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Eduard Hanslick Writings Part 2

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Eduard Hanslick Writings Part 2:

Selected German Works, Part 2 Johann Ritter von Herbeck, 2012-01-01 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.

Schumann's Late Style Laura Tunbridge, 2007-10-18 A study of Schumann's little-known music from the 1850s and its relationship to his biography Catalogue of the Library of the Peabody Institute of the City of Baltimore ... Johns Hopkins University. Peabody Institute. Library, George Peabody Library, 1887 **Catalogue of the Library of the Peabody Institute of the City of Baltimore** N. H. Morison, 1887 Beyond Words, Things, Thoughts, Feelings Ha Poong Kim, 2011 What is the nature of aesthetic experience? Ha Poong Kim suggests that a genuine aesthetic experience is a perceptual state of consciousness free of thought. He characterises it as subjectless, objectless, timeless, revelatory, and joyous. It is a state of mind thus markedly different from our everyday experience where thought processes impinge randomly on our consciousness. The seven essays are divided into three parts. Part I tackles the nature of aesthetic experience as opposed to everyday perception and attempts to illuminate the experience of the beautiful by discussing Plato's famous allegory of the charioteer in *Phaedrus* and an episode in Proust's *In the Shadow of Young Girls in Flower*. The second section of *In Search of Lost Time*. Part II takes a critical look at Kant's treatment of the judgement of taste in his *Critique of Judgement* and Eduard Hanslick's conception of the imagination. Part III details Kim's thoughts on several topics of the current debate in aesthetics, among them on the difference between aesthetic and intellectual pleasure and the nature of expressiveness of music. In the first of the two essays in Part III, the author discusses critically Christopher Butler's interpretation of artworks as narrative, and in the second, Peter Kivy's theory of expressive properties. Two appendices are provided: one on the alienation of aesthetic experience in the common love of artworks as values, and the other on performance art as an art form, especially in view of the recent retrospective of Marina Abramovic at MoMA New York. In this appendix, the author presents a critique of today's prevailing conception of art. Catalogue of the Library of the Peabody Institute of the City of Baltimore ... George Peabody

Library,1887 *Critical Essays in Music Education* MarveleneC. Moore,2017-07-05 This volume of essays references traditional and contemporary thought on theory and practice in music education for all age groups from the very young to the elderly The material spans a broad range of subject areas from history and philosophy to art and music and addresses issues such as curriculum pedagogy assessment and evaluation as well as current issues in technology and performance standards Written by leading researchers and educators from diverse countries and cultures this selection of previously published articles research studies and book chapters is representative of the most frequently discussed and debated topics in the profession This volume which documents the importance of lifelong learning is an indispensable reference work for specialists in the field of music education *Music, Criticism, and the Challenge of History* Kevin Karnes,2008-08-22 Examining pioneering and long forgotten scholarly contributions by Eduard Hanslick Guido Adler and Heinrich Schenker this book argues that music study at the time of its academic institutionalization in the late 19th century was a deeply conflicted endeavor shaped as much by the skeptical pronouncements of Nietzsche and Wagner as it was by progressivist ideologies of scientific positivism and that it was thereby inextricably tied in to the cultural discourse of its time *Critical Approaches to Comics* Matthew J. Smith,Randy Duncan,2012-03-22 Critical Approaches to Comics offers students a deeper understanding of the artistic and cultural significance of comic books and graphic novels by introducing key theories and critical methods for analyzing comics Each chapter explains and then demonstrates a critical method or approach which students can then apply to interrogate and critique the meanings and forms of comic books graphic novels and other sequential art The authors introduce a wide range of critical perspectives on comics including fandom genre intertextuality adaptation gender narrative formalism visual culture and much more As the first comprehensive introduction to critical methods for studying comics Critical Approaches to Comics is the ideal textbook for a variety of courses in comics studies Contributors Henry Jenkins David Berona Joseph Witek Randy Duncan Marc Singer Pascal Lefevre Andrei Molotiu Jeff McLaughlin Amy Kiste Nyberg Christopher Murray Mark Rogers Ian Gordon Stanford Carpenter Matthew J Smith Brad J Ricca Peter Coogan Leonard Rifas Jennifer K Stuller Ana Merino Mel Gibson Jeffrey A Brown Brian Swafford **Johannes Brahms** Heather Platt,2012-07-26 First published in 2011 Johannes Brahms A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a composer and performer The second edition will include research published since the publication of the first edition and provide electronic resources Women Writing Music in Late Eighteenth-Century England Leslie Ritchie,2017-07-05 Combining new musicology trends formal musical analysis and literary feminist recovery work Leslie Ritchie examines rare poetic didactic fictional and musical texts written by women in late eighteenth century Britain She finds instances of and resistance to contemporary perceptions of music as a form of social control in works by Maria Barth mon Harriett Abrams Mary Worgan Susanna Rowson Hannah Cowley and Amelia Opie

