



*Music*  
*and the*  
*Historical*  
*Imagination*

LEO TREITLER

# Music And The Historical Imagination

**Maria Semi, translated by Timothy  
Keates**



## **Music And The Historical Imagination:**

*Music and the Historical Imagination* Leo Treitler, 1989 Leo Treitler is a central figure in American musicology both for his writings on medieval and Renaissance music and for his influential work on historical analysis In this elegant book he develops a powerful statement of what music analysis and criticism in relation to historical understanding can be His aim is an understanding of the music of the past not only in its own historical context but also as we apprehend it now and as we assimilate it to our current interests and concerns He elucidates his views through unique new interpretations of major works from the fifteenth through the twentieth centuries *Music and the Historical Imagination* Leo Treitler, 1989

*Exceptional Conversations* Matthew Lau, 2011 *Tonal Structures in Early Music* Cristle Collins Judd, 2014-04-23 Discussion of tonal structure has been one of the most problematic and controversial aspects of modern study of Medieval and Renaissance polyphony These new essays written specifically for this volume consider the issue from historical analytical theoretical perceptual and cultural perspectives **Music as a Science of Mankind in Eighteenth-Century Britain** Maria Semi, translated by Timothy Keates, 2016-04-29 Music as a Science of Mankind offers a philosophical and historical perspective on the intellectual representation of music in British eighteenth century culture From the field of natural philosophy involving the science of sounds and acoustics to the realm of imagination involving resounding music and art the branches of modern culture that were involved in the intellectual tradition of the science of music proved to be variously appealing to men of letters Among these a particularly rich field of investigation was the British philosophy of the mind and of human understanding developed between the seventeenth and eighteenth centuries which looked at music and found in its realm a way of understanding human experience Focussing on the world of sensation trying to describe how the human mind could develop ideas and emotions by its means philosophers and physicians often took their cases from art s products be it music sounds painting colours or poetry words as signs of sound conveying a meaning thus looking at art from a particular point of view that of the perceiving mind The relationship between music and the philosophies of mind is presented here as a significant part of the construction of a Science of Man a huge and impressive project involving both the study of man s nature to which in David Hume s words all sciences have a relation and the creation of an ideal of what Man should be Maria Semi sheds light on how these reflections moved towards a Science of Music a complex and articulated vision of the discipline that was later to be known as musicology or Musikwissenschaft *Music, Politics, and the Academy* Pieter C. van den Toorn, 1996-01-01 Advocates of new musicology claim that technical methods of music analysis are conservative elitist positivist and emotionally arid Pieter C van den Toorn challenges those claims asking why cultural sociopolitical or gender studies approaches to music should be deemed more democratic or expressive of music s content or impact Why should music analysis be thought incapable of serving larger aesthetic ends Van den Toorn confronts Susan McClary Leo Treitler and Joseph Kerman in particular arguing that hands on music analysis can penetrate the complexity of music and speak to

our experience of it He criticizes new musicologists for retreating from issues of musical immediacy by focusing on cultural issues In later chapters van den Toorn defends Schenkerian methods and demonstrates the usefulness of technical analysis in the appreciation of Beethoven Debussy Schoenberg and Stravinsky Source Readings in Music History: The nineteenth century Oliver Strunk, Leo Treitler, Ruth A. Solie, 1998 Published as a single volume in 1950 Published as 5 separate volumes in the 1965 edition A single volume edition and a set of separate volumes published in 1998 The subtitles of the 1998 edition vary from the subtitles of the 1965 edition

**Ferruccio Busoni and the Ontology of the Musical Work** Erinn Elizabeth Knyt, 2010 Ferruccio Busoni's conception of the musical work derives from his multiple roles as performer aesthetician editor composer arranger and intellectual Drawing on unpublished scores manuscripts sketches and documents from the Staatsbibliothek in Berlin concert programs from a private collection in Berkeley acoustic recordings information about Busoni's intellectual interests gleaned from an auction catalogue featuring the contents of his extensive library and the published aesthetic writings letters and compositions the present study offers the first comprehensive account of Busoni's work concept By establishing connections between his ideas and his musical practice it explores and clarifies the reasoning behind his idiosyncratic compositional style a style characterized by a blurring of boundaries between original and borrowed material Polystylistic mixtures of the old and new and a distinctive performance style in which Busoni creatively altered and embellished existing texts exemplify his practice in an age in thrall to Werktreue when originality of idea was prized above all else

