

Nineteenth-Century Music



CARL DAHLHAUS

TRANSLATED BY J. BRADFORD ROBINSON

Nineteenth Century Music California Studies In 19th Century Music

Katherine Bergeron



Nineteenth Century Music California Studies In 19th Century Music:

Carl Maria von Weber Joseph E. Morgan, 2014-09-11 Renowned music historian Philipp Spitta has written that of all the German musicians of the 19th century none has exercised a greater influence over his own generation and that succeeding it than Weber Spitta's statement reflects Weber's popularity at the end of the nineteenth century both for his place as a foundational figure of German Romantic opera and for his role in the early German Nationalist movement in music Indeed Weber's *Der Freischütz* is still considered the first German Romantic opera enjoying a place of privilege in the modern operatic repertoire with performances held the world over and at least two cinematic productions Despite its enormous popularity throughout the nineteenth century however Weber's swan song *Oberon* has remained separate from the mainstream thrust of our modern understanding of German Romantic opera In *Carl Maria von Weber: Oberon and the Cosmopolitanism in the Early German Romantic* music historian and theorist Joseph E Morgan reassesses Weber's work and aesthetics not just for their influence but also as an expression of the aesthetics and cosmopolitanism that underlay the early Romantic and Nationalist movement in Germany In a discussion with analyses that features nearly one hundred musical examples Morgan tracks the development of Weber's musical style across his career The investigation culminates with Weber's last and long misunderstood work explaining its thematic and harmonic organization its stylistic idiosyncrasies and the tenuous place that it holds on the margins of the operatic canon The discussion is enhanced and corroborated by frequent attention to correlating developments in other art from the period including painting poetry and literature This text will be of interest to students scholars and connoisseurs wishing to acquire a new insight on the performance reception and aesthetics of early German Romantic opera Further because of the interdisciplinary nature of the investigation anyone researching the early Romantic and Nationalist movement in Germany will also certainly find valuable insights in this book *The Musicalization of Fiction* Werner Wolf, 2023-12-11 This volume is a pioneering study in the theory and history of the imitation of music in fiction and constitutes an important contribution to current intermediality research Starting with a comparison of basic similarities and differences between literature and music the study goes on to provide outlines of a general theory of intermediality and its fundamental forms in which a more specialized theory of the musicalization of narrative literature based on contemporary narratology and a typology of the forms of musical literary intermediality are embedded It also addresses the question of how to recognize a musicalized fiction when reading one and why Sterne's *Tristram Shandy* contrary to what has been previously said is not to be regarded as a musicalized fiction In its historical part the study explores forms and functions of experiments with the musicalization of fiction in English literature After a survey of the major preconditions for musicalization the increasing appreciation of music in 18th and 19th century aesthetics and its main causes exemplary fictional texts from romanticism to postmodernism are analyzed Authors interpreted are De Quincey Joyce Woolf A Huxley Beckett Burgess and Josipovici Whilst the limitations of a transposition of music into fiction remain apparent

experiments in this field yield valuable insights into mainly a mimetic and formalist aesthetic tendencies in the development of more recent fiction as a whole and also show to what extent traditional conceptions of music continue to influence the use of this medium in literature The volume is of relevance for students and scholars of English comparative and general literature as well as for readers who take an interest in intermediality or interart research

Nineteenth-century Music Carl Dahlhaus, 1989 A survey of the most popular period in music history details many of the socio historical influences on music of this period the impact of Beethoven's death and the rise of grand opera

Schumann's Piano Cycles and the Novels of Jean Paul Erika Reiman, 2004 A study on the influence which the German novelist Jean Paul Friedrich Richter had upon Robert Schumann's music Robert Schumann frequently expressed his deep admiration for the novels of Jean Paul Friedrich Richter the late eighteenth century German novelist essayist and satirist Schumann imitated Jean Paul's prose style in his own fiction and music criticism and said once that he learned more counterpoint from Jean Paul than from my music teacher Drawing on the recent groundbreaking work in musical literary analysis of scholars such as Anthony Newcomb John Daverio and Lawrence Kramer Erika Reiman embarks on a comparative study of Jean Paul's five major novels and Schumann's piano cycles of the 1830s many of which are staples in the repertoire of concert pianists today The present study begins with a thorough review of Jean Paul's literary style emphasizing the digressions intertextuality self reflexivity and otherworldliness that distinguish it The similarly digressive style that Schumann developed is then examined in his earliest works including the enduring and highly original *Carnaval* 1835 and in cycles of the later 1830s notably *David's Birthday* and *Faschingsschwank aus Wien* Finally an analysis of three one movement works from 1838-39 reveals links with Jean Paul's exploration of the idyll an ancient genre that had experienced an eighteenth century revival Throughout the author attempts to keep in mind the actual sound and performed experience of the works and suggests ways in which an awareness of Jean Paul's style might change the performance and hearing of the cycles Erika Reiman received her Ph D in Musicology from the University of Toronto 1999 and has taught at Brock University Wilfrid Laurier University the University of Guelph and the University of Toronto she is also active as a pianist and chamber musician

Johannes Brahms Heather Platt, 2004-03 First Published in 2003 Routledge is an imprint of Taylor Francis an informal company

Aesthetics of Music Stephen Downes, 2014-06-27 *Aesthetics of Music* Musicological Approaches is an anthology of fourteen essays each addressing a single key concept or pair of terms in the aesthetics of music collectively serving as an authoritative work on musical aesthetics that remains as close to the music as possible Each essay includes musical examples from works in the 18th 19th and into the 20th century Topics have been selected from amongst widely recognised central issues in musical aesthetics as well as those that have been somewhat neglected to create a collection that covers a distinctive range of ideas All essays cover historical origins sources and developments of the chosen idea survey important musicological approaches and offer new critical angles or musical case studies in interpretation

