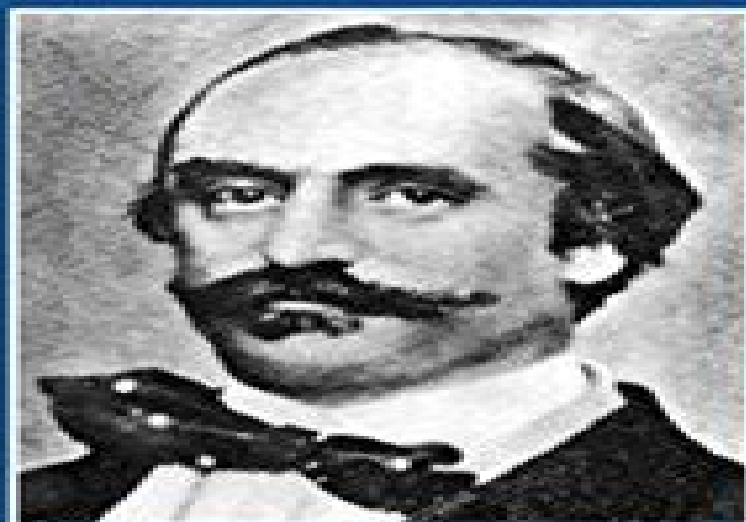


EDUARD HANSLICK

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Complete piano works for four hands Johannes Brahms, Eusebius Mandyczewski, 1976-01-01 Features 81 compositions in a large easy to read playing edition Variations on a theme by Robert Schumann Op 23 Waltzes Op 39 Liebeslieder Waltzes Op 52a Neue Liebeslieder Waltzes Op 65 Hungarian Dances Nos 1 21 Preface Definitive Vienna Gesellschaft der Musikfreunde edition *Eduard Hanslick's On the Musically Beautiful* Lee Rothfarb, Christoph Landerer, 2018-06-29 Eduard Hanslick's *On the Musically Beautiful* Vom Musikalisch Schönen 1854 written and published before the author turned 30 is a watershed document in the history of aesthetics and of thought about music generally The notion of absolute music which lies at the heart of the treatise is now more than ever at the center of discussions about music particularly that of the Classic and Romantic eras Rothfarb and Landerer's translation includes three introductory essays offering fresh perspectives on Hanslick and on the origins publications and translation history of his treatise as well as its central concepts and philosophical underpinnings The volume also includes thorough annotations a readers guide a glossary of important terms and concepts and an appendix which comprises the original opening of Chapter 1 substantially rewritten in subsequent editions as well as the original ending of the treatise that was excised by Hanslick in later editions The book's ideas cogently and often wittily expressed are mandatory reading for anyone interested in eighteenth and nineteenth century music and its cultural and intellectual background

Postgraduate Research in Music Victoria Rogers, 2024-06-04 Postgraduate Research in Music A Step by Step Guide to Writing a Thesis is an essential text for music students who are undertaking postgraduate research Unique in its approach and scope this is a how to book a practical guide that sets out step by step how to write a thesis It aims to equip students with the skills and knowledge required for postgraduate music research in any subdiscipline to consider all aspects of the research process and to provide a teaching framework for music lecturers

Beethoven and His World Scott Burnham, Michael P. Steinberg, 2020-09-01 Few composers even begin to approach Beethoven's pervasive presence in modern Western culture from the concert hall to the comic strip Edited by a cultural historian and a music theorist Beethoven and His World gathers eminent scholars from several disciplines who collectively speak to the range of Beethoven's importance and of our perennial fascination with him The contributors address Beethoven's musical works and their cultural contexts Reinhold Brinkmann explores the post revolutionary context of Beethoven's Eroica Symphony while Lewis Lockwood establishes a typology of heroism in works like Fidelio Elaine Sisman Nicholas Marston and Glenn Stanley discuss issues of temporality memory and voice in works at the threshold of Beethoven's late style such as An die Ferne Geliebte the Cello Sonata op 102 no 1 and the somewhat later Piano Sonata op 109 Peering behind the scenes into Beethoven's workshop Tilman Skowronek explains how the young Beethoven chose his pianos and William Kinderman shows Beethoven in the process of sketching and revising his compositions The volume concludes with four essays engaging the broader question of reception of Beethoven's impact on his world and ours Christopher Gibbs study of Beethoven's funeral

and its aftermath features documentary material appearing in English for the first time art historian Alessandra Comini offers an illustrated discussion of Beethoven's ubiquitous and iconic frown Sanna Pederson takes up the theme of masculinity in critical representations of Beethoven and Leon Botstein examines the aesthetics and politics of hearing extramusical narratives and plots in Beethoven's music Bringing together varied and fresh approaches to the West's most celebrated composer this collection of essays provides music lovers with an enriched understanding of Beethoven as man musician and phenomenon

