

## Between Romanticism And Modernism Four Studies In The Music Of The Later Nineteenth Century California Studies In 19th Century Music By Dahlhaus Carl 1989 Paperback

Typically regarded as reflecting on a culture in social, political, or psychological crisis, the arts in fin-de-siècle Vienna had another side: they were means by which creative individuals imagined better futures and perfected worlds dawning with the turn of the twentieth century. As author Kevin C. Karnes reveals, much of this utopian discourse drew inspiration from the work of Richard Wagner, whose writings and music stood for both a deluded past and an ideal future yet to come. Illuminating this neglected dimension of Vienna's creative culture, this book ranges widely across music, philosophy, and the visual arts. Uncovering artworks long forgotten and providing new perspectives on some of the most celebrated achievements in the Western canon, Karnes considers music by Mahler, Schoenberg, and Alexander Zemlinsky, paintings, sculptures, and graphic art by Klimt, Max Klinger, and members of the Vienna Secession, and philosophical writings by Nietzsche, Schopenhauer, and Maurice Maeterlinck. Through analyses of artworks and the cultural dynamics that surrounded their creation and reception, this study reveals a powerful current of millennial optimism running counter and parallel to the cultural pessimism widely associated with the period. It discloses a utopian discourse that is at once beautiful, moving, and deeply disturbing, as visions of perfection gave rise to ecstatic artworks and dystopian social and political realities.

Of all the repertoires of Western Art music, none is as explicitly listener-oriented as that of the late eighteenth and early nineteenth centuries. Yet few attempts to analyze the so-called Classic Style have embraced the semiotic implications of this condition. *Playing with Signs* proposes a listener-oriented theory of Classic instrumental music that encompasses its two most fundamental communicative dimensions: expression and structure. Units of expression, defined in reference to *topoi*, are shown here to interact with, confront, and merge into units of structure, defined in terms of the rhetorical conventions of beginning, continuing, and ending. The book draws on examples from works by Mozart, Haydn, and Beethoven to show that the explicitly referential, even theatrical, surface of Classic music derives from a play with signs. Although addressed primarily to readers interested in musical analysis, the book opens up fruitful avenues for further research into musical semiotics, aesthetics, and Classicism. Originally published in 1991, the Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

An examination of the role of landscape and cultural identity in the music of Edvard Grieg.

A rare case among history's great music contemporaries, Gustav Mahler (1860-1911) and Richard Strauss (1864-1949) enjoyed a close friendship until Mahler's death in 1911. Unlike similar musical pairs (Bach and Handel, Haydn and Mozart, Schoenberg and Stravinsky), these two composers may have disagreed on the matters of musical taste and social comportment, but deeply respected one another's artistic talents, freely exchanging advice from the earliest days of professional apprenticeship through the security and aggravations of artistic fame. Using a wealth of documentary material, this book reconstructs the 24-year relationship between Mahler and Strauss through collage—"a meaning that arises from fragments," to borrow Adorno's characterization of Mahler's Sixth Symphony. Fourteen different topics, all of central importance to the life and work of the two composers, provide distinct vantage points from which to view both the professional and personal relationships. Some address musical concerns: Wagnerism, program music, intertextuality, and the craft of conducting. Others treat the connection of music to related disciplines (philosophy, literature), or to matters relevant to artists in general (autobiography, irony). And the most intimate dimensions of life—childhood, marriage, personal character—are the most extensively and colorfully documented, offering an abundance of comparative material. This integrated look at Mahler and Strauss discloses provocative revelations about the two greatest western composers at the turn of the 20th century.

