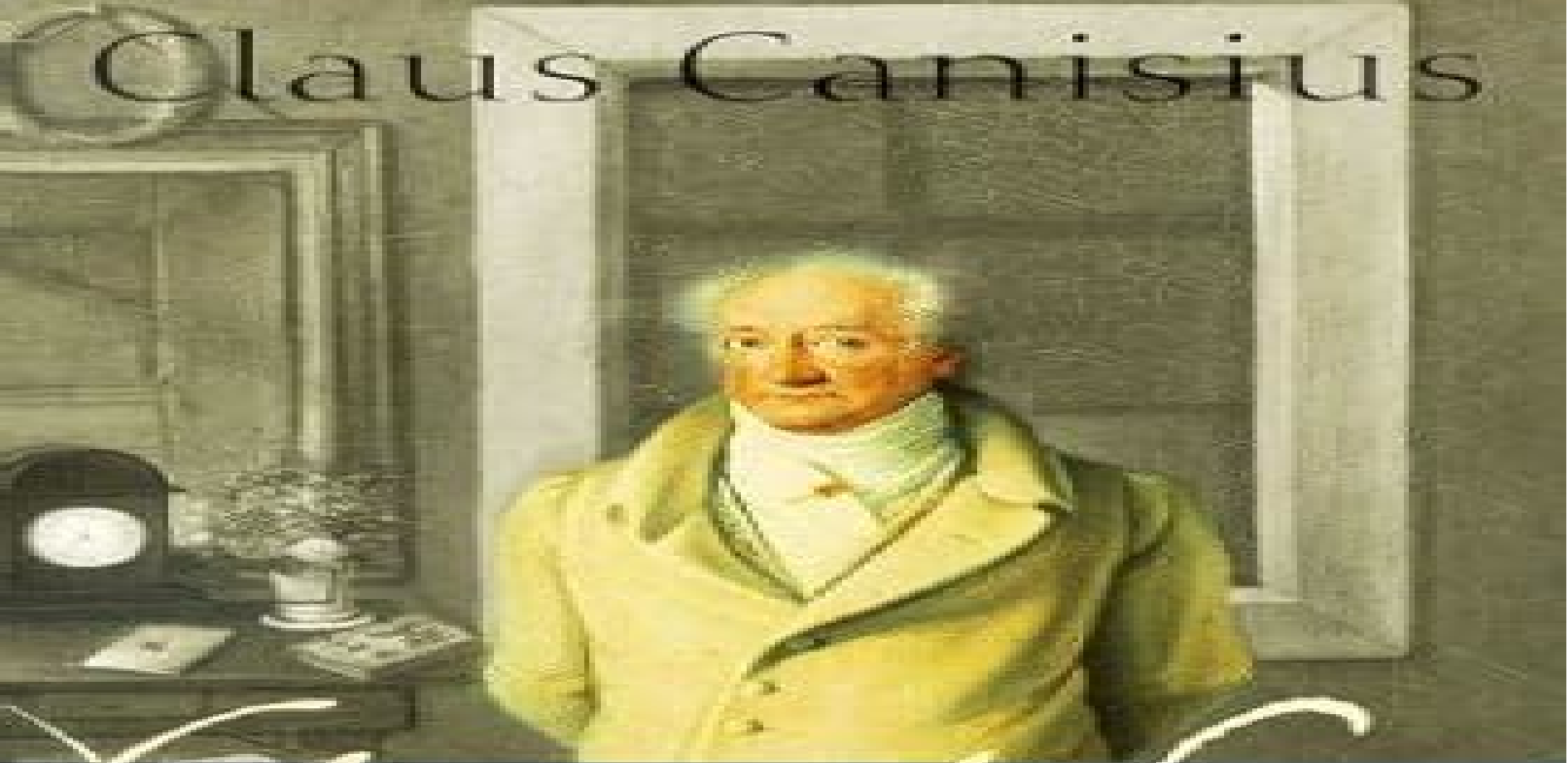


Claus Canisius



Goethe
und die Musik

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Goethe Und Die Musik

LorraineByrne Bodley



Goethe Und Die Musik:

Music in Goethe's Faust Lorraine Byrne Bodley, 2017 Goethe's *Faust* a work which has attracted the attention of composers since the late eighteenth century and played a vital role in the evolution of vocal operatic and instrumental repertoire in the nineteenth century has had a seminal impact in musical realms *Goethe und die Musik* Hans John, 1927

