

Perspectives on Anton Bruckner

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An **Ashgate** Book

Perspectives On Anton Bruckner

Alfred Mathis-Rosenzweig



Perspectives On Anton Bruckner:

Perspectives on Anton Bruckner Crawford Howie, 2017-07-05 A century after his death Anton Bruckner still remains one of the most complex and enigmatic creative personalities of the nineteenth century A leading avant garde figure of his generation he was an accomplished performer and teacher in addition to being a great composer few people in the history of western music can boast his level of achievement in all these areas combined This book a collection of essays written by an international group of scholars offers diverse theoretical and musicological perspectives on Bruckner the composer teacher performer Facets of his formidable theoretical training and his application of it as part of the compositional process are explored A variety of analytical methodologies is used to examine the Second through to the Ninth Symphonies the heart of the composer's mature repertoire Finally aspects of Bruckner's career as a teacher and performer his complex personality his influence and dissemination of his music are considered *Perspectives on Anton Bruckner* Crawford Howie, Paul Hawkshaw, Timothy L. Jackson, 2001 A century after his death Anton Bruckner still remains one of the most complex and enigmatic creative personalities of the nineteenth century A leading avant garde figure of his generation he was an accomplished performer and teacher in addition to being a great composer few people in the history of western music can boast his level of achievement in all these areas combined This book a collection of essays written by an international group of scholars offers diverse theoretical and musicological perspectives on Bruckner the composer teacher performer Facets of his formidable theoretical training and his application of it as part of the compositional process are explored A variety of analytical methodologies is used to examine the Second through to the Ninth Symphonies the heart of the composer's mature repertoire Finally aspects of Bruckner's career as a teacher and performer his complex personality his influence and dissemination of his music are considered Provided by publisher **Perspectives on the Nine Symphonies of Anton Bruckner** Penny Gibson, 1981 **"The" Slow Movements of Anton Bruckner's Symphonies** Gabriel Ignacio Venegas Carro, 2017 [Bruckner's Symphonies](#) Julian Horton, 2004-11-25 Few works in the nineteenth century repertoire have aroused such extremes of hostility and admiration or have generated so many scholarly problems as Anton Bruckner's symphonies In this 2004 book Julian Horton seeks fresh ways of understanding the symphonies and the problems they have accrued by treating them as the focus for a variety of inter disciplinary debates and methodological controversies He isolates problematic areas in the works analysis and reception and approaches them from a range of analytical historical philosophical literary critical and psychoanalytical viewpoints The symphonies are thus explored in the context of a number of crucial and sometimes provocative themes including the political circumstances of the works production Bruckner and post war musical analysis issues of musical influence the problem of editions Bruckner and psychobiography and the composer's controversial relationship to the Nazis **Bruckner Studies** Timothy L. Jackson, Paul Hawkshaw, 1997-11-27 This 1997 book presents musicological and theoretical research on the life and music of Anton Bruckner *Perspectives on*

Gustav Mahler Jeremy Barham, 2017-07-05 Gustav Mahler's music continues to enjoy global prominence both in live or recorded performance and within broader ranges of critical perception and cultural sensibility. In recognition of such a profile this volume brings together a unique collection of essays exploring the diverse methods and topics characteristic of recent advances in Mahler scholarship. The book's international group of contributors is actively involved not only in bringing fresh approaches to Mahler research in areas such as analysis, sketch studies and reception history but also in examining hitherto neglected issues of cultural and biographical interpretation, performance practice and compositional aesthetic thereby illustrating the developing vitality and scope of this field. Engaging with its subject from reconstructive, documentary, theoretical, analytical, discursive and interpretative viewpoints this volume provides a wide spectrum of contexts in which continuing debate about Mahler's life and works can flourish. Its varied themes and strategies nevertheless collectively recognize and negotiate the shifting space both between the composer's life and his artistic creativity and between the musical results of that creativity and the critical analytical process. The essays in this book accordingly fill certain gaps in the scholarly understanding of the composer and re-orientate Mahler studies towards some of the central concerns of contemporary musicological thinking.

Perspectives on the Nine Symphonies of Anton Bruckner Penelope Anne Gibson, 1981* **The Cambridge Companion to Bruckner** John Williamson, 2004-07-15 This Companion provides an overview of the composer Anton Bruckner 1824-1896. Sixteen chapters by leading scholars investigate aspects of his life and works and consider the manner in which critical appreciation has changed in the twentieth century. The first section deals with Bruckner's Austrian background, investigating the historical circumstances in which he worked, his upbringing in Upper Austria and his career in Vienna. A number of misunderstandings are dealt with in the light of recent research. The remainder of the book covers Bruckner's career as church musician and symphonist, with a chapter on the neglected secular vocal music. Religious, aesthetic, formal, harmonic and instrumental aspects are considered while one chapter confronts the problem of the editions of the symphonies. Two concluding chapters discuss the symphonies in performance and the history of Bruckner reception, with particular reference to German Nationalism, the Third Reich and the appropriation of Bruckner by the Nazis.