This innovative survey of European history from the middle of the nineteenth century to the outbreak of the First World War tells the story of an era of outward tranquillity that was also a period of economic growth, social transformation, political contention and scientific, and artistic innovation. During these years, the foundations of our present urban-industrial society were laid, the five Great Powers vied in peaceful and violent fashion for dominance in Europe and throughout the world, and the darker forces that were to dominate the twentieth century – violent nationalism, totalitarianism, racism, ethnic cleansing – began to make themselves felt. Jonathan Sperber sets out developments in this period across the entire European continent, from the Atlantic to the Urals, from the Baltic to the Mediterranean. To help students of European history grasp the main dynamics of the period, he divides the book into three overlapping sections covering the periods from 1850-75, 1871-95 and 1890-1914. In each period he identifies developments and tendencies that were common in varying degrees to the whole of Europe, while also pointing the unique qualities of specific regions and individual countries. Throughout, his argument is supported by illustrative material: tables, charts, case studies and other explanatory features, and there is a detailed bibliography to help students to explore further in those areas that interest them.

Drawing on draft manuscripts and other archival material, *James Joyce and Absolute Music* explores Joyce's deep engagement with musical structure, and his participation in the growing modernist discourse surrounding 19th-century musical forms. Michelle Witen examines Joyce's claim of having structured the "Sirens" episode of his masterpiece, *Ulysses*, as a *fuga per canonem*, and his changing musical project from his early works, such as *Dubliners* and *A Portrait of the Artist as a Young Man*. Informed by a deep understanding of music theory and history, the book goes on to consider the "pure music" of Joyce's final work, *Finnegans Wake*. Demonstrating the importance of music to Joyce, this ground-breaking study reveals new depths to this enduring body of work.

Richard Wagner has arguably the greatest and most long-term influence on wider European culture of all nineteenth-century composers. And yet, among the copious English-language literature examining Wagner's works, influence, and character, research into the composer's impact and role in Russia and Eastern European countries, and perceptions of him from within those countries, is noticeably sparse. *Wagner in Russia, Poland and the Czech Lands* aims to redress imbalance and stimulate further research in this rich area. The eight essays are divided

in three parts - one each on Russia, the Czech lands and Poland - and cover a wide historical span, from the composer's first contacts with and appearances in these regions, through to his later reception in the Communist era. The contributing authors examine his influences in a wide range of areas such as music, literary and epistolary heritage, politics, and the cultural histories of Russia, the Czech lands, and Poland, in an attempt to establish Wagner's place in a part of Europe not commonly addressed in studies of the composer.

This Companion presents a new understanding of the relationship between music and culture in and around the nineteenth century, and encourages readers to explore what Romanticism in music might mean today. Challenging the view that musical 'romanticism' is confined to a particular style or period, it reveals instead the multiple intersections between the phenomenon of Romanticism and music. Drawing on a variety of disciplinary approaches, and reflecting current scholarly debates across the humanities, it places music at the heart of a nexus of Romantic themes and concerns. Written by a dynamic team of leading younger scholars and established authorities, it gives a state-of-the-art yet accessible overview of current thinking on this popular topic.

Music is omnipresent in human society, but its language can no longer be regarded as transcendent or universal. Like other art forms, music is produced and consumed within complex economic, cultural, and political frameworks in different places and at different historical moments. Taking an explicitly spatial approach, this unique interdisciplinary text explores the role played by music in the formation and articulation of geographical imaginations--local, regional, national, and global. Contributors show how music's facility to be recorded, stored, and broadcast; to be performed and received in private and public; and to rouse intense emotional responses for individuals and groups make it a key force in the definition of a place. Covering rich and varied terrain--from Victorian England, to 1960s Los Angeles, to the offices of Sony and Time-Warner and the landscapes of the American Depression--the volume addresses such topics as the evolution of musical genres, the globalization of music production and marketing, alternative and hybridized music scenes as sites of localized resistance, the nature of soundscapes, and issues of migration and national identity.

