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GERMAN ESSAYS
ON MUSIC

EDITED BY JOST HERMAND
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German Essays On Music

Michael Brown



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 in the German Renaissance John Kmetz, 1994-12-08 This 1994 collection of fourteen essays written by an eminent group of scholars explores the musical culture of the German speaking realm between c 1450 and 1600 The essays demonstrate the important role played by German speakers in the development of instrumental music in the Renaissance the shaping of the curricula of musical education in the modern age in setting patterns of musical patronage in establishing congregational singing in churches and in developing commercial music printing The essays shed light on the music that flourished at Imperial and ducal courts universities parish churches collegiate schools as well as the homes of prosperous merchants The volume thus provides an overview of German polyphonic music in the age of Gutenberg D r er and Luther and documents the changing social status of music in Germany during a crucial epoch of its history

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 Nettl Uta G Poiger Pamela Potter Albrecht Riethmüller Bernd Sponheuer Hans Rudolf Vaget

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 *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 **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

G. Schirmer's General Catalogue of English, German, and French Musical Literature and Theoretical Works G. Schirmer, firm, publishers, New York, 1906 **Second Annual Catalogue of the York Collegiate Institute** Anonymous, 2024-03-26 Reprint of the original first published in 1875 *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.

Rubble Music Abby Anderton, 2019-07-23 This musicologist's exploration of classical music culture in post WWII Berlin evokes the power of music in the face of trauma and tragedy. As the seat of Hitler's government, Berlin was the most frequently targeted German city for Allied bombing during World War II. Air raids shelled celebrated monuments and reduced much of the city to rubble. After the war's end, this apocalyptic landscape captured the imagination of artists, filmmakers, and writers who used the ruins to engage with themes of alienation, disillusionment, and moral ambiguity. In *Rubble Music*, Abby Anderton explores the classical music culture of postwar Berlin, analyzing archival documents, period sources, and musical scores to identify the sound of civilian suffering after urban catastrophe. Anderton reveals how rubble functioned as a literal, figurative, psychological, and sonic element by examining the resonances of trauma heard in the German musical repertoire after 1945. With detailed explorations of reconstituted orchestral ensembles, opera companies, and radio stations, as well as analyses of performances and compositions that were beyond the reach of the Allied occupiers, Anderton demonstrates how German musicians worked through cleared away or built over the debris and devastation of the war.

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.

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

Jazz & the Germans Michael J. Budds, 2002 Many commentators have observed that the influence of jazz and related popular musics on musical practice beyond American borders should be considered one of the most dynamic developments of the twentieth century This collection of essays concentrates on American influences in Germany where such unlikely foreign elements enjoyed a remarkable vogue for much of the past century not only in the realm of popular culture but in the realm of the arts as well Against the tumultuous social and political upheavals of modern Germany there evolved a fascinating musical sound track that introduced German musicians and their public to ragtime spirituals the blues later dance music and jazz with resulting opportunities for imitation and assimilation In this volume American scholars from various academic perspectives are joined by German musician scholars

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

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.

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