

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

Stephen Downes



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 The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century Paul Watt, Sarah Collins, Michael Allis, 2020 In The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century contributors consider the fascinating and unexpected ways that nineteenth century writing on music contributed to debates about evolution the scientific method psychology exoticism gender and the divide between high and low culture The Oxford Handbook of Nineteenth-century Christian Thought Joel D. S. Rasmussen, Judith E. Wolfe, Johannes Zachhuber, 2017 This Handbook considers Christian thought in the long nineteenth century from the French Revolution to the First World War encompassing not only doctrine and theology but also Christianity's mutual influence on literature and the arts political and economic thought and the natural and social sciences **Music in German Philosophy** Stefan Lorenz Sorgner, Oliver F rbeth, 2011-01-15 Though many well known German philosophers have devoted considerable attention to music and its aesthetics surprisingly few of their writings on the subject have been translated into English Stefan Lorenz Sorgner a philosopher and Oliver F rbeth a musicologist here fill this important gap for musical scholars and students alike with this compelling guide to the musical discourse of ten of the most important German philosophers from Kant to Adorno Music in German Philosophy includes contributions from a renowned group of ten scholars including some of today's most prominent German thinkers all of whom are specialists in the writers they treat Each chapter consists of a short biographical sketch of the philosopher concerned a summary of his writings on aesthetics and finally a detailed exploration of his thoughts on music The book is prefaced by the editors original introduction presenting music

philosophy in Germany before and after Kant as well as a new introduction and foreword to this English language addition which places contemplations on music by these German philosophers within a broader intellectual climate *Program Music* Jonathan Gregor,2015-01-15 This accessible introduction is the first English language book in a generation to cover program music as idea and repertoire **In the Process of Becoming** Janet Schmalfeldt,2017-02-03 This philosophically inspired approach to the perception of form in early nineteenth century music invites listeners and especially performers to assess and participate in the interpretation of transformative formal processes as they unfold in time It proposes new ways of hearing beloved works of the romantic generation as representative of their striving for novel intensely self reflective modes of communication **Musical Genre and Romantic Ideology** Matthew Gelbart,2022 Musical Genre and Romantic Ideology charts the workings and legacies of Romantic artistic values such as originality and anti commercialism in relation to musical genre In case studies from across nineteenth century Europe author Matthew Gelbart explores the processes through which composers performers critics and listeners gave sounds and themselves a sense of belonging **Prometheus in Music** Paul Bertagnolli,2017-07-05 The ancient Greek myth of Prometheus the primordial Titan who defied the Olympian gods by stealing fire from the heavens as a gift for humanity enjoyed unprecedented popularity during the Romantic era An international coterie of writers such as Goethe Monti Byron the Shelleys Sainte H ne Coleridge Browning and Bridges engaged with the legend while composers such as Beethoven Reichardt Schubert Wolf Liszt Hal Saint Sa Holm Faur Parry Goldmark and Bargiel based works of diverse genres on the fable Romantic authors and composers developed a unique perspective on the myth emphasizing its themes of rebellion punishment for transgression and creative autonomy in great contrast to artists of the preceding era who more characteristically ignored the tribulations of Prometheus and depicted him as the animator of a na Arcadian mankind who when awakened from their spiritual dormancy expressed astonishment at the wonders of nature and paid homage to the Titan as a new god Paul Bertagnolli charts the progress of the myth during the nineteenth century as it articulates an extraordinary variety of issues pertaining to culture society aesthetics and philosophy Drawing on archival research dance history sketch studies literary theory linear analysis topos theory and reception history individual chapters demonstrate that the legend served as a vehicle to express opinions on subjects as diverse as aristocratic patronage movements of the body on the public stage rebellion against political and religious authority outright atheism humanitarianism of the German Enlightenment interest in the music of Greek antiquity industrialization nationalism inflamed by war populism and the aesthetics of musical form Composers often resorted to varied and unorthodox musical techniques in order to reflect such remarkable subjects Beethoven outraged critics by implying a key other than the tonic at the outset of the overture to **Deep Refrains** Michael Gallope,2017-11-16 We often say that music is ineffable that it does not refer to anything outside of itself But if music in all its sensuous flux does not mean anything in particular might it still have a special kind of philosophical significance In *Deep Refrains* Michael Gallope draws together the writings of Arthur Schopenhauer

Friedrich Nietzsche Ernst Bloch Theodor Adorno Vladimir Jankl vitch Gilles Deleuze and Félix Guattari in order to revisit the age old question of music's ineffability from a modern perspective For these nineteenth and twentieth century European philosophers music's ineffability is a complex phenomenon that engenders an intellectually productive sense of perplexity Through careful examination of their historical contexts and philosophical orientations close attention to their use of language and new interpretations of musical compositions that proved influential for their work Deep Refrains forges the first panoptic view of their writings on music Gallope concludes that music's ineffability is neither a conservative phenomenon nor a pious call to silence Instead these philosophers ask us to think through the ways in which music's stunning force might address in an ethical fashion intricate philosophical questions specific to the modern world 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 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 **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 repertoire 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 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

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 *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 *When Machines Play Chopin* Katherine Hirt, 2010-05-26 *When Machines Play Chopin* brings together music aesthetics performance practices and the history of automated musical

instruments in nineteenth century German literature Philosophers defined music as a direct expression of human emotion while soloists competed with one another to display machine like technical perfection at their instruments When Machines Play Chopin looks at this paradox between thinking about and practicing music to show what three literary works say about automation and the sublime in art *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

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

The Enigmatic Realm of **Programming The Absolute Nineteenth Century German Music And The Hermeneutics Of The Moment**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Programming The Absolute Nineteenth Century German Music And The Hermeneutics Of The Moment** a literary masterpiece penned with a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of people who partake in its reading experience.

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