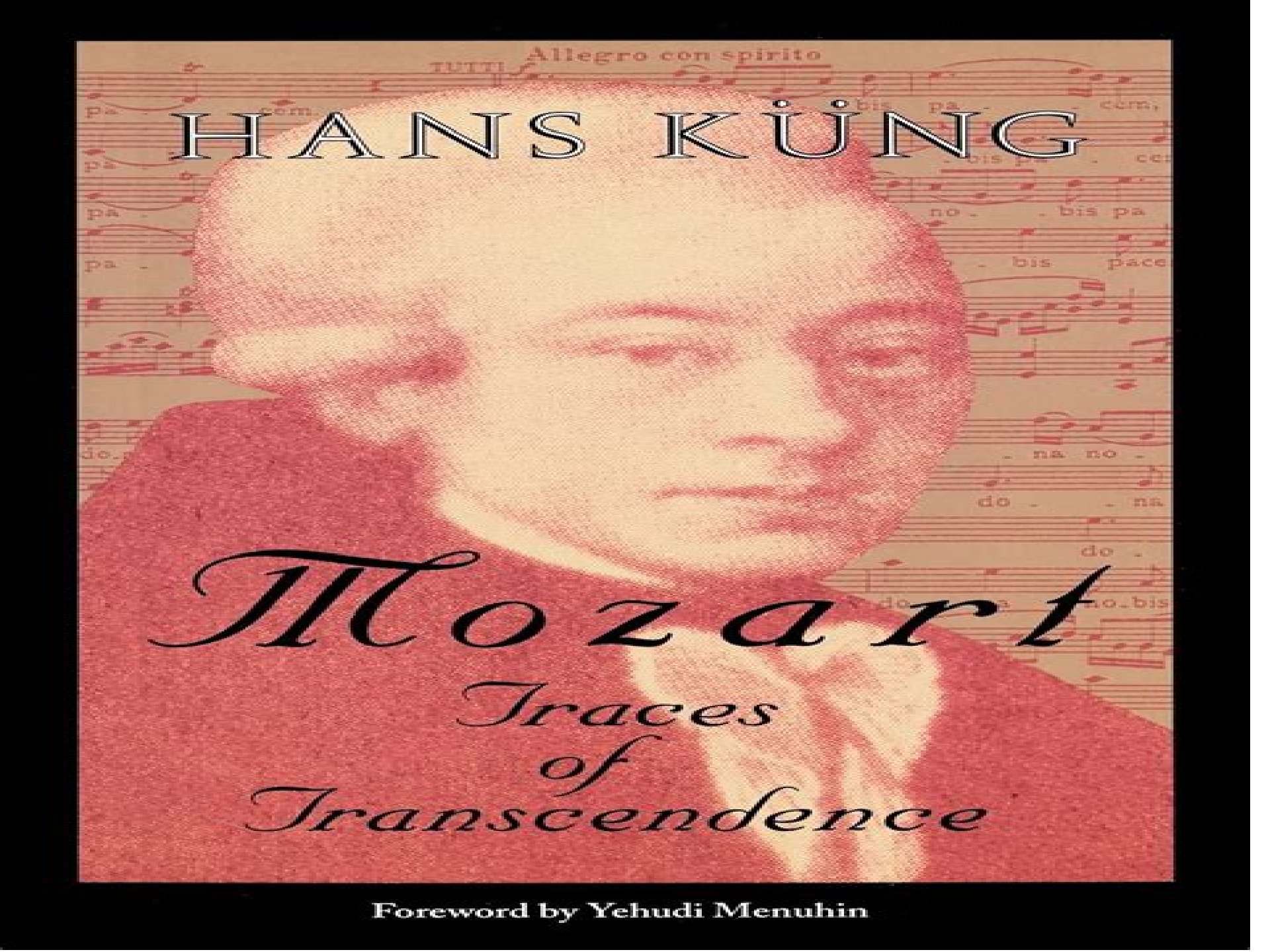




HANS KÜNG

Mozart
Traces
of
Transcendence

Foreword by Yehudi Menuhin

Mozart Traces Of Transcendence

George Corbett



Mozart Traces Of Transcendence:

