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GERMAN ESSAYS
ON MUSIC

EDITED BY JOST HERMAND
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German Essays On Music

Elizabeth Janik



German Essays On Music:

German Essays on Music Jost Hermand, Michael John Tyler Gilbert, 1994 A collection of 33 essays reflecting the role of music in German theories of national identity and the importance of music theory in German thought Includes essays by Thomas Mann Immanuel Kant Max Weber and Bertolt Brecht Includes notes on the authors Annotation copyright Book News Inc Portl

Essays on Music Theodor Adorno, 2002-08-08 A book of landmark importance It is unprecedented in its design a brilliantly selected group of essays on music coupled with lucid deeply incisive and in every way masterly analysis of Adorno's thinking about music No one who studies Adorno and music will be able to dispense with it and if they can afford only one book on Adorno and music this will be the one For in miniature it contains everything one needs a collection of exceptionally important writings on all the principal aspects of music and musical life with which Adorno dealt totally reliable scholarship and powerfully illuminating commentary that will help readers at all levels read and re read the essays in question Rose Rosengard Subotnik author of *Deconstructive Variations Music and Reason in Western Society* An invaluable contribution to Adorno scholarship with well chosen essays on composers works the culture industry popular music kitsch and technology Leppert's introduction and commentaries are consistently useful his attention to secondary literature remarkable his interpretation responsible The new translations by Susan Gillespie and others are outstanding not only for their care and readability but also for their sensitivity to Adorno's forms and styles Lydia Goehr author of *The Quest for Voice Music Politics and the Limits of Philosophy* With its careful full edition of Adorno's important musical texts and its exhaustive yet eminently readable commentaries Richard Leppert's magisterial book represents a brilliant solution to the age old dilemma of bringing together primary text and interpretation in one volume James Deaville Director School of the Arts McMaster University The developing variations of Adorno's life long involvement with musical themes are fully audible in this remarkable collection What might be called his literature on notes brilliantly complements the notes to literature he devoted to the written word Richard Leppert's superb commentaries constitute a book length contribution in their own right which will enlighten and challenge even the most learned of Adorno scholars Martin Jay author of *The Dialectical Imagination A History of The Frankfurt School and the Institute of Social Research* There is a foot in Anglo American musicology today the first wholesale reconsideration of Adorno's thought since the pioneering work of Rose Rosengard Subotnik around 1980 *Essays on Music* will play a central role in this effort It will do so because Richard Leppert has culled Adorno's writings so as to make clear to musicologists the place of music in the broad critique of modernity that was Adorno's overarching project and it will do so because Leppert has explained these writings in commentaries that amount to a book length study so as to reveal to non musicologists the essentially musical foundation of this project No one interested in Adorno from any perspective or for that matter in modernity and music all told can afford to ignore *Essays on Music* Gary Tomlinson author of *Metaphysical Song An Essay on Opera* This book is both a major achievement by its author editor and a remarkable act of

scholarly generosity for the rest of us Until now English translations of Adorno's major essays on music have been scattered and often unreliable Until now there has been no comprehensive scholarly treatment of Adorno's musical thinking This volume remedies both problems at a single stroke It will be read equally and eagerly for Adorno's texts and for Richard Leppert's commentary on them both of which will continue to be essential resources as musical scholarship seeks increasingly to come to grips with the social contexts and effects of music No one knows Adorno better than Leppert and no one is better equipped to clarify the complex interweaving of sociology philosophy and musical aesthetics that is central to Adorno's work From now on everyone who reads Adorno on music whether a beginner or an expert is in Richard Leppert's debt for devoting his exceptional gifts of learning and lucidity to this project

Lawrence Kramer author of *Musical Meaning Toward a Critical History*

Essays on Music Hans Keller, 2005-06-30 Hans Keller 1919-1985 who lived and worked in London was one of the most brilliant and stimulating writers on music of his day and the new theory of music which has emerged from his psychologically based music criticism has exerted considerable influence on a whole generation of composers and performers This first large selection of his writing will appeal to professional and amateur musicians and all those listeners who remember the distinctive style of his broadcasts for the BBC

