

Eduard Hanslick Writings Part

Laurie McManus



Eduard Hanslick Writings Part :

Eduard Hanslick's On the Musically Beautiful Lee Rothfarb, Christoph Landerer, 2018-09-20 This book offers a fresh and accurate translation of Eduard Hanslick's watershed work *On the Musically Beautiful* 1854 in its 10th edition 1902 the last one Hanslick oversaw It includes three introductory essays explanatory annotations a readers guide and a glossary of important terms and concepts

Rethinking Hanslick Nicole Grimes, Siobhán Donovan, Wolfgang Marx, 2013 *Rethinking Hanslick Music Formalism and Expression* is the first extensive English language study devoted to Eduard Hanslick a seminal figure in nineteenth century musical life Bringing together eminent scholars from several disciplines this volume examines Hanslick's contribution to the aesthetics and philosophy of music and looks anew at his literary interests The essays embrace ways of thinking about Hanslick's writings that go beyond the polarities that have long marked discussion of his work such as form expression absolute program music objectivity subjectivity and formalist hermeneutic criticism This approach takes into consideration both Hanslick's important *On the Musically Beautiful* and his critical and autobiographical writings demonstrating Hanslick's rich insights into the context in which a musical work is composed performed and received *Rethinking Hanslick* serves as an invaluable companion to Hanslick's prodigious scholarship and criticism deepening our understanding of the major themes and ideas of one of the most influential music critics of the nineteenth century

Contributors David Brodbeck James Deaville Chantal Frankenbach Lauren Freede Marion Gerards Dana Gooley Nicole Grimes David Kasunic David Larkin Fred Everett Maus Timothy R McKinney Nina Noeske Anthony Pryer Felix W rner Nicole Grimes is Marie Curie Fellow at University College Dublin UCD and the University of California Irvine Siobh n Donovan is a college lecturer at the School of Languages and Literatures UCD Wolfgang Marx is a senior lecturer at the School of Music UCD

The Art of the Piano David Dubal, 2004 4936

Johannes Brahms Heather Platt, 2004-03 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company

Brahms and His World Walter Frisch, Kevin C. Karnes, 2009-07-06 Since its first publication in 1990 *Brahms and His World* has become a key text for listeners performers and scholars interested in the life work and times of one of the nineteenth century's most celebrated composers In this substantially revised and enlarged edition the editors remain close to the vision behind the original book while updating its contents to reflect new perspectives on Brahms that have developed over the past two decades To this end the original essays by leading experts are retained and revised and supplemented by contributions from a new generation of Brahms scholars Together they consider such topics as Brahms's relationship with Clara and Robert Schumann his musical interactions with the New German School of Wagner and Liszt his influence upon Arnold Schoenberg and other young composers his approach to performing his own music and his productive interactions with visual artists The essays are complemented by a new selection of criticism and analyses of Brahms's works published by the composer's contemporaries documenting the ways in which Brahms's music was understood by nineteenth and early twentieth century audiences in

Europe and North America A new selection of memoirs by Brahms's friends, students and early admirers provides intimate glimpses into the composer's working methods and personality And a catalog of the music literature and visual arts dedicated to Brahms documents the breadth of influence exerted by the composer upon his contemporaries **The Listener's**

Companion: The Great Composers and their Works Nicolas Slonimsky, 2012-02-22 Renowned for his literary style as well as his musical scholarship Nicolas Slonimsky wrote many program notes and articles for newspapers and other periodicals in addition to his well known books These shorter writings edited by Slonimsky's daughter Electra Yourke are collected for the first time in this excellent introduction to the classical repertoire from Bach to Shostakovich Arranged chronologically by composer the chapters begin with biographical sketches and go on to describe some of each composer's most popular and important works *Carl Nielsen Studies* Niels Krabbe, 2008 These volumes provide a forum for the spectrum of historical

analytical and aesthetic approaches to the study of Nielsen's music from an international line up of contributors In addition each volume features reviews and reports on current Nielsen projects and an updated Nielsen bibliography **The Viennese Ballroom in the Age of Beethoven** Erica Buurman, 2021-12-02 Reveals how the culture and repertoire of the early Viennese ballroom permeated and intersected with other areas of musical life **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 Barthmon 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 *Music and Religion in the Writings of Ian McEwan*

Iain Quinn, 2023-11-07 This book examines Ian McEwan's ability to discern in his writing sentiments that easily resonate with musicians explores the value of music in exhibiting McEwan's views on the world and presents his perspective on religion's role within society The majority of characters in Ian McEwan's novels are educated members of the middle class but without any great private financial means and certainly no great affluence Despite different occupations whether scientist Solar musician On Chesil Beach Amsterdam or surgeon Saturday they are faced with moral ethical religious and personal dilemmas that bear resonance to a contemporary audience Classical music is present throughout McEwan's writings including his

recent Lessons 2022 mostly not as an accompanying theme but as a necessary part of life's pleasures and for some essential needs. The combination of music and the unforgettable narrative moments create a unique space for McEwan to translate his views on the world. The value of music, not least as a complementary presence to silence, is portrayed not just as the source of comfort but as a known presence that is dependable to an individual on a near spiritual level. Within his writings, there is also a clear understanding of the role of the Church of England as a societal, cultural, and established presence within British society. In the literary descriptions of McEwan and other authors, this often extends beyond the immediate theological and ecclesiastical concerns of the day. McEwan's writings demonstrate a perceptive knowledge of the nuances of this highly specific cultural dynamic. McEwan's ability to discern sentiments that easily resonate with musicians places his contribution to the field of music and literature studies in a singular position among living writers discussing classical music in Britain. This book provokes questions for those who encounter these areas for the first time in McEwan's writings and it offers a place of sustained enquiry for those who have experienced these fields first hand, whether as listeners, performers, congregants, audience members, or scholars across literary, musical, or ecclesiastical fields. Iain Quinn's book will be of interest to scholars and students of contemporary British literature as well as those interested in words and music studies more generally.