Write All These Down Joseph Kerman, 1994-05-23

If one name stands out among musicologists writing today that name is Joseph Kerman Eminent wide ranging and wonderfully readable Kerman s writing on musicology opera Beethoven and Elizabethan music has informed and inspired an extensive audience both in America and abroad There is much to interest both the general reader and the musicologist in this collection of twenty essays Included are several notable pleas addressed by Kerman to his professional colleagues in an effort to get them to adopt a more critical orientation for their work Other essays range from a moving account of William Byrd as a spokesman for the beleaguered Elizabethan Catholic minority to a discerning analysis of Beethoven s well known obsession with the key of C minor The controversial tenets of Kerman s classic Opera as Drama 1956 are reaffirmed in essays on Don Giovanni The Magic Flute Tristan und Isolde Ernani and I Lombardi Kerman s legacy to a younger generation is here too in an exemplary writing style he offers challenging models for a humane and historically informed music criticism An added gem is the Preface which provides an intellectual and anecdotal road map of the place of the essays in Kerman s academic and public expeditions Joseph Kerman has been at the very center of musicology for almost four decades This overview of his work will be warmly received and greatly valued

Decadent Enchantments Katherine Bergeron,2023-04-28 The oldest written tradition of European music the art we know as Gregorian chant is seen from an entirely new perspective in Katherine Bergeron s engaging and literate study Bergeron traces the history of the Gregorian revival from its Romantic origins in a community of French monks at Solesmes whose founder hoped to rebuild the moral foundation of French culture on the ruins of the Benedictine order She draws out the parallels between this longing for a lost liturgy and the postrevolutionary quest for lost monuments that fueled the French Gothic revival a quest that produced the modern concept of restoration Bergeron follows the technological development of the Gregorian restoration over a seventy year period as it passed from the private performances of a monastic choir into the public commodities of printed books photographs and Gramophone records She discusses such issues as architectural restoration the modern history of typography the uncanny power of the photographic image and the authority of recorded sound She also shows the extent to which different media shaped the modern image of the ancient repertory an image that gave rise to conflicting notions not only of musical performance but of the very idea of music history The oldest written tradition of European music the art we know as Gregorian chant is seen from an entirely new perspective in Katherine Bergeron s engaging and literate study Bergeron traces the history of the Gregorian revival from its Romantic origin

Historical Dictionary of Romantic Music John Michael Cooper,2024-02-12 Library Journal praises the book as an excellent one volume ready reference resource for students researchers and others interested in music history Historical Dictionary of Romantic Music Second Edition covers the persons ideas practices and works that made up the worlds of Western music during the long 19th century ca 1780 1918 It s the first book to recognize that Romantic music was very nearly a global phenomenon It includes more women more Black musicians and other musicians of color and more exponents of musical Romanticism from Central and South America

as well as Central and Eastern Europe than any other single volume study of Romantic music thus challenging the conventional hegemony of musical Romanticisms by men and by Western European nations This book includes entries on topics including anti-Semitism sexism and racism that were pervasive and defining to the worlds of musical Romanticism but are rarely addressed in general studies of that subject It includes Romantic musicians who were not primarily composers as well as topics such as the Haitian Revolution spirituals and ragtime that were more important for music in the long 19th century than is generally acknowledged The result is an expansive inclusive diverse and more richly textured portrayal of Romantic music than is elsewhere available Historical Dictionary of Romantic Music Second Edition contains a chronology an introduction an extensive bibliography and a dictionary section with more than 600 cross referenced entries on traditions famous pieces persons places technical terms and institutions of Romantic music This book is an excellent resource for students researchers and anyone wanting to know more about Romantic music

Musicological Identities Jacqueline Warwick, 2017-07-05 No music scholar has made as profound an impact on contemporary thought as Susan McClary a central figure in what has been termed the new musicology In this volume seventeen distinguished scholars pay tribute to her work with essays addressing three approaches to music that have characterized her own writings reassessing music's role in identity formation particularly regarding gender sexuality and race exploring music's capacity to define and regulate perceptions and experiences of time and advancing new modes of analysis more appropriate to those aspects and modes of musicking ignored by traditional methods Contributors include in overlapping categories many fellow pioneers current colleagues and former students and their essays like McClary's own work address a wide range of repertoires ranging from the established canon to a variety of popular genres The collection represents the generational arrival of the new musicology into full maturity dividing fairly evenly between pre-eminent scholars of music and a group of younger scholars who have already made their mark in significant ways But the collection is also and fundamentally interdisciplinary in nature in active conversation with such fields as history anthropology philosophy aesthetics media studies film music studies dramatic criticism women's studies and cultural studies

Embracing the Track of Phrase: An Psychological Symphony within **Nineteenth Century Music California Studies In 19th Century Music**

In a world taken by screens and the ceaseless chatter of immediate interaction, the melodic beauty and psychological symphony developed by the published word usually diminish into the backdrop, eclipsed by the constant noise and disruptions that permeate our lives. However, set within the pages of **Nineteenth Century Music California Studies In 19th Century Music** a charming fictional treasure brimming with fresh feelings, lies an immersive symphony waiting to be embraced. Crafted by a masterful musician of language, that interesting masterpiece conducts readers on an emotional trip, well unraveling the hidden tunes and profound influence resonating within each cautiously constructed phrase. Within the depths of the poignant analysis, we can discover the book is key harmonies, analyze their enthralling writing fashion, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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