



Pre-Modern Art of Vienna
1848-1898

Edited by [illegible] Botstein and Linda Weintraub

Pre Modern Art Of Vienna 1848 1898

K.M. Knittel



Pre Modern Art Of Vienna 1848 1898:

Pre-modern Art of Vienna, 1848-1898 Leon Botstein, Linda Weintraub, 1987 The Symphonic Repertoire, Volume IV
A. Peter Brown, 2003-08-07 This volume contains the symphonies of Brahms Bruckner Dvor k and Mahler covering the period from roughly 1860 to 1930 Other contemporaries are discussed including Goldmark Zemlinsky and Berg **A Kingdom Not of This World** Kevin C. Karnes, 2013-07-30 Typically regarded as reflecting on a culture in social political or psychological crisis the arts in fin de si cle Vienna had another side they were means by which creative individuals imagined better futures and perfected worlds dawning with the turn of the twentieth century As author Kevin C Karnes reveals much of this utopian discourse drew inspiration from the work of Richard Wagner whose writings and music stood for both a deluded past and an ideal future yet to come Illuminating this neglected dimension of Vienna s creative culture this book ranges widely across music philosophy and the visual arts Uncovering artworks long forgotten and providing new perspectives on some of the most celebrated achievements in the Western canon Karnes considers music by Mahler Schoenberg and Alexander Zemlinsky paintings sculptures and graphic art by Klimt Max Klinger and members of the Vienna Secession and philosophical writings by Nietzsche Schopenhauer and Maurice Maeterlinck Through analyses of artworks and the cultural dynamics that surrounded their creation and reception this study reveals a powerful current of millennial optimism running counter and parallel to the cultural pessimism widely associated with the period It discloses a utopian discourse that is at once beautiful moving and deeply disturbing as visions of perfection gave rise to ecstatic artworks and dystopian social and political realities **Johann Strauss and Vienna** Camille Crittenden, 2006-11-02 This book examines nineteenth century Viennese operetta and the historical context in which it was created **Richard Strauss and His World** Bryan Randolph Gilliam, 1992-08-30 Strongly influencing European musical life from the 1880s through the First World War and remaining highly productive into the 1940s Richard Strauss enjoyed a remarkable career in a constantly changing artistic and political climate This volume presents six original essays on Strauss s musical works including tone poems lieder and operas and brings together letters memoirs and criticism from various periods of the composer s life Many of these materials appear in English for the first time In the essays Leon Botstein contradicts the notion of the composer s stylistic about face after Elektra Derrick Puffett reinforces the argument for Strauss s artistic consistency by tracing in the tone poems and operas the phenomenon of pitch specificity James Hepokoski establishes Strauss as an early modernist in an examination of Macbeth Michael Steinberg probes the composer s political sensibility as expressed in the 1930s through his music and use of such texts as Friedenstag and Daphne Bryan Gilliam discusses the genesis of both the text and the music in the final scene of Daphne Timothy Jackson in his thorough source study argues for a new addition to the so called Four Last Songs Among the correspondence are previously untranslated letters between Strauss and his post Hofmannsthal librettist Joseph Gregor The memoirs range from early biographical sketches to Rudolf Hartmann s moving account of his last visit

with Strauss shortly before the composer's death Critical reviews include recently translated essays by Theodor Adorno Guido Adler Paul Bekker and Julius Korngold Publisher description *Schubert in the European Imagination* Scott Messing, 2006 The concept of Schubert as a feminine type began in 1838 This work examines the historical reception of Franz Schubert as conveyed through the gendered imagery and language of 19th and early 20th century European culture The figures discussed include Musset Sand Nerval Maupassant George Eliot and others **The Symphonic Repertoire, Volume IV** A. Peter Brown, 2003-08-07 This volume contains the symphonies of Brahms Bruckner Dvor k and Mahler covering the period from roughly 1860 to 1930 Other contemporaries are discussed including Goldmark Zemlinsky and Berg

Music and Modern Art James Leggio, 2014-07-16 Music and Modern Art adopts an interdisciplinary approach to the relationship between these two fields of creative endeavor **Market Strategies and German Literature in the Long Nineteenth Century** Vance Byrd, Ervin Malakaj, 2020-01-20 Building upon recent German Studies research addressing the industrialization of printing the expansion of publication venues new publication formats and readership Market Strategies maps a networked literary field in which the production promotion and reception of literature from the Enlightenment to World War II emerges as a collaborative enterprise driven by the interests of actors and institutions These essays demonstrate how a network of authors editors and publishers devised mutually beneficial and at times conflicting strategies for achieving success on the rapidly evolving nineteenth century German literary market In particular the contributors consider how these actors shaped a nineteenth century literary market which included the Jewish press highbrow and lowbrow genres and modernist publications They explore the tensions felt as markets expanded and restrictions were imposed which yielded resilient new publication strategies fostered criticism and led to formal innovations The volume thus serves as major contribution to interdisciplinary research in nineteenth century German literary media and cultural studies

Opera and Modern Culture Lawrence Kramer, 2004-11 An essay on opera and modernity using the seminal figures of Wagner and Strauss as case studies **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.

