



Geoffrey Payzant

HANSLICK  
ON THE  
MUSICALLY BEAUTIFUL

*Sixteen Lectures on the  
Musical Aesthetics of Edward Hanslick*

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# Hanslick On The Musically Beautiful Sixteen Lectures On The Musical Aesthetics Of Eduard Hanslick

**Antoon van den Braembussche**



## **Hanslick On The Musically Beautiful Sixteen Lectures On The Musical Aesthetics Of Eduard Hanslick:**

Hanslick on the Musically Beautiful Geoffrey Payzant, 2003-05 The sixteen lectures by Geoffrey Payzant in this volume are all about one little book by Eduard Hanslick *Vom Musikalisch Schönen* On the Musically Beautiful Published at Prague in 1854 and a mere 104 pages VMS ran to ten German editions and many translations in Hanslick's lifetime he died in 1904 One may agree or disagree with its arguments and conclusions but there is no denying that musical aesthetics as we know it has been given shape and direction by this small classic Payzant's lectures examine aspects of the Hanslick debate which have received less attention than they deserve In particular they offer a fresh look at Hanslick's use of the German words *Ton* tone and *Gefühl* feeling *The Aesthetic Legacy of Eduard Hanslick* Lee Rothfarb, Alexander Wilfing, Christoph Landerer, 2024-11-20 This book addresses the complex conceptual historical and philosophical questions posed by Eduard Hanslick's influential aesthetic treatise *On the Musically Beautiful* 1854 The contributions reveal the philosophical foundations and subtleties of his aesthetic approach The collection features original essays written by leading scholars in philosophical aesthetics and musicology It covers many of Hanslick's overarching themes such as the relationship between beauty and form between music and emotion and the role of imagination and performance in music which have recently gained prominence in Hanslick scholarship The chapters divided into five thematic sections will provide a better scholarly foundation for a deeper understanding of *On the Musically Beautiful* and its arguments In bringing together the various approaches and accounts of the different textual historical conceptual and philosophical challenges posed by Hanslick's aesthetics *The Aesthetic Legacy of Eduard Hanslick* will appeal to philosophers of music historians of aesthetics musicologists specializing in 19th century studies and music theorists working on aesthetic issues Eduard Hanslick's On the Musically Beautiful Lee Rothfarb, Christoph Landerer, 2018-06-29 Eduard Hanslick's *On the Musically Beautiful* *Vom Musikalisch Schönen* 1854 written and published before the author turned 30 is a watershed document in the history of aesthetics and of thought about music generally The notion of absolute music which lies at the heart of the treatise is now more than ever at the center of discussions about music particularly that of the Classic and Romantic eras Rothfarb and Landerer's translation includes three introductory essays offering fresh perspectives on Hanslick and on the origins publications and translation history of his treatise as well as its central concepts and philosophical underpinnings The volume also includes thorough annotations a reader's guide a glossary of important terms and concepts and an appendix which comprises the original opening of Chapter 1 substantially rewritten in subsequent editions as well as the original ending of the treatise that was excised by Hanslick in later editions The book's ideas cogently and often wittily expressed are mandatory reading for anyone interested in eighteenth and nineteenth century music and its cultural and intellectual background Rethinking Hanslick Nicole Grimes, Siobhán Donovan, Wolfgang Marx, 2013 *Rethinking Hanslick Music Formalism and Expression* is the first extensive English language study devoted to Eduard Hanslick a seminal figure in

nineteenth century musical life Bringing together eminent scholars from several disciplines this volume examines Hanslick's contribution to the aesthetics and philosophy of music and looks anew at his literary interests The essays embrace ways of thinking about Hanslick's writings that go beyond the polarities that have long marked discussion of his work such as form expression absolute program music objectivity subjectivity and formalist hermeneutic criticism This approach takes into consideration both Hanslick's important *On the Musically Beautiful* and his critical and autobiographical writings demonstrating Hanslick's rich insights into the context in which a musical work is composed performed and received *Rethinking Hanslick* serves as an invaluable companion to Hanslick's prodigious scholarship and criticism deepening our understanding of the major themes and ideas of one of the most influential music critics of the nineteenth century Contributors David Brodbeck James Deaville Chantal Frankenbach Lauren Freede Marion Gerards Dana Gooley Nicole Grimes David Kasunic David Larkin Fred Everett Maus Timothy R McKinney Nina Noeske Anthony Pryer Felix W rner Nicole Grimes is Marie Curie Fellow at University College Dublin UCD and the University of California Irvine Siobh n Donovan is a college lecturer at the School of Languages and Literatures UCD Wolfgang Marx is a senior lecturer at the School of Music UCD