Goethe und die Musik Walter Hettche, Rolf Selbmann, 2012 **Goethe und die Musik** Hermann Abert, 1922

Goethe und Die Musik. [With Plates, Including Facsimiles, and with Musical Illustrations.]. Hans Joachim MOSER, 1949 Goethe and Zelter: Musical Dialogues Lorraine Byrne Bodley, 2017-07-05 Goethe and Zelter spent a staggering 33 years corresponding or in the case of each artist over two thirds of their lives Zelter's position as director of the Sing Akademie zu Berlin and Goethe's location in Weimar resulted in a wide ranging correspondence Goethe's letters offer a chronicle of his musical development from the time of his journey to Italy to the final months of his life Zelter's letters retrace his path as stonemason to Professor of Music in Berlin The 891 letters that passed between these artists provide an important musical record of the music performed in public concerts in Berlin and in the private and semi public soir of the Weimar court Their letters are those of men actively engaged in the musical developments of their time The legacy contains a wide spectrum of letters casual and thoughtfully composed spontaneous and written for publication rich with the details of Goethe's and Zelter's musical lives Through Zelter Goethe gained access to the professional music world he craved and became acquainted with the prodigious talent of Felix Mendelssohn A single letter from Zelter might bear a letter from Felix Mendelssohn to another recipient of the same family reflecting a certain community in the Mendelssohn household where letters were not considered private but shared with others in a circle of friends or family Goethe recognized the value of such correspondence he complains when his friend is slow to send letters in return for those written to him by the poet a complaint common in this written culture where letters provided news introductions literary and musical works This famous correspondence contains a medley of many issues in literature art and science but the main focus of this translation is the music dialogues of these artists *Music and Literature in German Romanticism* Siobhán Donovan, Robin Elliott, 2004 During the Romantic era many in Germany believed music to be the highest art form representing the quintessence of Romanticism and able to express what could not be expressed in words This book studies the work of composers during this period and examines the cross over between music and literature *German Lieder in the Nineteenth Century* Rufus Hallmark, 2009-09-10 *German Lieder in the Nineteenth Century* provides a detailed introduction to the German lied Beginning with its origin in the literary and musical culture of Germany in the nineteenth century the book covers individual composers including Schubert Schumann Brahms Strauss Mahler and Wolf the literary sources of lieder the historical and conceptual issues of song cycles and issues of musical technique and style in performance practice Written by eminent music scholars in the field each chapter includes detailed musical examples and analysis The second edition has been revised and

updated to include the most recent research of each composer and additional musical examples *Women Making Music* Jane M. Bowers, Judith Tick, 1986 Do look after my music Irene Wienawska Polowski exclaimed before her death in 1932 And from the urgency of that sentiment the authors here have taken their cue to reveal and look after the previously neglected contributions of women throughout the history of Western art music The first work of its kind *Women Making Music* presents biographies of outstanding performers and composers as well as analyses of women musicians as a class and provides examples of music from all periods including medieval chant Renaissance song Baroque opera German lieder and twentieth century composition Unlike most standard historical surveys the book not only sheds light upon the musical achievements of women it also illuminates the historical contexts that shaped and defined those achievements Hugo Riemann and the Birth of Modern Musical Thought Alexander Rehding, 2003-05-01 Generally acknowledged as the most important German musicologist of his age Hugo Riemann 1849 1919 shaped the ideas of generations of music scholars not least because his work coincided with the institutionalisation of academic musicology around the turn of the last century This influence however belies the contentious idea at the heart of his musical thought an idea he defended for most of his career harmonic dualism By situating Riemann s musical thought within turn of the century discourses about the natural sciences German nationhood and modern technology this book reconstructs the cultural context in which Riemann s ideas not only made sense but advanced an understanding of the tonal tradition as both natural and German Riemann s musical thought from his considerations of acoustical properties to his aesthetic and music historical views thus regains the coherence and cultural urgency that it once possessed **Goethe's Wilhelm Meister's Apprenticeship and Philosophy** Sarah Vandegrift Eldridge, Allen Speight, 2020 In the decades after its publication Goethe s *Wilhelm Meister s Apprenticeship* served as a touchstone for such major philosophical and literary figures as Schopenhauer Schleiermacher and Schlegel and was widely understood to be one of the greatest novels of the German canon But in the decades and centuries following the attention it has received in both disciplines has diminished in comparison to either Goethe s *Sorrows of Young Werther* or his *Elective Affinities* This volume follows the impetus of its early respondents to examine deeply what exactly Goethe s long and complicated novel is doing and how it engages with problems and themes of human life An interdisciplinary group of eminent scholars grapple with the novel s engagement with central philosophical questions such as individuality development and authority aesthetic formation and narrative and human contingency and gender sexuality and marriage That these questions and their working through in *Wilhelm Meisters Lehrjahre* are in tension with one another speaks ultimately to how literature explores philosophical questions in ways that are open ended creative and contain potential for new and different solutions to living with them This unique philosophical approach to the form and purpose of a literary masterpiece illuminates new inroads into a novel at once famously complex and influential and into the projects of one Germany s greatest writers **The Beethoven Syndrome** Mark Evan Bonds, 2019-11-11 The Beethoven Syndrome is the inclination of listeners to hear music as