"This anthology transgresses disciplinary boundaries (happily!), moving freely from issues conventionally framed by discourses in the humanities to those framed in the social and even the biological sciences."--Bernd Magnus, author of Nietzsche's Existential Imperative

From his early 'Curtain Raiser' to the late Four Quartets, T. S. Eliot took an interest in all the arts, drawing on them for poetic inspiration and for analysis in his prose. T. S. Eliot and the Arts provides extensive, high quality research about his many-sided engagement with painting, sculpture, museum artefacts, architecture, music, drama, music hall, opera and dance, as well as the emerging media of recorded sound, film and radio. Building on the newly published editions of Eliot's prose and poetry, this contemporary research collection opens avenues for understanding Eliot both in his own right as a poet and critic and as a foremost exemplar of interarts modernism.

She illuminates the intellectual climate in which the music was created, performed, and received, and provides a foundation for the study of music criticism in the post-Hanslick generation.

First published in 2002, this comprehensive overview of music in the nineteenth century draws on extensive scholarship in the field.

Examines the role of musical figures within 'late modernism', presenting a new understanding of the politics and aesthetics of lateness.

This is the first scholarly work to document the musical contribution of Joseph Holbrooke, one of Britain's most controversial composers during the first half of the twentieth century. Paul Watt and Anne-Marie Forbes have gathered a team of scholars who focuses on the musical and literary life of the composer.

In Robert Ward's *The Crucible: Creating an American Musical Nationalism*, Robert Paul Kolt explores the life of the American composer Robert Ward through an examination of his most popular and enduring work, *The Crucible*. Focusing on the musical-linguistic relationships within the opera, Kolt demonstrates Ward's unique synthesis of text and music, one that lends itself to the perception of American musical nationalism. This book contains the most thorough and in-depth biography of Ward yet in print. Based on interviews with the composer, Kolt presents new information about Ward's life and career, focusing on his opera and examining the formation and construction of *The Crucible*'s libretto and score, in turn offering new insights into the process of composing an opera. Kolt observes how the libretto's linguistic aspects helped Ward formulate the opera's melodic and rhythmic musical material. A detailed and unique analysis of the opera, particularly the musical and linguistic techniques Ward employed, demonstrates how these techniques lend themselves to the opera's reception as a work of American musical nationalism. The book also provides yet unpublished information on Arthur Miller's play, examining how it came to be written and soon after became the basis for Ward's work. Several appendixes provide a fuller picture, including a deleted scene from Miller's play and Ward's version of the scene, a chronological overview of the Salem Witchcraft Trials, and illustrations and photo reproductions from Ward's manuscript.

How and why do listeners come over time to 'feel the nation' through particular musical works?

This text covers Nietzsche's youthful analysis of the contradictions in Wagner's doctrine, the question of periodicization in romantic and neo-romantic music, and the true significance of musical nationalism.

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In 850 analytical articles, this two-volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century. The Encyclopedia provides readers with a clear, detailed, and accurate reference source on the literature, thought, music, and art of the period, demonstrating the rich interplay of international influences and cross-currents at work; and to explore the many issues raised by the very concepts of Romantic and Romanticism.

On Literary Worlds develops new strategies and perspectives for understanding aesthetic worlds.

Focusing on the music of the great song composers--Schubert, Schumann, Brahms, Wolf, and Strauss--*Poetry Into Song* offers a systematic introduction to the performance and analysis of Lieder. Part I, "The Language of Poetry," provides chapters on the themes and imagery of German Romanticism and the methods of analysis for German Romantic poetry. Part II, "The Language of the Performer," deals with issues of concern to performers: texture, temporality, articulation, and interpretation of notation and unusual rhythm accents and stresses. Part III provides clearly defined analytical procedures for each of four main chapters on harmony and tonality, melody and motive, rhythm and meter, and form. The concluding chapter compares different settings of the same text, and the volume ends with several appendixes that offer text translations, over 40 pages of less

accessible song scores, a glossary of technical terms, and a substantial bibliography. Directed toward students in both voice and theory, and toward all singers, the authors establish a framework for the analysis of song based on a process of performing, listening, and analyzing, designed to give the reader a new understanding of the reciprocal interaction between performance and analysis. Emphasizing the masterworks, the book features numerous poetic texts, as well as a core repertory of songs. Examples throughout the text demonstrate points, while end of chapter questions reinforce concepts and provide opportunities for directed analysis. While there are a variety of books on Lieder and on German Romantic poetry, none combines performance, musical analysis, textual analysis, and the interrelation between poetry and music in the systematic, thorough way of *Poetry Into Song*.