*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 Aesthetic Legacy of Eduard Hanslick** Lee Rothfarb, Alexander Wilfing, Christoph Landerer, 2024-11-20 This book addresses the complex conceptual historical and philosophical questions posed by Eduard Hanslick's influential aesthetic treatise *On the Musically Beautiful* 1854 The contributions reveal the philosophical foundations and subtleties of his aesthetic approach The collection features original essays written by leading scholars in philosophical aesthetics and musicology It covers many of Hanslick's overarching themes such as the relationship between beauty and form between music and emotion and the role of

imagination and performance in music which have recently gained prominence in Hanslick scholarship The chapters divided into five thematic sections will provide a better scholarly foundation for a deeper understanding of *On the Musically Beautiful* and its arguments In bringing together the various approaches and accounts of the different textual historical conceptual and philosophical challenges posed by Hanslick's aesthetics *The Aesthetic Legacy of Eduard Hanslick* will appeal to philosophers of music historians of aesthetics musicologists specializing in 19th century studies and music theorists working on aesthetic issues

**The Cambridge History of Musical Performance** Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer's experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today

*Text and Act* Richard Taruskin, 1995-09-07 Over the last dozen years the writings of Richard Taruskin have transformed the debate about early music and authenticity *Text and Act* collects for the first time the most important of Taruskin's essays and reviews from this period many of which now classics in the field Taking a wide ranging cultural view of the phenomenon he shows that the movement far from reviving ancient traditions in fact represents the only truly modern style of performance being offered today He goes on to contend that the movement is therefore far more valuable and even authentic than the historical verisimilitude for which it ostensibly strives could ever be These essays cast fresh light on many aspects of contemporary music making and music thinking mixing lighthearted debunking with impassioned argumentation Taruskin ranges from theoretical speculation to practical criticism and covers a repertory spanning from Bach to Stravinsky Including a newly written introduction *Text and Act* collects the very best of one of our most incisive musical thinkers

*Elective Affinities* Lydia Goehr, 2008 As illustrated in Goethe's famous novel of the same name elective affinities are powerful relationships that crystallize under changing conditions In this new book Lydia Goehr focuses on the history of elective affinities between philosophy and music from German classicism romanticism and idealism to the modernist aesthetic theory of Theodor W Adorno and Arthur C Danto Aesthetic theory she argues depends on a dynamic philosophy of history centered on tendencies yearnings needs and potentialities With this in mind she recasts the theses of Adorno and Danto regarding the death or end of philosophy art music and human experience as arguments for continuation and survival *Elective Affinities* tracks the migration of aesthetic and critical theory from Germany to the United

States following the catastrophic period of the twentieth century marked by the Second World War      **With Voice and Pen**  
 Leo Treitler, 2007 Leo Treitler's seventeen classic essays trace the creation and spread of song cantus sacred and secular through oral tradition and writing in the European Middle Ages The author examines songs in particular their design their qualities and character their expressive meanings and their adaptation to their communal and ritual roles and explores the chances for and the obstacles to our understanding of traditions that were alive a thousand years ago Ranging from c 900 when the written transmission of medieval songs began to 1200 Treitler shows how the earlier purely oral traditions can be examined only through the lens of what has been captured in writing and focuses on the invention and uses of writing systems for representing these oral traditions Each of these seminal influential essays has been revised to take account of recent developments and is prefaced with a new introduction to highlight the historical issues The accompanying CD contains performances of much of the music discussed      **Mozart and Enlightenment Semiotics** Stephen Rumph, 2012 In *Mozart and Enlightenment Semiotics* Stephen Rumph shifts the ground of interpretation for late eighteenth century European music by reinstating the semiotics and language theory of the period In so doing Rumph challenges and reappraises current orthodoxies These challenges are extremely valuable bravely offered and intuitively right as well as convincingly argued Matthew Head author of *Orientalism Masquerade and Mozart's Turkish Music* Stephen Rumph's book is to my knowledge the first successful attempt to ground classical music in its contemporaneous intellectual context In this respect Rumph's book is a great achievement It is an imaginative tour de force bursting with dazzling insights and with an apparently encyclopedic range of intellectual reference in several languages Michael Spitzer author of *Metaphor and Musical Thought* By keeping so many things in focus at the same time Stephen Rumph has really written several books in one an introduction to Enlightenment theories of the sign for scholars of music a much needed historical context for modern musical semiotics a sensitive new exploration of the circulation of meanings in and through Mozart's music and an important contribution to the ongoing integration of musicology into cultural studies I suspect that in the course of several readings one would come away each time with a different set of equally valuable revelations Elisabeth LeGuin author of *Boccherini's Body An Essay in Carnal Musicology*      *The Birth of Bebop* Scott DeVeaux, 2023-09-01 The richest place in America's musical landscape is that fertile ground occupied by jazz Scott DeVeaux takes a central chapter in the history of jazz the birth of bebop and shows how our contemporary ideas of this uniquely American art form flow from that pivotal moment At the same time he provides an extraordinary view of the United States in the decades just prior to the civil rights movement DeVeaux begins with an examination of the Swing Era focusing particularly on the position of African American musicians He highlights the role played by tenor saxophonist Coleman Hawkins a progressive committed to a vision in which black jazz musicians would find a place in the world commensurate with their skills He then looks at the young musicians of the early 1940s including Charlie Parker Dizzy Gillespie and Thelonious Monk and links issues within the jazz world to other

