The aim of the book is to inspire readers to consider space and place beyond their material properties and attend to the imaginary places and ideals that underpin and produce material places and social spaces This collection will be useful to practitioners and students seeking to understand the power of affect and the importance of virtualities within contemporary societies where intangible goods have taken on an increasing value

Modernism and the Cult of Mountains: Music, Opera, Cinema Christopher Morris, 2016-04-15 Adopting and transforming the Romantic fascination with mountains modernism in the German speaking lands claimed the Alps as a space both of resistance and of escape This new cult of mountains reacted to the symptoms and alienating forces associated with modern culture defining and reinforcing models of subjectivity based on renewed wholeness and an aggressive attitude to physical and mental health

The arts were critical to this project none more so than music which occupied a similar space in Austro German culture autonomous pure sublime In Modernism and the Cult of Mountains opera serves as a nexus shedding light on the circulation of contesting ideas about politics nature technology and aesthetics Morris investigates operatic representations of the high mountains in German modernism showing how the liminal quality of the landscape forms the backdrop for opera's reflexive engagement with the identity and limits of its constituent media not least music This operatic reflexivity in which the very question of music's identity is repeatedly restaged invites consideration of musical encounters with mountains in other genres and Morris shows how these issues resonate in Strauss's Alpine Symphony and in the Bergfilm mountain film By using music and the ideology of mountains to illuminate aspects of each other Morris makes an original and valuable contribution to the critical study of modernism

Ravel the Decadent Michael J. Puri, 2012-03-27 The music of Maurice Ravel 1875 1937 beloved by musicians and audiences since its debut has been a difficult topic for scholars The traditional stylistic categories of impressionism symbolism and neoclassicism while relevant have offered too little purchase on this fascinating but enigmatic work In *Ravel the Decadent* author Michael Puri provides an innovative and productive solution by locating the aesthetic origins of this music in the French Decadence and demonstrating the extension of this influence across the length of his oeuvre From an array of Decadent topics Puri selects three memory sublimation and desire and uses them to delineate the content of this music pinpoint its overlap with contemporary cultural discourse and link it to its biographical context as well as to create new methods altogether for the analysis and interpretation of music *Ravel the Decadent* opens by defining the main concepts giving particular attention to memory and decadence It then stakes out contrasting modes of memory in this music a nostalgic mode that views the past as forever lost and a more optimistic one that imagines its resurrection and reanimation Acknowledging Ravel's lifelong identity as a dandy a figure that embodies the Decadence and its aspiration toward the sublime Puri identifies possible moments of musical self portraiture before stepping back to theorize dandyism in European musical modernism at large He then addresses the dialectic between desire and its sublimation in the pairing of two genres the bacchanal and the idyl and leverages the central trio of concepts to offer provocative readings of Ravel's two waltz sets the *Valses nobles et sentimentales* and *La valse* Puri concludes by invoking the same terms to identify a topic of faun music that promises to create new common ground between Ravel and Debussy Rife with close readings that will satisfy the musicologist *Ravel the Decadent* also suits a more general reader through its broadly humanistic key concepts immersion in contemporary art and literature and clarity of language

A Language of Its Own Ruth Katz, 2010-01-15 The Western musical tradition has produced not only music but also countless writings about music that remain in continuous and enormously influential dialogue with their subject With sweeping scope and philosophical depth *A Language of Its Own* traces the past millennium of this ongoing exchange Ruth Katz argues that the indispensable relationship between intellectual production and musical creation gave rise to the Western conception of music This evolving and sometimes conflicted

process in turn shaped the art form itself As ideas entered music from the contexts in which it existed its internal language developed in tandem with shifts in intellectual and social history Katz explores how this infrastructure allowed music to explain itself from within creating a self referential and rational foundation that has begun to erode in recent years A magisterial exploration of a frequently overlooked intersection of Western art and philosophy *A Language of Its Own* restores music to its rightful place in the history of ideas

Music and Belonging Between Revolution and Restoration Naomi Waltham-Smith, 2017-06-20 In what ways is music implicated in the politics of belonging How is the proper at stake in listening What role does the ear play in forming a sense of community Music and Belonging argues that music at the level of style and form produces certain modes of listening that in turn reveal the conditions of belonging Specifically listening shows the intimacy between two senses of belonging belonging to a community is predicated on the possession of a particular property or capacity Somewhat counter intuitively Waltham Smith suggests that this relation between belonging as membership and belonging as ownership manifests itself with particular clarity and rigor at the very heart of the Austro German canon in the instrumental music of Haydn Mozart and Beethoven Music and Belonging provocatively brings recent European philosophy into contact with the renewed music theoretical interest in *Formenlehre* presenting close analyses to show how we might return to this much discussed repertoire to mine it for fresh insights The book's theoretical landscape offers a radical update to Adornian inspired scholarship working through debates over relationality community and friendship between Derrida Nancy Agamben Badiou and Malabou Borrowing the deconstructive strategies of closely reading canonical texts to the point of their unraveling the book teases out a new politics of listening from processes of repetition and liquidation from harmonic suppressions and even from trills What emerges is the enduring political significance of listening to this music in an era of heightened social exclusion under neoliberalism