**Hanslick im Kontext / Hanslick in Context** Alexander Wilfing, Christoph Landerer, Meike

Wilfing-Albrecht, 2020-11-24 *Hanslick im Kontext* Hanslick in Context umfasst Beitr ge von internationalen ExpertInnen die sich mit Eduard Hanslick und seinen Schriften unter vielf ltigen Gesichtspunkten auseinandersetzen In den Essays wird der Kontext zwischen Hanslicks zentraler Abhandlung *Vom Musikalisch Sch nen* und m glichen Vorl ufern Leibniz Michaelis N geli etc sowie umliegenden Diskursen untersucht Close Readings des Traktats machen wesentliche Begriffe Arabeske Form Sch nheit und Konzepte Auff hrung Performanz Funktionalit t zum Thema Zudem erforschen und analysieren die Beitr gerInnen Hanslicks Verh ltnis zur Musikpsychologie und Kunstgeschichte sein Verst ndnis des Religions Begriffes sowie seine Vorlesungen Mit Beitr gen von Mark Evan Bonds Thomas Grey Nicole Grimes Andrea Korenjak Christoph Landerer Manos Perrakis Anthony Pryer Lee Rothfarb Andrea Singer Mark ta t dronsk Werner Telesko Alexander Wilfing und Nick Zangwill

**The Routledge Companion to Philosophy and Music** Theodore Gracyk, Andrew Kania, 2011-02-14 The

Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics subjects thinkers and debates in philosophy and music Over fifty entries by an international team of contributors are organised into six clear sections general issues emotion history figures kinds of music music philosophy and related disciplines The Routledge Companion to Philosophy and Music is essential reading for anyone interested in philosophy music and musicology

**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

*Absolute Music* Mark Evan Bonds, 2014-05-09 In *Absolute Music The History of an Idea* author Mark Evan Bonds examines how writers have struggled to isolate the essence of music in ways that account for its profound effects on the human spirit By carefully tracing the evolution of absolute music from Ancient Greece through the Middle Ages to twentieth century America Bonds provides the first comprehensive history of this pivotal concept and provokes new thoughts on the essence of music and how this essence explains music's effect A long awaited book from one of the most respected senior scholars in the field *Absolute Music* will be essential reading for anyone interested in music theory and history Thinking Art Antoon van den Braembussche, 2009-09-29 In the twentieth century avant garde movements have pushed the concept of art far beyond its traditional boundaries In this dynamical process of constant renewal the prestige of thinking about art as a legitimizing practice has come to the fore So it is hardly surprising that the past decades have been characterized by a revival or even breakthrough of philosophy of art as a discipline However the majority of books on aesthetics fail to combine a systematical philosophical discourse with a real exploration of art practice *Thinking Art* attempts to deal with this traditional shortcoming It is indeed not only an easily accessible and systematic account of the classical modern and postmodern theories of art but also concludes each chapter with an artist's studio in which the practical relevance of the discussed theory is amply demonstrated by concrete examples Moreover each chapter ends with a section on further reading in which all relevant literature is discussed in detail *Thinking Art* provides its readers with a theoretical framework that can be used to think about art from a variety of perspectives More particularly it shows how a fruitful cross fertilization between theory and practice can be created This book can be used as a handbook within departments of philosophy history of art media and cultural studies cultural history and of course within art academies Though the book explores theories of art from

Plato to Derrida it does not presuppose any acquaintance with philosophy from its readers It can thus be read also by artists art critics museum directors and anyone interested in the meaning of art