the projection of a composer's inner self This was a radically new way of listening that emerged only after Beethoven's death Beethoven's music was a catalyst for this change but only in retrospect for it was not until after his death that listeners began to hear composers in general and not just Beethoven in their works particularly in their instrumental music The Beethoven Syndrome Hearing Music as Autobiography traces the rise fall and persistence of this mode of listening from the middle of the eighteenth century to the present Prior to 1830 composers and audiences alike operated within a framework of rhetoric in which the burden of intelligibility lay squarely on the composer whose task it was to move listeners in a calculated way But through a confluence of musical philosophical social and economic changes the paradigm of expressive objectivity gave way to one of subjectivity in the years around 1830 The framework of rhetoric thus yielded to a framework of hermeneutics concert goers no longer perceived composers as orators but as oracles to be deciphered In the wake of World War I however the aesthetics of New Objectivity marked a return not only to certain stylistic features of eighteenth century music but to the earlier concept of expression itself Objectivity would go on to become the cornerstone of the high modernist aesthetic that dominated the century's middle decades Masterfully citing a broad array of source material from composers critics theorists and philosophers Mark Evan Bonds's engaging study reveals how perceptions of subjective expression have endured leading to the present era of mixed and often conflicting paradigms of listening

Music and the Renaissance Philippe Vendrix, 2017-07-05 This volume unites a collection of articles which illustrate brilliantly the complexity of European cultural history in the Renaissance On the one hand scholars of this period were inspired by classical narratives on the sublime effects of music and on the other hand were affected by the profound religious upheavals which destroyed the unity of Western Christianity and in so doing opened up new avenues in the world of music These articles offer as broad a vision as possible of the ways of thinking about music which developed in the fifteenth and sixteenth centuries

Schubert's Goethe Settings Lorraine Byrne Bodley, 2017-07-05 The traditional approach to the study of Goethe and Schubert is to place them in opposition to one another both in terms of their life experiences and in relation to the nineteenth century Lied In her introduction to this book Lorraine Byrne examines the myths that have evolved around these artists and challenges the view that Goethe was unmusical and conservative in his musical tastes She also considers Schubert's life in relation to his obvious affinity with the poet and links the composer's Goethe settings with the poet's perception of the Lied Goethe judged the success of a setting by whether the meaning of the text had been realised in musical form In his Goethe settings Schubert translates the poet's meaning into musical terms and his rendition attains the classical unity of words and music that Goethe sought The core of this volume is the series of individual analyses of all of Schubert's solo dramatic and multi voice settings of Goethe texts These explore in detail both the literary and the musical dimensions of each work and Schubert's reading and interpretation of Goethe's writings This is the first study in English to treat both artists with equal attention and insight This together with its encyclopaedic coverage of this important corpus of works makes this volume an essential reference tool for

