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Schriften Zur Musik Singspiele

Kiene Brillenburg Wurth



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Lexikon Schriften über Musik, Band 2: Musikästhetik in Europa und Nordamerika Felix Wörner, Melanie Wald-Fuhrmann, 2022-12-12 Dieses Lexikon ist ein Novum der Musikliteratur. Erstmals werden alle wichtigen Texte zur Musiktheorie und Musikästhetik in lexikalischer Form von internationalen Spezialistinnen und Spezialisten beschrieben und für die Wissenschaft und Praxis leichter zugänglich gemacht. In diesem zweiten Band wird ein umfangreiches Corpus von rund 450 primär europäischen und nordamerikanischen Texten von der Antike bis zur Gegenwart vorgestellt. Neben im engeren Sinne ästhetischen und musikästhetischen Schriften wie etwa Immanuel Kants Kritik der Urteilskraft 1790, Eduard Hanslicks Vom Musikalisch Schönen 1854 und Zofia Lissas Ästhetik der Filmmusik 1964 finden viele andere Textformen Berücksichtigung. Denn auch die Verfasser der Bibel und frühneuzeitlicher Erziehungsliteratur, Komponisten wie Robert Schumann und John Cage, Dichter wie Ovid und E. T. A. Hoffmann oder Romanautorinnen und Romanautoren wie Dorothea Schlegel und Honoré de Balzac haben auf ihre Weise über Musik nachgedacht. Wie schon in Band 1 Musiktheorie von der Antike bis zur Gegenwart sind die Artikel alphabetisch nach Autorinnen und Autoren geordnet und folgen jeweils demselben Aufbau: Grundlegende Informationen zum Originaltext, seine Quellen, Editionen und Übersetzungen, Beschreibung des Inhalts, Kommentar der den Text in seine jeweilige Zeit und die relevanten Diskurse einordnet sowie seine Bedeutung und Rezeption darlegt. Hinweise zu wichtiger Forschungsliteratur. Damit bietet der Band Studierenden, Lehrenden und Forschenden der Musikwissenschaft sowie anderer geistes- und kulturwissenschaftlicher Fächer einen Überblick über das weite Feld der musikästhetischen Literatur von der Bibel und Aristoteles über Quantz, Kant, Schumann, Wagner, Thomas Mann, Adorno bis zu Brendel, Boulez und Eco.

Schriften zur Musik Singspiele Ernst T. A. Hoffmann, 1988 **Goethe und das Zeitalter der Romantik** Alexander von Bormann, 2002 Schriften zur Musik Ernst Theodor Amadeus Hoffmann, 1988 *Pure and Programme Music in the Romanticism* Magda Polo Pujandas, 2016-05-31 One of the most difficult challenges a music theoretician faces, be it historically, philosophically or in other aspects, is that of correctly and precisely framing the meaning that music has in a specific moment, deducing the why and revealing the secret hidden within. The book *Pure and Programme Music in the Romanticism* is a rigorous and indispensable study to understand music in the period in which music as an expression of feelings begins to reach the threshold of the sublime, primarily focusing attention on what pure and programme music represent. Both types of music are instrumental, but the difference between them is that the first one, pure music, exists on its own and for its own sake, establishing an iron-clad alliance with the form. Programme music is inspired by other forms of artistic expression, especially literature, and is indelibly linked with the content. However, halfway between these two types of music, a new one is born: absolute music. This music is the result from the dialectic established between the pure and programme, exactly in the middle of two opposing philosophies: that of Idealism and that of Materialism. All of this context described in this book is what defines the essence of Romantic music, but also what allows us to understand the music of the

twentieth century and that of today because the controversy between pure music and programme music has represented in the history of western musical thought the turning point that led to the creation of the Gesamtkunstwerk Total Work of Art and the relationship between music and film for example as well as other artistic expressions