**L'estetica della forma musicale in Eduard Hanslick** Giorgio Armato, 2014-04-15 Questa monografia dedicata al musicologo e critico musicale Eduard Hanslick ed esamina il concetto di forma musicale in tutti i significati che possibile riscontrare ad una attenta analisi dei suoi scritti Non solo dunque a partire dal celeberrimo trattato Il bello musicale Vom Musikalisch Schönen ma anche dalle recensioni e scritti critici di cui recentemente apparsa l'edizione integrale ad opera di Dietmar Strau Eduard Hanslick Sämtliche Schriften Historisch-kritische Ausgabe Dopo una prima parte in cui vengono discussi aspetti critici e storici con riferimenti al concetto di forma in Kant e Schiller nonché al formalismo di Herbart e Zimmermann si passa ad individuare ed esaminare i singoli caratteri della forma musicale e i vari significati che possibile attribuirvi in base ai diversi contesti in cui Hanslick se ne serve In che senso nell'opera musicale si può distinguere una forma da un contenuto Perché Hanslick di fondamentale rilevanza alla prima Esistono leggi nella costruzione formale del materiale sonoro Queste sono solo alcune delle fondamentali questioni rispetto alle quali si cerca di definire la posizione di Hanslick ricostruendola sia a partire dalle sue riflessioni teoriche sia dai numerosi contributi critici e recensioni alle esecuzioni a cui in prima persona aveva assistito in qualità di prezioso testimone dell'Ottocento musicale viennese

**Il bello musicale** Eduard Hanslick, 2021-01-28T00:00:00+01:00 Pubblicato nel 1854 ampliato e continuamente aggiornato nell'arco di sedici edizioni Il bello musicale il testo rivoluzionario che determina lo spartiacque tra vecchia e nuova musicologia e che ha dato inizio all'estetica musicale moderna Tradizionalmente considerato un formalista una lettura più attenta mostra che Hanslick in realtà un complesso bacino di confluenza alimentato dal Kant della Critica della facoltà di giudizio e dallo Hegel dell'Estetica come da Hoffmann e da Vischer Hanslick in quest'opera mette in questione lo statuto dell'opera d'arte musicale nella sua autonomia e nel suo valore formulando un nuovo orizzonte concettuale che ha aperto la cultura musicale novecentesca e appare ancora oggi vitale e conduce una martellante critica dell'antica idea che la musica debba esibire sentimenti che influiscono sull'animo dell'ascoltatore agisca insomma come una sorta di oppio sonoro Egli rivendica invece la necessità di una considerazione estetica e non psicologica della musica che colga e valorizzi la specifica bellezza musicale che consiste nell'universo dei suoni e nella loro dinamica articolazione artistica come forme sonore in movimento

**August Wilhelm Ambros** Markéta Štědranská, 2021-04-12 Als promovierter Jurist bewandert in Kunstgeschichte und Literatur gehörte der Musikschriftsteller August Wilhelm Ambros 1816-1876 zu den typischen Universalgeistern des 19. Jahrhunderts Die im vorliegenden Band enthaltenen Beiträge geben einen Einblick in die verschiedenen Gebiete seines Schaffens angefangen von der Musikkritik und Ästhetik über die Musikgeschichtsschreibung bis hin zu den musikalischen Werken und kunsthistorischen Studien Berücksichtigt werden dabei sowohl Ambros' Wirken in Prag als auch seine Schaffensperiode ab 1872 in der Donaumetropole Wien Darüber hinaus wird sein Œuvre in einen breiteren Kontext seiner Vorgänger von Gotthold Ephraim Lessing Zeitgenossen von Eduard Hanslick Anton Springer und Nachfolger