Lateness and Brahms Margaret Notley, 2007. *Lateness and Brahms* takes up the fascinating yet understudied problem of how Brahms fits into the culture of turn of the century Vienna. Brahms's conspicuous and puzzling absence in previous scholarly accounts of the time and place raises important questions and as Margaret Notley demonstrates the tendency to view him in neutralized ahistorical terms has made his music seem far less interesting than it truly is. In pursuit of an historical Brahms, Notley focuses on the later chamber music, drawing on various documents and perspectives but with particular emphasis on the relevance of Western Marxist critical traditions.

Karl Lueger Richard S. Geehr, 1990. A biography of the Christian Social mayor of Vienna 1897-1910. Ch 5 p 171-207. *Running with the Hares Hunting with the Hounds* discusses Lueger's antisemitism which many historians have tended to discount. While leaving open the question of Lueger's personal convictions, argues that his antisemitic remarks and those of his party associates exerted an extremely harmful influence which continued through the First Republic and is still felt today and that only the limitations imposed on him by the Emperor prevented drastic measures against the Jews. Reviews the position of Lueger and the Christian Socialists in the debate over Jews at the university especially the medical school, the antisemitic productions of Adam Müller-Guttenbrunn's *Kaiserjubiläum Stadttheater*, the Aryan Theater and demands for segregation in the public schools.

The Beethoven Quartet Companion Robert Winter, Robert Martin, 2023-09-01. While the Beethoven string quartets are to chamber music what the plays of Shakespeare are to drama, even seasoned concertgoers will welcome guidance with these personal and sometimes enigmatic works. This collection offers Beethoven lovers both detailed notes on the listening experience of each quartet and a stimulating range of more general perspectives. Who has the quartets' audience been? How were the quartets performed before the era of sound recordings? What is the relationship between classical and romantic in the quartets? How was their reception affected by social and economic history? What sorts of interpretive decisions are made by performers today? The *Companion* brings together a matchless group of Beethoven experts. Joseph Kerman is perhaps the world's most renowned Beethoven scholar. Robert Winter, an authority on sketches for the late quartets, has created interactive programs regarded as milestones in multimedia publishing. Maynard Solomon has written an acclaimed biography of Beethoven. Leon Botstein is the conductor of the American Symphony Orchestra as well as a distinguished social historian and college president. Robert Martin writes from his experience as cellist of the Sequoia Quartet. And the book is anchored by

the program notes of Michael Steinberg who has served as Artistic Advisor of the San Francisco Symphony and the Minnesota Orchestra While the Beethoven string quartets are to chamber music what the plays of Shakespeare are to drama even seasoned concertgoers will welcome guidance with these personal and sometimes enigmatic works This collection offers Beethoven lovers both [Painting a People](#) Ezra Mendelsohn,2002 Analyzes the life work and reception of a founding father of modern Jewish art in Eastern Europe *The Cambridge Companion to Brahms* Michael Musgrave,1999-05-27 This Companion gives a comprehensive view of the German composer Johannes Brahms 1833-97 Twelve specially commissioned chapters by leading scholars and musicians provide systematic coverage of the composer's life and works Their essays represent recent research and reflect changing attitudes towards a composer whose public image has long been out of date The first part of the book contains three chapters on Brahms's early life in Hamburg and on the middle and later years in Vienna The central section considers the musical works in all genres while the last part of the book offers personal accounts and responses from a conductor Roger Norrington a composer Hugh Wood and an editor of Brahms's original manuscripts Robert Pascall The volume as a whole is an important addition to Brahms scholarship and provides indispensable information for all students and enthusiasts of Brahms's music [Three German Women](#) Erika Esau,2021-05-11 This book presents the life stories of three women of the German speaking realm whose lives inspired the author directly mathematician Maria Weber Steinberg 1919-2013 journalist Irmgard Rexroth Kern 1907-1983 and Viennese art historian Fr Dr Anna von Spitzmüller 1903-2001 The lives of these three women serve as emotional mirrors to the cultural transformations and tumultuous history of the 20th century Their stories tell of the hardships struggles and victories of intellectual European women in this era Each woman was related to men who played a prominent role in European cultural life men who received some recognition in history books As intellectual professionals these women in contrast received very few public accolades for their important achievements Placing them in the cultural context of the times in Germany and Austria the book highlights the traumatic choices imposed on ordinary people by political and social circumstances over which they had no control Along with the women's individual stories the chapters focus on overarching themes including educated women's roles in European society narratives of perseverance in confronting Nazism and specific historical background describing the incidents affecting their life trajectories *Austrian Information* ,1987 **The New York Times Magazine** ,1987 *New York* ,1987-05

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