Nicole Grimes provides a compellingly fresh perspective on a series of Brahms's elegiac works by bringing together the disciplines of historical musicology, German studies, and cultural history. Her exploration of the expressive potential of *Schicksalslied*, *Nänie*, *Gesang der Parzen*, and the *Vier ernste Gesänge* reveals the philosophical weight of this music. She considers the German tradition of the poetics of loss that extends from the late-eighteenth-century texts by Hölderlin, Schiller and Goethe set by Brahms, and includes other philosophical and poetic works present in his library, to the mid-twentieth-century aesthetics of Adorno, who was preoccupied as much by Brahms as by their shared literary heritage. Her multifaceted focus on endings - the end of tonality, the end of the nineteenth century, and themes of loss in the music - illuminates our understanding of Brahms and lateness, and the place of Brahms in the fabric of modernist culture.

Modernism is both a contested aesthetic category and a powerful political statement. Modernist music was condemned as degenerate by the Nazis and forcibly replaced by socialist realism under the Soviets. Sympathetic philosophers and critics have interpreted it as a vital intellectual defence against totalitarianism, yet some American critics consider it elitist, undemocratic and even unnatural. Drawing extensively on the philosophy of Heidegger and Badiou, *The Quilting Points of Musical Modernism* proposes a new dialectical theory of faithful, reactive and obscure subjective responses to musical modernism, which embraces all the music of Western modernity. This systematic definition of musical modernism introduces readers to theory by Badiou, Žižek and Agamben. Basing his analyses on the music of William Walton, Harper-Scott explores connections between the revolutionary politics of the nineteenth and twentieth centuries and responses to the event of modernism in order to challenge accepted narratives of music history in the twentieth century.

This Companion provides an overview of the composer Anton Bruckner (1824–1896). Sixteen chapters by leading scholars investigate aspects of his life and works and consider the manner in which critical appreciation has changed in the twentieth century. The first section deals with Bruckner's Austrian background, investigating the historical circumstances in which he worked, his upbringing in Upper Austria, and his career in Vienna. A number of misunderstandings are dealt with in the light of recent research. The remainder of the book covers Bruckner's career as church musician and symphonist, with a chapter on the neglected secular vocal music. Religious, aesthetic, formal, harmonic, and instrumental aspects are considered, while one chapter confronts the problem of the editions of the symphonies. Two concluding chapters discuss the symphonies in performance, and the history of Bruckner-reception with particular reference to German Nationalism, the Third Reich and the appropriation of Bruckner by the Nazis.

Rarely studied in their own right, writings about music are often viewed as merely supplemental to understanding music itself. Yet in the nineteenth century, scholarly interest in music flourished in fields as disparate as philosophy and natural science, dramatically shifting the relationship between music and the academy. An exciting and much-needed new volume, *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* draws deserved attention to the people and institutions of this period who worked to produce these writings. Editors Paul Watt, Sarah Collins, and Michael Allis, along with an international slate of contributors, discuss music's fascinating and unexpected interactions with debates about evolution, the scientific method, psychology, exoticism, gender, and the divide between high and low culture. Part I of the handbook establishes the historical context for the intellectual world of the period, including the significant genres and disciplines of its music literature, while Part II focuses on the century's institutions and networks - from journalists to monasteries - that circulated ideas about music throughout the world. Finally, Part III assesses how the music research of the period reverberates in the present, connecting studies in aestheticism, cosmopolitanism, and intertextuality to their nineteenth-century origins. The Handbook challenges Western music history's traditionally sole focus on musical work by treating writings about music as valuable cultural artifacts in themselves. Engaging and comprehensive, *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* brings together a wealth of new interdisciplinary research into this critical area of study.