Franz Liszt and His World Christopher H. Gibbs, Dana Gooley, 2010-08-29 No nineteenth century composer had more diverse ties to his contemporary world than Franz Liszt 1811 1886 At various points in his life he made his home in Vienna Paris Weimar Rome and Budapest In his roles as keyboard virtuoso conductor master teacher and abb he reinvented the concert experience advanced a progressive agenda for symphonic and dramatic music rethought the possibilities of church music and the oratorio and transmitted the foundations of modern pianism The essays brought together in *Franz Liszt and His World* advance our understanding of the composer with fresh perspectives and an emphasis on historical contexts Rainer Kleinertz examines Wagner's enthusiasm for Liszt's symphonic poem *Orpheus* Christopher Gibbs discusses Liszt's pathbreaking Viennese concerts of 1838 Dana Gooley assesses Liszt against the backdrop of antivirtuosity polemics Ryan Minor investigates two cantatas written in honor of Beethoven Anna Celenza offers new insights about Liszt's experience of Italy Susan Youens shows how Liszt's songs engage with the modernity of Heinrich Heine's poems James Deaville looks at how publishers sustained Liszt's popularity and Leon Botstein explores Liszt's role in the transformation of nineteenth century preoccupations regarding religion the nation and

art Franz Liszt and His World also includes key biographical and critical documents from Liszt's lifetime which open new windows on how Liszt was viewed by his contemporaries and how he wished to be viewed by posterity. Introductions to and commentaries on these documents are provided by Peter Bloom, Jos Bowen, James Deaville, Allan Keiler, Rainer Kleinertz, Ralph Locke, Rena Charnin Mueller, and Benjamin Walton. *German Aesthetics* J. D. Mininger, Jason Michael Peck, 2016-09-22

German Aesthetics provides English speaking audiences with accessible explanations of fundamental concepts from the German tradition of philosophical aesthetics. Organized with the understanding that aesthetic concepts are often highly contested intellectual territory and that the usage and meanings of terms often shift within historical, cultural, and political debates, this volume brings together scholars of German literature, philosophy, film studies, musicology, and history to provide informative and creative interpretations of German aesthetics that will be useful to students and scholars alike. Music as Philosophy Michael Spitzer, 2021-08-31

Beethoven's late style is the language of his ninth symphony, the *Missa Solemnis*, the last piano sonatas, and string quartets, the *Diabelli Variations*, the *Bagatelles*, as well as five piano sonatas, five string quartets, and several smaller piano works. Historically, these works are seen as forging a bridge between the Classical and Romantic traditions. In terms of their musical structure, they continue to be regarded as revolutionary. Spitzer's book examines these late works in light of the musical and philosophical writings of the German intellectual Theodor Adorno, and in so doing, attempts to reconcile the conflicting approaches of musical semiotics and critical theory. He draws from various approaches to musical linguistic and aesthetic meaning, relating Adorno to such writers as Derrida, Benjamin, and Habermas, as well as contemporary music theorists. Through analyses of Beethoven's use of specific musical techniques, including neo-Baroque fugues and counterpoint, Spitzer suggests that the composer's last works offer a philosophical and musical critique of the Enlightenment, and in doing so, created the musical language of premodernism. **Rethinking Mahler** Jeremy Barham, 2017

As one of the most popular classical composers in the performance repertoire of professional and amateur orchestras and choirs across the world, Gustav Mahler continues to generate significant interest, and the global appetite for his music and for discussions of it remains large. Editor Jeremy Barham brings together leading and emerging scholars in the field to explore Mahler's relationship with music, media, and ideas, past and present, addressing issues in structural analysis, performance, genres of stage, screen, and literature, cultural movements, aesthetics, history, historiography, and temporal experience. *Rethinking Mahler* counterbalances prevailing scholarly assumptions and preferences that configure Mahler as proto-modernist, with hitherto neglected consideration of his debt to, and his reimagining of, the legacies of his own historical past. Over the course of 17 chapters, drawing from a variety of disciplinary perspectives, the book pursues ideas of nostalgia, historicism, and pastness in relation to an emergent modernity and subsequent musical, cultural developments, yielding a wide-ranging exploration and re-evaluation of Mahler's works, their historical reception and understanding, and their resounding impact within diverse cultural contexts. *Rethinking Mahler* will be an essential resource for scholars and students of Mahler.

and late Romantic era music more generally and will also find an audience among the many devotees of Mahler's music

Musicology David Beard, Kenneth Gloag, 2005 Musicology the Key Concepts provides a vital reference guide for students of contemporary musicology Its clear and accessible entries cover a comprehensive range of terms including aesthetics canon culture deconstruction ethnicity identity subjectivity value work Fully cross referenced and with suggestions for further reading this is an essential resource for all students of music **When Machines Play Chopin** Katherine Maree Hirt, 2010 The series publishes monographs and edited volumes that showcase significant scholarly work at the various intersections that currently motivate interdisciplinary inquiry in German cultural studies Topics span all periods of German and German speaking lands and cultures from the local to the global with a special focus on demonstrating how various disciplines history musicology art history anthropology religious studies media studies political theory literary and cultural studies among others and new theoretical and methodological paradigms work across disciplinary boundaries to create knowledge and add to critical understanding in German studies broadly All works are in English Three to four new titles will be published annually Liszt's Transcultural Modernism and the Hungarian-gypsy Tradition Shay Loya, 2011 Transcultural modernism Verbunkos Identity nationalism and modernism Modernism and authenticity Listening to transcultural tonal practices The verbunkos idiom in the music of the future Idiomatic lateness

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