German Essays on Music: Theodor W. Adorno, Ernst Bloch, Thomas Mann, and others Jost Hermand, Michael Gilbert, 1994-12-01 Up to the end of the nineteenth century Germany largely perceived itself as the nation of poets and philosophers But with the enormous popularity of Schubert and Wagner this began to change Suddenly composers also began to play a greater role in theories of national identity and music theory became an important element of German thought The essays in this volume reflect this and are by a range of writers Adorno Bloch Thomas Mann Wachenroder Herder E T A Hoffmann Hegel Bettina von Arnim Nietzsche Max Weber Brecht and others

Recomposing German Music Elizabeth Janik, 2005-12-01 *Recomposing German Music* illuminates the tangled relationship between music and politics in 20th century Germany Focusing on the reconstruction and division of Berlin's musical community after 1945 author Elizabeth Janik demonstrates how military occupation and Cold War rivalry transformed the city's elite musical institutions Berlin became a crucible for competing interpretations of German musical tradition Cultural authorities in East and West Berlin disputed the social authority responsible for defining and upholding musical standards the appropriate relationship between art and the state the definition of musical progress and finally the nature and purpose of music itself This study is an important contribution to the social history of 20th century music and the comparative cultural history of the two Cold War Germanys

Essays on Literature and Music (1967-2004) Steven Paul Scher, 2004 The present volume meets a frequently expressed demand as it is the first collection of all the relevant essays and articles which Steven Paul Scher has written on Literature and Music over a period of almost forty years in the field of Word and Music Studies Scher The Daniel Webster Professor of German and Comparative Literature at Dartmouth College Hanover NH USA is one of the founding fathers of Word and Music Studies and a leading authority in

what is in the meantime a well established intermedial field He has published very widely in a variety of journals and collections of essays which until now have not always been easy to lay one's hands on His work covers a wide range of subjects and comprises theoretical methodological and historical studies which include discussions of Ferruccio Busoni Thomas Mann Bertolt Brecht Judith Weir the Talking Heads and many others and which pay special attention to E T A Hoffmann and German Romanticism The range and depth of these studies have made him the mastermind of Word and Music Studies who has defined the basic aims and objectives of the discipline This volume is of interest to literary scholars and musicologists as well as comparatists and all those concerned about the rapidly expanding field of Intermedia Studies

Music and German National Identity Celia Applegate, Pamela Potter, 2002-08 Concert halls all over the world feature mostly the works of German and Austrian composers as their standard repertoire composers like the three Bs of classical music Bach Beethoven and Brahms all of whom are German Over the past three centuries many supporters of German music have even nurtured the notion that the German speaking world possesses a peculiar strength in the cultivation of music This book brings together seventeen contributors from the fields of musicology ethnomusicology history and German literature to explore these questions how music came to be associated with German identity when and how Germans came to be regarded as the people of music and how music came to be designated the most German of arts Unlike previous volumes on this topic many of which focused primarily on Wagner and Nazism the essays here are wide ranging and comprehensive examining philosophy literature politics and social currents as well as the creation and performance of folk music art music church music jazz rock and pop The result is a striking volume adeptly addressing the complexity and variety of ways in which music insinuated itself into the German national imagination and how it has continued to play a central role in the shaping of a German identity Contributors to this volume Celia Applegate Doris L Bergen Philip Bohlman Joy Haslam Calico Bruce Campbell John Daverio Thomas S Grey Jost Hermand Michael H Kater Gesa Kordes Edward Larkey Bruno Nettle Uta G Poiger Pamela Potter Albrecht Riethmüller Bernd Sponheuer Hans Rudolf Vaget **Blixa Bargeld and Einstürzende Neubauten**

Jennifer Shryane, 2011 Jennifer Shryane provides a much needed analysis of Einstürzende Neubauten's important place in popular experimental music history She illustrates their innovations with found and self constructed instrumentation their Artaudian performance strategies and textual concerns as well as their methods of independence The group have also made a consistent and unique contribution to the development of the independent German Language Contemporary Music scene which although often acknowledged as influential is still rarely examined *Metaphysics and Music in Adorno and Heidegger* Wesley Phillips, 2015-07-08 Metaphysics and Music in Adorno and Heidegger explains how two notoriously opposed German philosophers share a rethinking of the possibility of metaphysics via notions of music and waiting This is connected to the historical materialist project of social change by way of the radical Italian composer Luigi Nono G. Schirmer's General Catalogue of English, German, and French Musical Literature and Theoretical Works G. Schirmer, firm,