Dat de Srac (1872-1921) is best known for his piano music but his compositions included orchestral and vocal works, including opera, cantata and incidental music. Claude Debussy described Srac's music as "exquisite and rich with ideas." The early works were influenced by Impressionist harmonies, church modes, cyclic techniques, folk-like melodies and Andalusian motives. Srac's style changed dramatically in 1907 when he left Paris and began to include Catalan elements in his compositions - a transition that has hitherto gone unrecognized. Robert Waters provides a much-needed study of the life and works of Srac, focusing on the composer's regionalist philosophy. Srac's engagement with folk music was not a patriotic gesture in the vein of nationalistic composers, but a way of expressing regional identity within France to counter the restrictive styles sanctioned by the Paris Conservatory. His musical philosophy mirrored larger social and political debates regarding anti-centralist positions on education, politics, art and culture in fin de sie France. Such debates involved political and social leaders whom Srac knew and personally admired, including the writer Maurice Barrand the poet Frric Mistral. The book will appeal to those specializing in French music, European ethnic musics, piano music and French music history.

An analytical study of Elgar's music and its place in European musical history.

In this pioneering, erudite study of a pivotal era in the arts, Walter Frisch examines music and its relationship to early modernism in the Austro-German sphere. Seeking to explore the period



on its own terms, Frisch questions the common assumption that works created from the later 1870s through World War I were transitional between late romanticism and high modernism. Drawing on a wide range of examples across different media, he establishes a cultural and intellectual context for late Richard Wagner, Richard Strauss, Gustav Mahler, and Arnold Schoenberg, as well as their less familiar contemporaries Eugen d'Albert, Hans Pfitzner, Max Reger, Max von Schillings, and Franz Schreker. Frisch explores "ambivalent" modernism in the last quarter of the nineteenth century as reflected in the attitudes of, and relationship between, Nietzsche and Wagner. He goes on to examine how naturalism, the first self-conscious movement of German modernism, intersected with musical values and practices of the day. He proposes convergences between music and the visual arts in the works of Brahms, Max Klinger, Schoenberg, and Kandinsky. Frisch also explains how, near the turn of the century, composers drew inspiration and techniques from music of the past—the Renaissance, Bach, Mozart, and Wagner. Finally, he demonstrates how irony became a key strategy in the novels and novellas of Thomas Mann, the symphonies of Mahler, and the operas of Strauss and Hofmannsthal.

The rich conceptual and experiential relays between music and philosophy—echoes of what Theodor W. Adorno once called Klangfiguren, or "sound figures"—resonate with heightened intensity during the period of modernity that extends from early German Idealism to the Critical Theory of the Frankfurt School. This volume traces the political, historical, and philosophical trajectories of a specifically German tradition in which thinkers take recourse to music, both as an aesthetic practice and as the object of their speculative work. The contributors examine the texts of such highly influential writers and thinkers as Schelling, Schopenhauer, Nietzsche, Bloch, Mann, Adorno, and Lukács in relation to individual composers including Beethoven, Wagner, Schönberg, and Eisler. Their explorations of the complexities that arise in conceptualizing music as a mode of representation and philosophy as a mode of aesthetic practice thematize the ways in which the fields of music and philosophy are altered when either attempts to express itself in terms defined by the other. Contributors: Albrecht Betz, Lydia Goehr, Beatrice Hanssen, Jost Hermand, David Farrell Krell, Ludger Lütkehaus, Margaret Moore, Rebekah Pryor Paré, Gerhard Richter, Hans Rudolf Vaget, Samuel Weber

While many acknowledge that Friedrich Nietzsche and Michel Foucault have redefined our notions of time and history, few recognize the crucial role that 'the infinite relation' between seeing and saying plays in their work. Shapiro reveals the full extent of Nietzsche and Foucault's concern with the visual.