Brahms in the Priesthood of Art Laurie McManus, 2021-01-05 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

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

Brahms's Lieder Max Friedlaender, 1928

Outlook Alfred Emanuel Smith, Francis Walton, 1885 Johannes Brahms Heather Platt, 2004-03 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company The Monthly Musical Record, 1883 *The National Union Catalog*, 1968

Learning to Listen, Listening to Learn Marcus T. Pearce, 2025-05-28 What accounts for the variety of music witnessed across the world The answer lies in the psychological mechanisms of cultural evolution that combine a creative process of composing ever new forms of music and a perceptual process of learning to appreciate listening to them This book develops and tests a theory of the psychological mechanisms that enable listeners to learn the structure of their culturally situated musical environments so as to be able to perceive and appreciate music The central hypothesis is that music perception depends critically on mechanisms of statistical learning and probabilistic prediction These mechanisms are implemented in a computational model whose behaviour is analysed in detail through simulations of psychological experiments The results demonstrate that the model can account for predictions generated by listeners for the pitch timing and harmonies of music While prediction is an important psychological mechanism in and of itself the evidence presented

shows how it also lays the foundation for a broader account of music perception encompassing memory auditory scene analysis similarity perception complexity perception affect and aesthetic experience The proposed theory makes concrete predictions for differences in perception between listeners from different cultures and the developmental trajectories that result in these differences These predictions are tested and corroborated with respect to both the incidental cultural experience of non musicians and the formal cultural training of musicians Because the approach rests fundamentally on mechanisms of statistical learning it generalises naturally to other cultural domains including natural language visual media and dance

Musical Vitalities Holly Watkins, 2018-11-21 Does it make sense to refer to bird song a complex vocalization full of repetitive and transformative patterns that are carefully calculated to woo a mate as art What about a pack of wolves howling in unison or the cacophony made by an entire rain forest Redefining music as the art of possibly animate things Musical Vitalities charts a new path for music studies that blends musicological methods with perspectives drawn from the life sciences In opposition to humanist approaches that insist on a separation between culture and nature approaches that appear increasingly untenable in an era defined by human generated climate change Musical Vitalities treats music as one example of the cultural practices and biotic arts of the animal kingdom rather than as a phenomenon categorically distinct from nonhuman forms of sonic expression The book challenges the human exceptionalism that has allowed musicologists to overlook music's structural resemblances to the songs of nonhuman species the intricacies of music's physiological impact on listeners and the many analogues between music's formal processes and those of the dynamic natural world Through close readings of Austro German music and aesthetic writings that suggest wide ranging analogies between music and nature Musical Vitalities seeks to both rekindle the critical potential of nineteenth century music and rejoin the humans at the center of the humanities with the nonhumans whose evolutionary endowments and planetary fates they share

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 to 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 MoMA New York In this appendix the author presents a critique of today s prevailing conception of art

The Modernist Legacy: Essays on New Music Bj 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

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

The Christian Union, 1885

From Classicism to Modernism Brian K. Etter, 2019-07-30 This title was first published in 2001 The last century has witnessed the ascendancy of the avant garde in music From Schoenberg to Boulez to Stockhausen the avant garde has defined the modern conception of musical creativity Contemporary serious music demands the new in terms of style form and ways of listening and hearing Implicit in this approach is the rejection of the old from the baroque to the music of the later 19th century symphonists Paradoxically however it is this old repertoire which continues to dominate concert programmes An exploration of this dichotomy lies at the heart of this book Drawing on a wealth of European philosophical and musical texts the author examines the origins of the avant garde and its relation to modernity in tandem with the history of the tonal tradition

Young Nietzsche Carl Pletsch, 1991 Provocative and persuasive Pletsch has illuminated the process by which a gifted but awkward philology student became one of the modern world s most original thinkers Deserves to be read by anyone interested in the dynamics of creative influence and achievement

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