publishers, New York, 1906 *Listening to Reason* Michael P. Steinberg, 2010-01-02 This pathbreaking work reveals the pivotal role of music musical works and musical culture in debates about society self and culture that forged European modernity through the long nineteenth century Michael Steinberg argues that from the late 1700s to the early 1900s music not only reflected but also embodied modern subjectivity as it increasingly engaged and criticized old regimes of power belief and representation His purview ranges from Mozart to Mahler and from the sacred to the secular including opera as well as symphonic and solo instrumental music Defining subjectivity as the experience rather than the position of the I Steinberg argues that music s embodiment of subjectivity involved its apparent capacity to listen to itself its past its desires Nineteenth century music in particular music from a north German Protestant sphere inspired introspection in a way that the music and art of previous periods notably the Catholic baroque with its emphasis on the visual did not The book analyzes musical subjectivity initially from Mozart through Mendelssohn then seeks it in its central chapter in those aspects of Wagner that contradict his own ideological imperialism before finally uncovering its survival in the post Wagnerian recovery from musical and other ideologies Engagingly written yet theoretically sophisticated *Listening to Reason* represents a startlingly original corrective to cultural history s long standing inhibition to engage with music while presenting a powerful alternative vision of the modern Some images inside the book are unavailable due to digital copyright restrictions **Essays on Music of the**

German Baroque David Whitwell, 2015-06-20 With the exception of the new form Opera the previous two centuries of musicology have tended to present the Baroque Period 1600 1750 as a period of functional even mechanical music The contemporary discussion in this volume will help the reader understand that nothing could be further from the truth The great interest of most musicians living in the Baroque Period was the role of emotion in music both in composition and in performance The role of all idioms of performance including especially improvisation were directly associated with the goal of increased communication of emotion We believe these pages will suggest to the reader that no player of the Baroque Period ever just played what he saw on paper and we don t believe anyone should do so today **Fieldwork: Essays on the Cultural History of Music in Ireland** Harry White, 2025-06-03 An absorbing study of the development and reception of musical culture in Ireland by a pioneering and deservedly renowned author This volume is a collection of fourteen essays on the history and reception of Irish music and music in Ireland It addresses three prevailing themes the historiography of Irish music the influence of music on Irish writing and vice versa and the cultural identity and reception of Irish music both domestically and in the world at large Its principal protagonists include Thomas Moore W H Grattan Flood George Moore Edward Martyn Charles Villiers Stanford James Joyce Dora Peja evi Ina Boyle Aloys Fleischmann and Jennifer Walshe These essays also identify and interrogate key questions underpinning a general crisis of reception in relation to Irish music and particularly art music within the domain of Irish studies *Fieldwork* examines this crisis in the aftermath of *The Encyclopaedia of Music in Ireland* published in 2013 and a major retrospective of Irish art music *Composing the Island* curated and

presented in 2016 It thereby engages closely with contemporary Irish art music and the challenges which this music has faced in the early decades of the twenty first century This well conceived and beautifully written work testifies to Harry White s central place in the shaping of the discourse surrounding the cultural history of Irish music over the last 40 years White s gift for expression and memorably poetic turns of phrase allows the complexity of ideas and range of historical and literary knowledge examined in these essays to be deftly excavated and evaluated Curiosity provocativeness imagination and literature are threaded through his exploration of how Irish history and experience have been imagined musically

Reader's Guide to Music Murray Steib,2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology **Coming to Terms with Our Musical Past** Edmund Joseph Goehring,2018 A bold restorative vision of Mozart s works and Western art music generally as manifestations of an idealism rooted in the sociable nature of humans WINNER 2019 Marjorie Weston Emerson Award from the Mozart Society of America For over a generation now many leading performers critics and scholars of Mozart s music have taken a rejection of transcendence as axiomatic This essentially modernist antiromantic orientation attempts to neutralize the sorts of aesthetic experiences that presuppose an enchantment with Mozart s art an engagement traditionally articulated by such terms as intention mimesis author and genius And what is true of much recent Mozart interpretation is often manifest in the interpretation of Western art music more generally Edmund Goehring s Coming to Terms with Our Musical Past explores what gets lost when the vocabulary of enchantment is abandoned The book then proceeds to offer an alternative vision of Mozart s works and of the wider canon of Western art music A modernized poetics Goehring argues reduces art to mechanism or process It sees less because it excludes a necessary and enlarging human presence the generative and receiving I This fascinating new book length essay is addressed to any reader interested in the performing arts visual arts and literature and their relationship to the broader culture Goehring draws on seminal thinkers in art criticism and philosophy to propose that such works as Mozart s radiate an idealism that has human sociability both as its source and its object This book is available as an Open Access eBook under the Creative Commons license CC BY NC