Seeing Mahler: Music and the Language of Antisemitism in Fin-de-Siècle Vienna K.M. Knittel, 2016-04-01 No one doubts that Gustav Mahler's tenure at the Vienna Court Opera from 1897-1907 was made extremely unpleasant by the antisemitic press. The great biographer Henry Louis de La Grange acknowledges that it must be said that antisemitism was a permanent feature of Viennese life. Unfortunately the focus on blatant references to Jewishness has obscured the extent to which ordinary attitudes about Jewish difference were prevalent and pervasive yet subtle and covert. The context has been lost wherein such coded references to Jewishness would have been immediately recognized and understood. By painstakingly reconstructing the language of antisemitism Knittel recreates what Mahler's audiences expected saw and heard given the biases and beliefs of turn of the century Vienna. Using newspaper reviews, cartoons and memoirs Knittel eschews focusing on

hostile discussions and overt attacks in themselves rather revealing how and to what extent authors call attention to Mahler's Jewishness with more subtle language. She specifically examines the reviews of Mahler's Viennese symphonic premieres for their resonance with that language as codified by Richard Wagner though not invented by him. An entire chapter is also devoted to the Viennese premieres of Richard Strauss's tone poems as a proof text against which the reviews of Mahler can also be read and understood. Accepting how deeply embedded this way of thinking was not just for critics but for the general population certainly does not imply that one can find antisemitism under every stone. What Knittel suggests ultimately is that much of early criticism was unease rather than objective reactions to Mahler's music, a new perspective that allows for a re-evaluation of what makes his music unique, thought provoking and valuable. **Anton Bruckner** Constantin Floros, 2011

While unappreciated and controversial during most of his life, Anton Bruckner is today regarded as the greatest symphonist between Beethoven and Gustav Mahler in terms of originality, boldness and monumentality of his music. The image of Bruckner, the man, however, is still an extreme instance of the tenacious power of prejudice. No less a figure than Gustav Mahler coined the aperçu about Bruckner being a simpleton, half genius, half imbecile. The author is out to correct that misperception. His thesis in this study is that contrary to what has hitherto been asserted, there is an intimate relation between Bruckner's sacred music and his symphonies. From multiple perspectives, biographical data, sources and influences, the psychology of creation, musical structure, contemporary testimony and reception history, additional chapters assess important Bruckner recordings and interpreters and the progressiveness of his music. Gustav Mahler Alfred Mathis-Rosenzweig, 2018-05-08

Alfred Mathis Rosenzweig, 1897-1948, was a Viennese musicologist and critic who studied at the universities of Budapest and Vienna. From 1933 he embarked on producing a large-scale study of Mahler, but at the time of his death the manuscript was left unfinished. Although it was presumed lost until 1997, the unfinished typescript written in German had been deposited in the library of the Guildhall School of Music and Drama. In 2003 the School's Research Centre commissioned Jeremy Barham to prepare the first published edition of this important work, and his annotations and commentary add invaluable material to his translation of this historic document. Biographical material is used as a loose framework and platform for Mathis-Rosenzweig's profound examination of the environment within which Mahler's earlier music was embedded. This is an environment in which Wagner, Bruckner and Wolf feature prominently and in which Mahler's music is viewed from the wider perspective of nineteenth-century German cultural domination and the subsequent rise of political extremism in the form of Hitlerite fascism. *Nineteenth-Century Choral Music* Donna M. Di Grazia, 2013-03-05

Nineteenth-Century Choral Music is an in-depth examination of the rich repertoire of choral music and the cultural phenomenon of choral music-making throughout the period. The book is divided into three main sections. The first details the attraction to choral singing and the ways it was linked to different parts of society and to the role of choral voices in the two principal large-scale genres of the period, the symphony and opera. A second section highlights ten choral orchestral masterworks that are a central part of the repertoire.

The final section presents overview and focus chapters covering composers repertoire both small and larger works and performance life in an historical context from over a dozen regions of the world Britain and Ireland the Czech Republic France Germany Hungary Italy Latin America the Philippines Poland Russia Scandinavia and Finland Spain and the United States This diverse collection of essays brings together the work of 25 authors many of whom have devoted much of their scholarly lives to the composers and music discussed giving the reader a lively and unique perspective on this significant part of nineteenth century musical life

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

Sibelius Studies Timothy L. Jackson, Veijo Murtomäki, 2001-01-11 This book first published in 2001 presents a portrait of Jean Sibelius as composer and man a figure of national and international significance patriot husband and father Three introductory articles explore Sibelius's reception in Finland performance practice and recording history and Sibelius's aesthetic position with regard to modernity The second group of essays examines issues of ideology sexuality and mythology and their relationship to musical structure and compositional genesis Studies of the Second Fourth Sixth and Seventh Symphonies are presented in the concluding section Collectively these articles address historical theoretical and analytical issues in Sibelius's most important works The analyses are supported by investigations of Sibelius's compositional process as documented by the manuscripts and sketches primarily in the Sibelius Collection of the Helsinki University Library Exploring Sibelius's innovative approach to tonality form and texture the book delineates his unique brand of modernism which has proven highly influential in the late twentieth century