Mozart Hans Küng, 1993 Much Has Been Written about Wolfgang Amadeus Mozart but relatively little on the religious dimension of his person and his music In this book Hans Kung offers an intriguing theological probing into Mozart s musical work Kung begins by discussing Mozart s Catholic background something that surprisingly has hardly been treated by Mozart scholars He moves on to explore how Mozart s music itself displays to the keen ear traces of transcendence giving intimations of a mysterious bliss transcending even all music

Theological Anthropology in Mozart's La clemenza di Tito Steffen Lösel, 2022-07-13 This book asks what theological messages theologically educated Catholics in late eighteenth century Prague might have perceived in Mozart s late opera seria *La clemenza di Tito* The book s thesis is two fold first that Catholics might have heard the opera s advocacy of enlightened absolutism as a celebration of a distinctly Catholic understanding of political governance and second that they might have found in the opera a metaphor for the relationship between a gracious God and humanity caught up in sin expressed as sexual concupiscence pride and lust for power The book develops its interpretation of the opera through narrative character analyses of the main protagonists an examination of their dramatic development and by paying attention to the biblical and theological associations they may have evoked in a Catholic audience The book is geared towards academic readers interested in opera theologians historians and those who work at the intersection of theology and the arts It contributes to a better understanding of the theological implications of Mozart s operatic work

The Cambridge Companion to Mozart Simon P. Keefe, 2003-05-22 The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time Bringing the most recent scholarship into the public arena this volume bridges the gap between scholarly and popular images of the composer enhancing the readers appreciation of Mozart and his extraordinary output regardless of their prior knowledge of the music Part I situates Mozart in the context of late eighteenth century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition Part II surveys Mozart s works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death Part IV offers insight into Mozart s career as a performer as well as theoretical and practical perspectives on historically informed performances of his music

Explorations in Art, Theology and Imagination Michael Ridgwell Austin, 2016-04-08 Christianity has repeatedly valued the Word over and above the non verbal arts Art has been seen through the interpretative lens of theology rather than being valued for what it can bring to the discipline *Explorations in Art Theology and Imagination* argues that art is crucially important to theology The book explores the interconnecting themes of embodiment and incarnation faith and imagination and the similarities and differences between art and theology Arguing for a critique that begins with art and moves to theology *Explorations in Art Theology and Imagination* offers a radical re evaluation of the role of art in Christian discourse

Melting the Venusberg Heidi Epstein, 2004-10-15 This book begins with a pointed critique of the foundations of the

understanding of Western music that music from Pythagoras to the Renaissance has been viewed as the source and model of order in the universe and in society Unfortunately that order was rigidly hierarchical so that over the centuries music reinforced established social prejudices particularly those against women Nowhere was this more evident than in religious music that was regarded by male ecclesiastics and scholars as the instrument of choice for taming hysterical female eruptions Through her mordant commentary on a rich selection of texts by major thinkers from two millennia of Christian theology Heidi Epstein shows in the first part of *Melting the Venusberg* that music as the erotic embodiment of human engenderment has been ignored or suppressed while music as the expression of transcendent harmony order and restraint has been extolled The second re constructive part of *Melting the Venusberg* draws on ignored sources and lost tropes from the Christian tradition as well as on insights from the music and thought of historical and contemporary woman composers and performers from Hildegard of Bingen and Lucrezia Vizzana to Rosetta Tharpe and Diamanda Galas Through this recuperative synthesis music's theological significance changes keys as it moves beyond its symbolic function as divinely ordained harmonious microcosm into more dissonant metaphorical registers Those who have ears to hear will be delighted