Music and Aesthetic Reality Nick Zangwill,2015-06-05 In this volume Zangwill develops a view of the nature of music and our experience of music that foregrounds the aesthetic properties of music He focuses on metaphysical issues about aesthetic properties of music psychological issues about the nature of musical experience and philosophy of language issues about the metaphorical nature of aesthetic descriptions of music Among the innovations of this book Zangwill addresses the

limits of literal description generally and in the aesthetic case He also explores the social and political issues about musical listening which tend to be addressed more in continental traditions **Creative Union** Kiril Tomoff, 2018-11-15 Why did the Stalin era a period characterized by bureaucratic control and the reign of Socialist Realism in the arts witness such an extraordinary upsurge of musical creativity and the prominence of musicians in the cultural elite This is one of the questions that Kiril Tomoff seeks to answer in *Creative Union* the first book about any of the professional unions that dominated Soviet cultural life at the time Drawing on hitherto untapped archives he shows how the Union of Soviet Composers established control over the music profession and negotiated the relationship between composers and the Communist Party leadership Central to Tomoff's argument is the institutional authority and prestige that the musical profession accrued and deployed within Soviet society enabling musicians to withstand the postwar disciplinary campaigns that were so crippling in other artistic and literary spheres Most accounts of Soviet musical life focus on famous individuals or the campaign against Shostakovich's *Lady Macbeth* and Zhdanov's postwar attack on musical formalism Tomoff's approach while not downplaying these notorious events shows that the Union was able to develop and direct a musical profession that enjoyed enormous social prestige The Union's leadership was able to use its expertise to determine the criteria of musical value with a degree of independence Tomoff's book reveals the complex and mutable interaction of creative intelligentsia and political elite in a period hitherto characterized as one of totalitarian control **Opera After the Zero Hour** Emily Richmond

Pollock, 2019-08-20 *Opera After the Zero Hour* The Problem of Tradition and the Possibility of Renewal in Postwar West Germany presents opera as a site for the renegotiation of tradition in a politically fraught era of rebuilding Though the Zero Hour put a rhetorical caesura between National Socialism and postwar West Germany the postwar era was characterized by significant cultural continuity with the past With nearly all of the major opera houses destroyed and a complex relationship to the competing ethics of modernism and restoration opera was a richly contested art form and the genre's reputed conservatism was remarkably multi-faceted Author Emily Richmond Pollock explores how composers developed different strategies to make new opera new while still deferring to historical conventions all of which carried cultural resonances of their own Diverse approaches to operatic tradition are exemplified through five case studies in works by Boris Blacher Hans Werner Henze Carl Orff Bernd Alois Zimmermann and Werner Egk Each opera alludes to a distinct cultural or musical past from Greek tragedy to Dada bel canto to Berg Pollock's discussions of these pieces draw on source studies close readings unpublished correspondence institutional history and critical commentary to illuminate the politicized artistic environment that influenced these operas creation and reception The result is new insight into how the particular opposition between a conservative genre and the idea of the Zero Hour motivated the development of opera's social aesthetic and political value after World War II *Building musical culture in Nineteenth-century Amsterdam* Darryl Cressman, 2016-03-15 When people attend classical music concerts today they sit and listen in silence offering no audible reactions to what they're hearing We

think of that as normal but as Darryl Cressman shows in this book it's the product of a long history of interrelationships between music, social norms and technology. Using the example of Amsterdam's Concertgebouw in the nineteenth century, Cressman shows how its design was in part intended to help discipline and educate concert audiences to listen attentively and analysis of its creation and use offers rich insights into sound studies, media history, science and technology studies, classical music and much more. *The Cambridge Companion to Wagner's Der Ring des Nibelungen* Mark Berry, Nicholas Vazsonyi, 2020-09-24 This Companion provides an overview and in-depth analysis of Wagner's Ring using traditional critical analysis alongside more recent approaches.

The book delves into German Essays On Music. German Essays On Music is a crucial topic that needs to be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into German Essays On Music, encompassing both the fundamentals and more intricate discussions.

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