developments on the American scene including the turmoil during World War II and the pervasive racism of the period Throughout DeVeaux places musicians within the context of their professional world paying close attention to the challenges of making a living as well as of making good music He shows that bebop was simultaneously an artistic movement an ideological statement and a commercial phenomenon In drawing from the rich oral histories that a living tradition provides DeVeaux s book resonates with the narratives of individual lives While *The Birth of Bebop* is a study in American cultural history and a critical musical inquiry it is also a fitting homage to bebop and to those who made it possible The richest place in America s musical landscape is that fertile ground occupied by jazz Scott DeVeaux takes a central chapter in the history of jazz the birth of bebop and shows how our contemporary ideas of this uniquely American art form flow from that

**Music in Latin America and the Caribbean: An Encyclopedic History REANNOUNCE/F05: Volume 2: Performing the Caribbean Experience** Kuss, Malena, The music of the peoples of South and Central America Mexico and the Caribbean is treated with unprecedented breadth in this multi volume work Taking a sociocultural and human centered approach *Music in Latin America and the Caribbean* gathers the best scholarship from writers all over the world to cover in depth the musical legacies of indigenous peoples creoles African descendants Iberian colonizers and other immigrant groups that met and mixed in the New World From these texts music emerges as the powerful tool that negotiates identities enacts resistance performs beliefs and challenges received aesthetics More than two decades in the making this work privileges the perspectives of cultural insiders and emphasizes the role that music plays in human life Volume 2 *Performing the Caribbean Experience* focuses on the reconfiguration of this complex soundscape after the Conquest and on the strategies by which groups from distant worlds reconstructed traditions assigning new meanings to fragments of memory and welding a fascinating variety of unique Creole cultures Shaped by an enduring African presence and the experience of slavery and colonization by the Spanish French British and Dutch peoples of the Caribbean islands and circum Caribbean territories resorted to the power of music to mirror their history assert identity gain freedom and transcend their experience in lasting musical messages Essays on pan Caribbean themes surveys of traditions and riveting personal accounts capture the essence of pluralistic and spiritualized brands of creativity through the voices of an unprecedented number of Caribbean authors including a representative contingent of distinguished Cuban scholars whose work is being published in English translation for the first time in this book Two CDs with 52 recorded examples illustrate the contributions to this volume

*The Sonic Self* Naomi Cumming, 2000 Semioticians began by looking at literature but have gradually applied their techniques to other disciplines including music The late Naomi Cumming based this consideration of the sources of musical expression on her experiences as a performer with interesting if rarely surprising results Choice Using classical violin music as her principal laboratory the author examines how a performance incorporates distinctive features not only of the work but of the performer as well and how the listener goes about interpreting not only the composer s work and the performer s rendering

of the work but also of the performer s and listener s identities A richly interdisciplinary approach to a very common yet persistently mysterious part of our lives      Sounding Values Scott Burnham,2017-05-15 For several decades Scott Burnham has sought to bring a ready ear and plenty of humanistic warmth to musicological inquiry Sounding Values features eighteen of his essays on mainstream Western music music theory aesthetics and criticism In these writings Burnham listens for the values aesthetic ethical intellectual of those who have created influential discourse about music while also listening for the values of the music for which that discourse has been generated The first half of the volume confronts pressing issues of historical theory and aesthetics including intellectual models of tonal theory leading concepts of sonata form translations of music into poetic meaning and recent rifts and rapprochements between criticism and analysis The essays in the second half can be read as a series of critical appreciations engaging some of the most consequential reception tropes of the past two centuries Haydn and humor Mozart and beauty Beethoven and the sublime Schubert and memory      Forgery in Musical Composition Frederick Reece,2025 We all know about art forgeries but why write fake classical music In Forgery in Musical Composition Frederick Reece investigates the methods and motives of mysterious musicians who sign famous historical names like Haydn Mozart and Schubert to their own original works Analyzing a series of genuinely fake sonatas concertos and symphonies in detail Reece s study exposes the shadowy roles that forgeries have played in shaping perceptions of authenticity creativity and the self within classical music culture from the 1790s to the 1990s Holding a magnifying glass to a wide array of phony works Forgery in Musical Composition explains how skillful fakers have succeeded in the past while also proposing active steps that scholars and musicians can take to better identify deceptive compositions in the future Pursuing his topic from case to case Reece observes that fake historical masterpieces have often seduced listeners not simply by imitating old works but rather by mirroring modern cultural beliefs about innovation identity and meaning in music Here forged compositions have important truths to tell us about knowing and valuing works of art precisely because they are not what they appear



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