Schubert the Progressive Brian Newbould, 2017-07-05 The eleven essays that comprise this volume represent some of the most significant strands of current Schubert research Arising from an international conference organized by the Schubert Institute UK and the University of Leeds in 2000 the emphasis of the papers is on issues of performance practice analysis and hermeneutics In the opening essay of the book Charles Rosen illuminates some of Schubert's compositional practices and their implications for performers Further performance problems are explored by Walther Dörner who highlights the paradox between Schubert's precise notation of pitches and rhythm and his imprecision in relation to dynamics and articulation As Roy Howat makes

clear in his essay the performer needs to read between the lines of even the best Schubert editions Aspects of Schubert's style are explored in other essays Clive McClelland discusses the composer's use of *ombra* style while Brian Newbould examines Schubert's techniques of compression and expansion as illustrated in his dances and in sonata movements Robert Hatten explores the G major Piano Sonata as pastoral and James Sobaskie and Nicholas Rast provide complementary analyses of the A minor Quartet The organization of musical time in Schubert and his relationship in this regard to later composers is the subject of Susanne Kogler's essay while Walburga Litschauer discusses Schubert's early piano sonatas and previously unknown versions of them Various enigmas surrounding Schubert's life and music are discussed by Roger Neighbour With contributions from both internationally acclaimed and younger scholars this volume represents a further step in the multifaceted direction that Schubert research is taking

Il Trittico, Turandot, and Puccini's Late Style Andrew Davis, 2010-09-09 Giacomo Puccini is one of the most frequently performed and best loved of all operatic composers In *Il Trittico* *Turandot* and *Puccini's Late Style* Andrew Davis takes on the subject of Puccini's last two works to better understand how the composer creates meaning through the juxtaposition of the conventional and the unfamiliar situating Puccini in past operatic traditions and modern European musical theater Davis asserts that hearing Puccini's late works within the context of *la solita forma* allows listeners to interpret the composer's expressive strategies He examines Puccini's compositional language with insightful analyses of melody orchestration harmony voice leading and rhythm and meter

Sonata Fragments Andrew Davis, 2017-08-21 An effort to expand sonata theory more solidly into the nineteenth century repertoire Notes In *Sonata Fragments* Andrew Davis argues that the Romantic sonata is firmly rooted both formally and expressively in its Classical forebears using Classical conventions in order to convey a broad constellation of Romantic aesthetic values This claim runs contrary to conventional theories of the Romantic sonata that place this nineteenth century musical form squarely outside inherited Classical sonata procedures Building on *Sonata Theory* Davis examines moments of fracture and fragmentation that disrupt the cohesive and linear temporality in piano sonatas by Chopin Brahms and Schumann These disruptions in the sonata form are a narrative technique that signify temporal shifts during which we move from the outer action to the inner thoughts of a musical agent or we move from the story as it unfolds to a flashback or flash forward Through an interpretation of Romantic sonatas as temporally multi-dimensional works in which portions of the music in any given piece can lie inside or outside of what *Sonata Theory* would define as the sonata space proper Davis reads into these ruptures a narrative of expressive features that mark these sonatas as uniquely Romantic A major achievement

Michael L Klein author of *Music and the Crises of the Modern Subject*

Historical Dictionary of Romantic Music John Michael Cooper, 2024-02-12 Library Journal praises the book as an excellent one-volume ready reference resource for students researchers and others interested in music history *Historical Dictionary of Romantic Music* Second Edition covers the person's ideas practices and works that made up the worlds of Western music during the long 19th century ca 1780-1918 It's

the first book to recognize that Romantic music was very nearly a global phenomenon It includes more women more Black musicians and other musicians of color and more exponents of musical Romanticism from Central and South America as well as Central and Eastern Europe than any other single volume study of Romantic music thus challenging the conventional hegemony of musical Romanticisms by men and by Western European nations This book includes entries on topics including anti-Semitism sexism and racism that were pervasive and defining to the worlds of musical Romanticism but are rarely addressed in general studies of that subject It includes Romantic musicians who were not primarily composers as well as topics such as the Haitian Revolution spirituals and ragtime that were more important for music in the long 19th century than is generally acknowledged The result is an expansive inclusive diverse and more richly textured portrayal of Romantic music than is elsewhere available Historical Dictionary of Romantic Music Second Edition contains a chronology an introduction an extensive bibliography and a dictionary section with more than 600 cross referenced entries on traditions famous pieces persons places technical terms and institutions of Romantic music This book is an excellent resource for students researchers and anyone wanting to know more about Romantic music **The Cambridge Companion to the Symphony** Julian Horton, 2013-05-02 A comprehensive guide to the historical analytical and interpretative issues surrounding one of the major genres of Western music

Embark on a transformative journey with his captivating work, **Perspectives On Anton Bruckner**. This enlightening ebook, available for download in a convenient PDF format Download in PDF: , invites you to explore a world of boundless knowledge. Unleash your intellectual curiosity and discover the power of words as you dive into this riveting creation. Download now and elevate your reading experience to new heights .

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