all those who study Schubert and Goethe **The Archive of the Sing-Akademie zu Berlin. Catalogue** Axel Fischer, Matthias Kornemann, 2009-12-22 With The Archive of the Sing Akademie zu Berlin Catalogue a complete catalogue of the music archive of the Sing Akademie zu Berlin is now available for the first time since the archive which disappeared during World War II was rediscovered in 1999 The whole work is complete in English and German Since 2001 the more than 260 000 pages of music manuscripts copies and first prints from 17th to early 19th cent were revised by two musicologists which compiled an index of shelf marks and an index of composers Thus detailed searches in the holdings of the archive which were filmed since 2002 in several parts on microfiche at K G Saur are possible for the first time The Catalogue lists 9 735 works of 1 008 different composers It provides also a concordance signature microfiche and therefore serves as a cumulated guide to the microfiche editions all the more the registers have been revised and improved The unique collection is introduced by a number of articles by the following musicologists Axel Fischer Archive of the Sing Akademie Berlin Christoph Henzel Hochschule f r Musik W rzburg Klaus Hortschansky University of M nster Matthias Kornemann Archive of the Sing Akademie Berlin Ulrich Leisinger Mozarteum Salzburg Mary Oleskiewicz University of Massachusetts Boston Ralph J Reipsch Zentrum f r Telemann Pflege und Forschung Magdeburg Tobias Schwinger Berlin The Unknown Schubert Lorraine Byrne Bodley, 2017-07-05 Franz Schubert 1797 1828 is now rightly recognized as one of the greatest and most original composers of the nineteenth century His keen understanding of poetry and his uncanny ability to translate his profound understanding of human nature into remarkably balanced compositions marks him out from other contemporaries in the field of song Schubert was one of the first major composers to devote so much time to song and his awareness that this genre was not rated highly in the musical hierarchy did not deter him throughout a short but resolute and hard working career from producing songs that invariably arrest attention and frequently strike a deeply poetic note Schubert did not emerge as a composer until after his death but during his short lifetime his genius flowered prolifically and diversely His reputation was first established among the aristocracy who took the art music of Vienna into their homes which became places of refuge from the musical mediocrity of popular performance More than any other composer Schubert steadily graced Viennese musical life with his songs piano music and chamber compositions Throughout his career he experimented constantly with technique and in his final years began experiments with form The resultant fascinating works were never performed in his lifetime and only in recent years have the nature of his experiments found scholarly favor In The Unknown Schubert contributors explore Schubert s radical modernity from a number of perspectives by examining both popular and neglected works Chapters by renowned scholars describe the historical context of his work its relation to the dominant artistic discourses of the early nineteenth century and Schubert s role in the paradigmatic shift to a new perception of song This valuable book seeks to bring Franz Schubert to life exploring his early years as a composer of opera his later years of ill health when he composed in the shadow of death and his efforts to reflect i *Between Urban Topographies and Political*

Spaces Fabio Vighi, Alexis Nuselovici, Mauro Ponzi, 2014-04-02 Between Urban Topographies and Political Spaces Threshold Experiences uses the term threshold as a means to understand the relationship between Self and Other as well as relationships between different cultures The concept of threshold defines the relationship between inside and outside not in oppositional terms but as complementaries This book discusses the cultural and social border areas of modernity which are to be understood not as zones in a territorial sense but as spaces in between in which different languages and cultures operate The essays in Between Urban Topographies and Political Spaces identify the dimension in urban topographies and political spaces where we are able to locate paradigmatic experiences of thresholds Because these spaces are characterized by contradictions conflicts and aporias we propose to rethink those hermeneutic categories that imply a sharp opposition between inside and outside This means that the theoretical definition of threshold put forward in these essays whether applied to history philosophy law art or cultural studies embodies new juridical and political stances *Mendelssohn*

Benedict Taylor, 2017-07-05 This volume of essays brings together a selection of the most significant and representative writings on Mendelssohn from the last fifty years Divided into four main subject areas it makes available twenty two essays which have transformed scholarly awareness of this crucial and ever popular nineteenth century composer and musician it also includes a specially commissioned introductory chapter which offers a critical overview of the last half century of Mendelssohn scholarship and the direction of future research The addition of new translations of two influential essays by Carl Dahlhaus hitherto unavailable in English adds to the value of this volume which brings back in to circulation important scholarly works and constitutes an indispensable reference work for Mendelssohn scholars *Poetry and Song in Late*

Eighteenth Century Germany Margaret Mahony Stoljar, 2025-10-01 The German Lied in the period preceding Mozart is less well known than that of the florescence under Schubert Schumann and Wolf But in Poetry and Song in Late Eighteenth Century Germany originally published in 1985 Margaret Stoljar shows that the songs composed by C P E Bach and his contemporaries have an interest and allure of their own She concentrates her analysis on the interplay of poets and musicians the use made by composers of the work of such distinguished poets as Klopstock and the specific contribution that music was able to make to the reception of the poetry As much a work of social history as of musicology Poetry and Song in Late Eighteenth Century Germany casts a fascinating light on the leisure of the period and place as well as on the development of taste and sensibility that prepared the way for Young Werther The book is illustrated with examples of music

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Goethe Und Die Musik Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the ability of words has be more evident than ever. They have the capability to inspire, provoke, and ignite change. Such may be the essence of the book **Goethe Und Die Musik**, a literary masterpiece that delves deep into the significance of words and their affect our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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