Selected German Works, Part 2 Johann Ritter von Herbeck, 2012-01-01 **Absolute Music** Mark Evan

Bonds, 2014-05-09. In *Absolute Music: The History of an Idea*, author Mark Evan Bonds examines how writers have struggled to isolate the essence of music in ways that account for its profound effects on the human spirit. By carefully tracing the evolution of absolute music from Ancient Greece through the Middle Ages to twentieth-century America, Bonds provides the first comprehensive history of this pivotal concept and provokes new thoughts on the essence of music and how this essence explains music's effect. A long-awaited book from one of the most respected senior scholars in the field, *Absolute Music* will be essential reading for anyone interested in music theory and history.

Liszt Recomposed Nicolás Puyané, 2024. Explores Liszt's compositional processes and methods of revision as the product of the composer's interactions with a large variety of social, cultural, personal, and political forces. Franz Liszt (1811-86) is mostly known for his virtuosic piano works, but his compositional achievements in the genre of song have so far been neglected. Many of Liszt's *Lieder* exist in multiple versions, sometimes radically altered, and many with equal claims to authenticity. This has sometimes been viewed as a barrier to performance and a hindrance to scholarly scrutiny. Nicol's Puyan now redresses this imbalance and draws attention to this rich and varied corpus of works. Liszt's songs contain a myriad of intertextual links, not just with the songs of other composers but also with Liszt's own works in other genres and his own revisions. By focusing on the multi-version songs, the book uncovers how these intertextual relationships have evolved over time. Introducing the concept of textual fluidity, the book explores Liszt's compositional processes and methods of revision, interpreting the work as being the product of the composer's interactions with a large variety of social, cultural, personal, and political forces. For instance, the contemporaneous reception

of Liszt's early Lieder or the change in Liszt's performing and compositional environments from his virtuoso to his Weimar years. The book then offers close readings of selected songs including the Goethe and Schiller Lieder by applying the concept of textual fluidity. Its findings will impact the way in which we see Urtext editions arguing instead for an online fluid text edition as an ideal resource with which to study Liszt's multi-version compositions.

The Modernist Legacy: Essays on New Music Björn Heile, 2017-07-05 This collection of essays offers a historical reappraisal of what musical modernism was and what its potential for the present and future could be. It thus moves away from the binary oppositions that have beset twentieth-century music studies in the past such as those between modernism and postmodernism, between conceptions of musical autonomy and of cultural contingency, and between formalist analytical and cultural historical approaches. Focussing particularly on music from the 1970s to the 1990s, the volume assembles approaches from different perspectives to new music with a particular emphasis on a critical reassessment of the meaning and function of the legacy of musical modernism. The authors include scholars, musicologists, and composers who combine culturally, socially, historically, and aesthetically oriented approaches with analytical methods in imaginative ways.

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.

Brahms in the Priesthood of Art Laurie McManus, 2021 The book is about the critical reception of Brahms and his music during his lifetime and shortly after. It explores how the idea of art religion, the idea that art could replace religion for spirituality, and how musicians could be priests of music and gender notions intersected in that reception.

Music, Criticism, and the Challenge of History Kevin Karnes, 2008-08-22 More than a century after Guido Adler's appointment to the first chair in musicology at the University of Vienna, *Music Criticism and the Challenge of History*

provides a first look at the discipline in this earliest period and at the ideological dilemmas and methodological anxieties that characterized it upon its institutionalization. Author Kevin Karnes contends that some of the most vital questions surrounding musicology's disciplinary identities today—the relationship between musicology and criticism, the role of the subject in analysis and the narration of history, and the responsibilities of the scholar to the listening public—originate in these conflicted and largely forgotten beginnings. Karnes lays bare the nature of music study in the late nineteenth century through insightful readings of long overlooked contributions by three of musicology's foremost pioneers: Adler, Eduard Hanslick, and Heinrich Schenker. Shaped as much by the skeptical pronouncements of the likes of Nietzsche and Wagner as it was by progressivist ideologies of scientific positivism, the new discipline comprised an array of oft-contested and intensely personal visions of music study, its value, and its future. Karnes introduces readers to a Hanslick who rejected the call of positivist scholarship and dedicated himself to penning an avowedly subjective history of Viennese musical life. He argues that Schenker's analytical experiments had roots in a Wagner-inspired search for a critical alternative to Adler's style-obsessed scholarship. And he illuminates Adler's determined response to Nietzsche's warnings about the vitality of artistic and cultural life in an increasingly scientific age. Through sophisticated and meticulous presentation, *Music Criticism and the Challenge of History* demonstrates that the new discipline of musicology was inextricably tied in with the cultural discourse of its time. **A**

Dictionary of Music and Musicians G. Grove, 1940 *A Dictionary of Music and Musicians* George Grove, 1879 "A"
Dictionary of Music and Musicians (A.D. 1450-1883) ... Sir George Grove, 1900

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