among others Relating women's musical compositions and writings about music to theories of music's function in the formation of female subjectivities during the latter half of the eighteenth century Ritchie draws on the work of cultural theorists and cultural historians as well as feminist scholars who have explored the connection between femininity and performance Whether crafting works consonant with societal ideals of charitable natural and national order or reimagining their participation in these musical aids to social harmony women contributed significantly to the formation of British cultural identity Ritchie's interdisciplinary book will interest scholars working in a range of fields including gender studies musicology eighteenth century British literature and cultural studies **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 Fran ois 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 H lderlin 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

Catalogue Baltimore Peabody inst, libr,1883 **Unsung Voices** Carolyn Abbate,1996-04-01 Who speaks to us in The Sorcerer's Apprentice in Wagner's operas in a Mahler symphony In asking this question Carolyn Abbate opens nineteenth century operas and instrumental works to new interpretations as she explores the voices projected by music The nineteenth century metaphor of music that sings is thus reanimated in a new context and Abbate proposes interpretive strategies that de center music criticism that seek the polyphony and dialogism of music and that celebrate musical gestures often marginalized by conventional music analysis **Aesthetics beyond the Arts** Arnold Berleant,2016-03-23 Taking the view

that aesthetics is a study grounded in perception the essays in this volume exhibit many sides of the perceptual complex that is the aesthetic field and develop them in different ways They reinvigorate our understanding of such arts as music and architecture they range across the natural landscape to the urban one they reassess the place of beauty in the modern environment and reassess the significance of the contributions to aesthetic theory of Kant and Dewey and they broach the kinds of meanings and larger understanding that aesthetic engagement with the human environment can offer Written over the past decade these original and innovative essays lead to a fresh encounter with the possibilities of aesthetic experience one which has constantly evolved moving in recent years in the direction of what Berleant terms social aesthetics which enhances human environmental integration and sociality

Europe, Empire, and Spectacle in Nineteenth-Century British Music Julian Rushton, 2017-07-05 This volume illuminates musical connections between Britain and the continent of Europe and Britain and its Empire The seldom recognized vitality of musical theatre and other kinds of spectacle in Britain itself and also the flourishing concert life of the period indicates a means of defining tradition and identity within nineteenth century British musical culture The objective of the volume has been to add significantly to the growing literature on these topics It benefits not only from new archival research but also from fresh musicological approaches and interdisciplinary methods that recognize the integral role of music within a wider culture including religious political and social life The essays are by scholars from the USA Britain and Europe covering a wide range of experience Topics range from the reception of Bach Mozart and Liszt in England a musical response to Shakespeare Italian opera in Dublin exoticism gender black musical identities British musicians in Canada and uses of music in various theatrical genres and state ceremony and in articulating the politics of the Union and Empire

The Characteristic Symphony in the Age of Haydn and Beethoven Richard Will, 2002-08-15 Associated through descriptive texts with literature politics religion and other subjects characteristic symphonies offer an opportunity to study instrumental music as it engages important social and political debates of the eighteenth and early nineteenth centuries This first full length study of the genre illuminates the relationship between symphonies and their aesthetic and social contexts by focussing on the musical representation of feeling human physical movement and the passage of time The works discussed include Beethoven's Pastoral and Eroica Symphonies Haydn's Seven Last Words of our Savior on the Cross Carl Ditters von Dittersdorf's symphonies on Ovid's Metamorphoses and orchestral battle reenactments of the Revolutionary and Napoleonic eras A separate chapter details the aesthetic context within which characteristic symphonies were conceived as well as their subsequent reception and a series of appendixes summarises bibliographic information for over 225 relevant examples

Music, Books on Music, and Sound Recordings Library of Congress, 1987

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 repertory 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

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