Resonant Witness Jeremy S. Begbie, Steven R. Guthrie, 2011-01-10 *Resonant Witness* gathers together a wide harmonious chorus of voices from across the musical and theological spectrum to show that music and theology can each learn much from the other and that the majesty and power of both are profoundly amplified when they do With essays touching on J S Bach Hildegard of Bingen Martin Luther Karl Barth Olivier Messiaen jazz improvisation South African freedom songs and more this volume encourages musicians and theologians to pursue a more fruitful and sustained engagement with one another What can theology do for music *Resonant Witness* helps answer this question with an essential resource in the burgeoning interdisciplinary field of music and theology Covering an impressively wide range of musical topics from cosmos to culture and theology to worship Jeremy Begbie and Steven Guthrie explore and map new territory with incisive contributions from the very best musicians theologians and philosophers Bennett Zon Durham University This volume represents a burst of cross disciplinary energy and insight that can be celebrated by musicians and theologians music lovers and God lovers alike John D Witvliet from afterword

Dodging Angels on Saturday Graeme Garrett, 2005 Of many surprising experiences that life has brought two stand out for me God and children Neither turned out to be anything like I had been lead to expect God was big in my family of origin big enough to lure me into a life of faith But I hardly knew what I was getting into Then I married and had two daughters At the time I thought you had children while you got on with the rest of your life That idea turned out to be wide off the mark as well Parents sometimes ask their children usually in the light of some misdemeanor What have you got to say for yourself But that question can as readily be put the other way After all we bring our children without consultation into the world They have to live with the circumstances we create until age and stage give them a choice This book is an attempt at an answer to the implied questions of the rising generation Of all possibilities

available why did you choose to live as a believer And what on earth has that to do with us The author an Anglican theologian at St Mark s National Anglican Theological College in Canberra Australia and has previously written for Liturgical Press in the US

Musicology of Religion Guy L. Beck, 2023-05-01 For generations religion and music have been regarded as universals yet despite the fact that they have been frequently linked throughout history and topography and despite the importance of music in the early stages of religious studies their combined presence has not until now been considered a separate area of study and research While there are well developed fields of anthropology of religion psychology of religion and philosophy of religion the widely recognized connections between religion and sound chant and music warrant comparable study Drawing upon theories and methods in the study of both religion and music referencing examples from world religious traditions and addressing challenges posed by critics this book envisions a unified field for religion and music musicology of religion Grounded in the scope and methods of phenomenology and comparative analysis musicology of religion represents an innovative direction in interdisciplinary study enriched by the social sciences ethnomusicology philosophy theology liturgical studies and cognitive studies As conceived musicology of religion will spearhead new and creative paths in the study of religion

The Games People Play Robert Ellis, 2014-11-27 In *The Games People Play* Robert Ellis constructs a theology around the global cultural phenomenon of modern sport paying particular attention to its British and American manifestations Using historical narrative and social analysis to enter the debate on sport as religion Ellis shows that modern sport may be said to have taken on some of the functions previously vested in organized religion Through biblical and theological reflection he presents a practical theology of sport s appeal and value with special attention to the theological concept of transcendence Throughout he draws on original empirical work with sports participants and spectators *The Games People Play* addresses issues often considered problematic in theological discussions of sport such as gender race consumerism and the role of the modern media as well as problems associated with excessive competition and performance enhancing substances

Annunciations: Sacred Music for the Twenty-First Century George Corbett, 2019-05-01 Our contemporary culture is communicating ever increasingly through the visual through film and through music This makes it ever more urgent for theologians to explore the resources of art for enriching our understanding and experience of the Judeo Christian tradition *Annunciations: Sacred Music for the twenty First Century* edited by George Corbett answers this need evaluating the relationship between the sacred and the composition performance and appreciation of music Through the theme of annunciations this volume interrogates how when why through and to whom God communicates in the Old and New Testaments In doing so it tackles the intimate relationship between Scriptural reflection and musical practice in the past its present condition and what the future might hold *Annunciations* comprises three parts Part I sets out flexible theological and compositional frameworks for a constructive relationship between the sacred and music Part II presents the reflections of theologians and composers involved in collaborating on new pieces of sacred choral

music alongside the six new scores and links to the recordings Part III considers the reality of programming and performing sacred works today This volume provides an indispensable resource for scholars and artists working at the interface between theology and the arts and for those involved in sacred music However it will also be of interest to anyone concerned with the ways in which the Divine communicates through word and artistry to humanity

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