During the modern period, the bond between music and literature constituted a crucial and influential idea for Conrad and Eliot, Mann and Rilke, and many other writers. For modern novelists in particular this idea has provided the model and rationale for the experimental liberation of narrative form and its desired effect on the reader. Critics later in the twentieth century have undertaken analyses of various contrapuntal, sonata, and other musical structures in fiction, and some critics have studied the influence of various composers on novelists. Fullness of Dissonance is concerned with the related matter of how the aesthetics of music influenced the writers and texts of modern fiction. The musical aesthetic to which Proust, Mann, Joyce, and other novelists responded originates in Romanticism, and it culminates with the notion of a musicalized literature developed by many of the major progenitors of modernism - Mallarmé, Pater, and Nietzsche. The first several chapters trace the bearing on modern novelists of this inheritance from Romanticism through Nietzsche's idea of dissonance; these chapters also analyze the musical paradigms provided by Beethoven, Schoenberg, and other composers. It was Nietzsche who first posited the idea that dissonant form liberates art from conventional, harmonious patterns of perception in order to formulate and provoke the perceiver's refusal of a habitual response to art and life. The key assumption of modernism in music is that dissonance is the sole "language" music can effectively speak in a century of disequilibrium. Fullness of Dissonance studies the ways in which this assumption applies to modern novelists' self-avowed efforts to "musicalize" fiction; their efforts lead to the use of a series of destabilizing strategies that, under the guise of "musicalizing" fiction, tacitly assume and achieve the effect of dissonance in the novel. The dissonant nature of modern fiction has both an aesthetic and an ethical identity; the hoped-for impact of dissonance in narrative is to activate the reader's capacity for a freed and independent consciousness. James Joyce is the climactic figure in this study for his work - particularly Ulysses - affirms the freed, fiction-generating consciousness at the core of dissonant narrative.

Late in the nineteenth century, many Americans were troubled by the theories of Charles Darwin, which contradicted both traditional Christian teachings and the idea of human supremacy over nature, and by an influx of foreign immigrants, who challenged the supremacy of the old Anglo-Saxon elite. In response, many people drew comfort from the theories of philosopher Herbert Spencer, who held that human society inevitably develops towards higher and more spiritual forms. In this illuminating study, Kathleen Pyne explores how Spencer's theories influenced a generation of American artists. She shows how the painters of the 1880s and 1890s, particularly John La Farge, James McNeill Whistler, Thomas Dewing and the Boston school, and the impressionist painters of the Ten, developed an art dedicated to social refinement and spiritual ideals and to defending the Anglo-Saxon elite of which they were members. This linking of visual culture to the problematic conditions of American life radically reinterprets the most important trends in late nineteenth-century American painting.

First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

A study of Strauss's orchestral activity from the perspective of late-19th-century German intellectual history.

Examines the broad range of current Brahms research, including documentary studies, historical and critical essays, and case studies of individuals works

This book surveys the life, work, and posthumous reception of nineteenth-century German-Jewish composer Felix Mendelssohn.

In Making Light Raymond Knapp traces the musical legacy of German Idealism as it led to the declining prestige of composers such as Haydn while influencing the development of American popular music in the nineteenth century. Knapp identifies in Haydn and in early popular American musical cultures such as minstrelsy and operetta a strain of high camp—a mode of engagement that relishes both the superficial and serious aspects of an aesthetic experience—that runs antithetical to German Idealism's musical paradigms. By considering the disservice done to Haydn by German Idealism alongside the emergence of musical camp in American popular music, Knapp outlines a common ground: a

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humanistically based aesthetic of shared pleasure that points to ways in which camp receptive modes might rejuvenate the original appeal of Haydn's music that has mostly eluded audiences. In so doing, Knapp remaps the historiographical modes and systems of critical evaluation that dominate musicology while troubling the divide between serious and popular music.

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