Hugo Riemann Guido Adler eingebettet **Herbartism in Austrian Philosophy** Carole Maigné, 2021-08-23 Herbartism in Austrian Hungarian philosophy is often an obligatory reference but even if quoting Herbart and his school is frequent reading them attentively is less evident Because Herbartism reached its peak in the second half of the 19th century and was effectively institutionalized as official philosophy of the Austro Hungarian Empire at least in Prague and Vienna criticizing Herbartism often means discussing the Austrian philosophical and institutional criteria of the object under consideration As the history of the Austrian tradition and theoretical reflections in this field expand discussion of this tradition is becoming more and more tight and precise The contributors in this volume recall the historical and conceptual importance of Herbartism in the field of Austrian philosophy by addressing several aspects of his specific realism philosophical theoretical pedagogical psychological and aesthetical **Журнал «Музыкальная академия» No4 (764) 2018** Евгения Воронова, 2020-02-27 XVIII 1929 1935 1 A 2018 opera performance opera horror vs 85 1970 **Acta Musicologica** , 2008 Vols 3 24 include Index novorum librorum Eduard Hanslick und Bernard Bolzano Christoph Landerer, 2004 Lexikon Schriften über Musik, Band 2: Musikästhetik in Europa und Nordamerika Felix Wörner, Melanie Wald-Fuhrmann, 2022-12-12 Dieses Lexikon ist ein Novum der Musikliteratur Erstmals werden alle wichtigen Texte zur Musiktheorie und Musik sthetik in lexikalischer Form von internationalen Spezialistinnen und Spezialisten beschrieben und f r die Wissenschaft und Praxis leichter zug nglich gemacht In diesem zweiten Band wird ein umfangreiches Corpus von rund 450 prim r europ ischen und nordamerikanischen Texten von der Antike bis zur Gegenwart vorgestellt Neben im engeren Sinne sthetischen und musik sthetischen Schriften wie etwa Immanuel Kants Kritik der Urteilskraft 1790 Eduard Hanslicks Vom Musikalisch Sch nen 1854 und Zofia Lissas sthetik der Filmmusik 1964 finden viele andere Textformen Ber cksichtigung Denn auch die Verfasser der Bibel und fr hneuzeitlicher Erziehungsliteratur Komponisten wie Robert Schumann und John Cage Dichter wie Ovid und E T A Hoffmann oder Romanautorinnen und Romanautoren wie Dorothea Schlegel und Honor de Balzac haben auf ihre Weise ber Musik nachgedacht Wie schon in Band 1 Musiktheorie von der Antike bis zur Gegenwart sind die Artikel alphabetisch nach Autorinnen und Autoren geordnet und folgen jeweils demselben Aufbau Grundlegende Informationen zum Originaltext seinen Quellen Editionen und bersetzungen Beschreibung des Inhalts Kommentar der den Text in seine jeweilige Zeit und die relevanten Diskurse einordnet sowie seine Bedeutung und Rezeption darlegt Hinweise zu wichtiger Forschungsliteratur Damit bietet der Band Studierenden Lehrenden und Forschenden der Musikwissenschaft sowie anderer geistes und kulturwissenschaftlicher F cher einen berblick ber das weite Feld der musik sthetischen Literatur von der Bibel und Aristoteles ber Quantz Kant Schumann Wagner Thomas Mann Adorno bis zu Brendel Boulez und Eco *Enzyklopädie Philosophie und Wissenschaftstheorie* Jürgen Mittelstraß, 2024-03-15 Die Enzyklopädie Philosophie und Wissenschaftstheorie das gr te allgemeine Nachschlagewerk zur Philosophie im deutschsprachigen Raum wurde 1980 begonnen und 1996 mit dem vierten Band abgeschlossen Sie erschien 2005 bis 2018 in einer komplett aktualisierten und erweiterten 8 b ndigen

Neuaufgabe die hiermit nun in einer kartierten Sonderausgabe vorliegt Die Enzyklop die umfasst in Sach und  
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Bibliographien und Werkverzeichnisse wurden f r die 2 Auflage in allen Artikeln auf den neuesten Stand gebracht

Conceptus ,2001      *Rivista di filosofia* ,2005



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In some sort of inundated with displays and the cacophony of immediate conversation, the profound energy and emotional resonance of verbal beauty often fade into obscurity, eclipsed by the regular barrage of sound and distractions. However, situated within the musical pages of **Hanslick On The Musically Beautiful Sixteen Lectures On The Musical Aesthetics Of Eduard Hanslick**, a charming function of literary brilliance that pulses with natural feelings, lies an unique journey waiting to be embarked upon. Penned by a virtuoso wordsmith, this exciting opus instructions readers on a mental odyssey, gently exposing the latent possible and profound impact embedded within the intricate internet of language. Within the heart-wrenching expanse of this evocative evaluation, we will embark upon an introspective exploration of the book is central themes, dissect its interesting writing design, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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