

Nineteenth-Century Music



CARL DAHLHAUS

TRANSLATED BY J. BRADFORD ROBINSON

Nineteenth Century Music California Studies In 19th Century Music

Erika Reiman



Nineteenth Century Music California Studies In 19th Century Music:

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 Between Romanticism and Modernism Carl Dahlhaus, 1980 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 **Music and Poetry** Lawrence Kramer, 1984 *The second practice of nineteenth-century tonality* William Kinderman, Harald Krebs, 1996-01-01 In 1861 a half century before Arnold Schoenberg's break with tonality a young composer associated with Liszt saw a threshold to musical modernism as lodged in the suspension of the main key As the unified tonal perspective of earlier music yielded increasingly to dualistic key structures often laden with chromaticism the language of music was transformed In *The Second Practice of Nineteenth Century Tonality* nine prominent theorists and historians explore aspects of this musical evolution from Schubert to the end of the nineteenth century Many works discussed are masterpieces of the performance repertory ranging from Chopin's piano pieces and Wagner's music dramas to the symphonies of Bruckner The integration of analytical and historical approaches in the essays seeks to avoid narrow specialization as well as the polemic stance of some recent studies A critical assessment of issues including intertextuality narrative and dramatic symbolism enriches this investigation of what may be described as the second practice of nineteenth century tonality **Johannes Brahms** Heather Platt, 2004-03 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company Music at the Turn of Century Joseph Kerman, 1990 Turn of the century modernists were involved implicated and often locked in a struggle with all the formidable legions of nineteenth century music The focus of this collection essays originally published in the journal *19th Century Music* is upon modernism in relation to its immediate heritage Major composers whose reflections on the past come under consideration include Debussy Mahler Schoenberg Stravinsky Bartok and Ives while older composers such as Liszt and Wolf figure as precursors of modernist harmony and sensibility The contributors include many leading musicologists critics and music theorists known for their work on nineteenth and twentieth century music Some of the essays deal closely with the new musical languages that evolved in that era others deal with reception and performance issues Many of them bring together insights from various subdisciplines to achieve a richer kind of composite scholarship than is available to traditional musical studies **The Musicalization of Fiction** Werner Wolf, 1999 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 musico 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.

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 his music teacher. Drawing on the recent groundbreaking work in musicology, 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 Bells* 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.

Allusion as Narrative Premise in Brahms's Instrumental Music Jacquelyn Sholes, 2018-05-24. Who inspired Johannes Brahms in his art of writing music? In this book, Jacquelyn E. C. Sholes provides a fresh look at the ways in which Brahms employed musical references to works of earlier composers in his own instrumental music. By analyzing newly identified allusions alongside previously known musical references in works such as the B Major Piano Trio, the D Major Serenade, the First Piano Concerto and the Fourth Symphony.

among others Sholes demonstrates how a historical reference in one movement of a work seems to resonate meaningfully musically and dramatically with material in other movements in ways not previously recognized She highlights Brahms's ability to weave such references into broad movement spanning narratives arguing that these narratives served as expressive outlets for his complicated sometimes conflicted attitudes toward the material to which he alludes Ultimately Brahms's music reveals both the inspiration and the burden that established masters such as Domenico Scarlatti J S Bach Haydn Mozart Schubert Schumann Wagner and especially Beethoven represented for him as he struggled to emerge with his own artistic voice and to define and secure his unique position in music history

Music at the Turn of the Century Joseph Kerman, 2024-03-29 Most of the essays in this book were solicited for the tenth anniversary of the journal 19th Century Music which has sought to encourage innovative writing about music musicological theoretical and or critical writing since its founding in 1977 We invited former contributors and some others to submit articles on the general question of the relations between nineteenth century music and music of the early twentieth century Responses to our invitation were published in two special issues in the spring and summer of 1987 The breadth and scope of these articles and their collective cogency sparked the idea of reissuing them under a single cover as a book From the Preface Most of the essays in this book were solicited for the tenth anniversary of the journal 19th Century Music which has sought to encourage innovative writing about music musicological theoretical and or critical writing since its founding in 1977 We i Brahms's Chamber Music Summer of 1886 Margaret Anne Notley, 1992

Choral Singing Ursula Geisler, Karin Johansson, 2014-10-16 What role does contemporary choral activity play in the construction of social and musical meaning How can historical knowledge and analysis shed light on contemporary choral problems and possibilities And how can choral research promote the development and expansion of new music today Questions like these are addressed in this anthology from a wide range of disciplines and perspectives The book comprises a selection of papers presented at the International Conference on the Concepts and Practices of Choral Singing in Lund Sweden in October 2012 The aim of the conference was to highlight the contemporary dynamic developments in choral research and to explore interdisciplinary investigations and interaction between practice based and historical approaches The conference was also the fourth meeting of the network Choir in Focus which was initiated in 2009 at Southern Choral Centre K rcentrum Syd a joint venture between Malm Academy of Music the Department of Musicology Odeum all at Lund University Malm Symphony Orchestra and Music South Musik i Syd Sweden The continuous ambition of the network has been to provide a forum for co operation across national and disciplinary borders and to encourage debates around the musical and social function of choirs in modern society as mirroring collective and individual needs for meaning music making and well being In the introductory chapter the editors describe choral practice as a field of simultaneous re presentation re production and re creation and suggest that these three aspects may be seen as umbrella themes for the fifteen chapters of the anthology The authors come from Sweden Norway Finland Estonia Germany

United Kingdom Portugal and Belgium and explore choral practice from differing theoretical and methodological starting points Together they contribute to a transdisciplinary discussion about the origins functions and meanings of choral singing

Journal of the American Musicological Society American Musicological Society,1997 **Arnold Schoenberg**
Institute Archives Preliminary Catalog Arnold Schoenberg Institute,Kathryn P. Glennan,Jerry L. McBride,R. Wayne
Shoaf,1986 Historicism and Composition Richard Francis Boursy,1994 **Current Musicology** Austin Clarkson,2007
The Evolution of Symphonic Worlds Nadine Sine,1986 **Subject Guide to Books in Print** ,1993 New Serial Titles
,1981 A union list of serials commencing publication after Dec 31 1949 *We'll Know More Later* ,1916

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