The Literature of German Romanticism Dennis F. Mahoney, 2004 Sharply focused essays on the most significant aspects of German Romanticism This volume of sharply focused essays by an international team of scholars deals not only with the most significant literary philosophical and cultural aspects of German Romanticism one of the most influential albeit highly controversial movements in the history of German literature but also with the history and status of scholarship on the literature of the period The introduction and first section establish an overall framework by placing German Romanticism within a European context that includes its English counterpart Goethe and Schiller are considered as are the Jena Romantics The second section is organized according to the traditional distinctions between epic dramatic and lyric modes of writing while realizing that particularly in the Romantic novel there was an attempt to blend these three A final group of essays focuses on German literary Romanticism's relation to other aspects of German culture folklore studies politics psychology natural science gender presentation and representation music and visual art Contributors Gerhard Schulz Arnd Böhm Richard Littlejohns Gerhart Hoffmeister Ulrich Scheck Claudia Stockinger Bernadette Malinowski Fabian Lampart Klaus Peter Gabriele Rommel Martha B Helfer Kristina Muxfeldt Beate Allert Paul Bishop and R H Stephenson Nicholas Saul Dennis F Mahoney is Professor of German and Director of the European Studies Program at the University of Vermont

The Cambridge History of Nineteenth-Century Music Jim Samson, 2001-12-03 First published in 2002 this comprehensive overview of music in the nineteenth century draws on extensive scholarship in the field

Deutschsprachiges Musiktheater im späten 18. Jahrhundert Jörg Krämer, 2012-01-02 The series Studien zur deutschen Literatur Studies in German Literature presents outstanding analyses of German speaking literature from the early modern period to the present day It particularly embraces comparative cultural and historical epistemological questions and serves as a tradition steeped forum for innovative literary research All submitted manuscripts undergo a double peer review process

Musically Sublime Kiene Brillenburg Wurth, 2009-08-25 Musically Sublime rewrites musically the history and philosophy of the sublime Music enables us to reconsider the traditional course of sublime feeling on a track from pain to pleasure Resisting the notion that there is a single format for sublime feeling Wurth shows how from the mid eighteenth century onward sublime feeling is instead constantly rearticulated in a complex interaction with musicality Wurth takes as her point of departure Immanuel Kant's Critique of Judgment and Jean François Lyotard's aesthetic writings of the 1980s and 1990s Kant framed the sublime narratively as an epic of self transcendence By contrast Lyotard sought to substitute open immanence for Kantian transcendence yet he failed to deconstruct the Kantian epic The book performs this deconstruction by juxtaposing eighteenth and nineteenth century conceptions of the infinite Sehnsucht the divided self and unconscious drives

with contemporary readings of instrumental music Critically assessing Edmund Burke James Usher E T A Hoffmann Novalis Friedrich Hlderlin Arthur Schopenhauer Richard Wagner and Friedrich Nietzsche this book re presents the sublime as a feeling that defers resolution and hangs suspended between pain and pleasure Musically Sublime rewrites the mathematical sublime as difference while it redresses the dynamical sublime as trauma unending undetermined unresolved Whereas most musicological studies in this area have focused on traces of the Kantian sublime in Handel Haydn and Beethoven this book calls on the nineteenth century theorist Arthur Seidl to analyze the sublime of rather than in music It does so by invoking Seidl s concept of formwidrigkeit form contrariness in juxtaposition with Romantic piano music post modernist musical minimalisms and Lyotard s postmodern sublime It presents a sublime of matter rather than form performative rather than representational In doing so Musically Sublime shows that the binary distinction Lyotard posits between the postmodern and romantic sublime is finally untenable Beethoven in the Age of Schiller, Goethe, and Kant Hans-Joachim

Hinrichsen, 2024-12-15 Beethoven wrote music for times that were changing His musical aesthetics played an active part in the exchange of thought that shaped the revolutionary culture of his lifetime He put aesthetic expectations to the test and we still hear his message today In Beethoven in the Age of Schiller Goethe and Kant Music for Modern Times Hans Joachim Hinrichsen explores twelve themes that reflect Beethoven s compositional development and thought The result is a fascinating new portrait of the composer and his music and a panorama of the world of thought norms and values that he navigated Here we discover insight into Beethoven s use of literature his aspirations for purely instrumental music and how he transformed contemplation into aesthetic expression We learn not only how his contemporaries misunderstood him but also how those in the know did get his message Was Beethoven philosophical and poetic Are his last compositions a critique of pure music are they transcendental Hinrichsen argues that we must get beyond our stereotypes of Beethoven if we want to truly understand him

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