

Ferruccio Busoni

THE  
ESSENCE  
OF  
MUSIC

and Other Papers

Translated by Rosamund Ley

# The Essence Of Music And Other Papers

**Ferruccio Busoni**



## **The Essence Of Music And Other Papers:**

The Essence of Music and Other Papers Ferruccio Busoni, 1987-01-01      **Ferruccio Busoni** Della Couling, 2005 Busoni's radical ideas about music was is and could be drew fire from his more conservative contemporaries His thoughts on musical notation opera and the division of the scale were well ahead of his time but in many cases are common currency today Busoni went into voluntary exile in Switzerland during World War I unwilling to take sides and only recently has the veil been gradually lifted from his work and theories Ferruccio Busoni A Musical Ishmael shines a revealing light on Busoni's life concepts and profound influence on contemporary musical aesthetics and practice BOOK JACKET      **The Essence of Music** Ferruccio 1866-1924 Busoni, 2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant      **Ferruccio Busoni and His Legacy** Erinn E. Knyt, 2017-05-22 An analysis of the composer's unconventional teaching style and philosophy his relationship with his students and his effect on twentieth century music Many students of renowned composer conductor and teacher Ferruccio Busoni had illustrious careers of their own yet the extent to which their mentor's influence helped shape their success was largely unexplored until now Through rich archival research including correspondence essays and scores Erinn E Knyt presents an evocative account of Busoni's idiosyncratic pedagogy focused on aesthetic ideals rather than methodologies or techniques and how this teaching style and philosophy can be seen and heard in the Nordic inspired musical works of Sibelius the unusual soundscapes of Var se the polystylistic meldings of music and technology in Louis Gruenberg's radio operas and film scores the electronic music of Otto Luening and the experimentalism of Philip Jarnach Equal parts critical biography and interpretive analysis Knyt's work compels a reconsideration of Busoni's legacy and puts forth the notion of a Busoni School as one that shaped the trajectory of twentieth century music Erinn Knyt's Ferruccio Busoni and His Legacy is a most welcome addition to the literature on Busoni as a fine example of research based on primary sources Bach      **Ferruccio Busoni and the Ontology of the Musical Work** Erinn Elizabeth Knyt, 2010 Ferruccio Busoni's conception of the musical work derives from his multiple roles as performer aesthetician editor composer arranger and intellectual Drawing on unpublished scores manuscripts sketches and documents from the Staatsbibliothek in Berlin concert programs from a private collection in Berkeley acoustic recordings information about Busoni's intellectual interests gleaned from an auction catalogue featuring the contents of his extensive library and the

published aesthetic writings letters and compositions the present study offers the first comprehensive account of Busoni's work concept By establishing connections between his ideas and his musical practice it explores and clarifies the reasoning behind his idiosyncratic compositional style a style characterized by a blurring of boundaries between original and borrowed material Polystylistic mixtures of the old and new and a distinctive performance style in which Busoni creatively altered and embellished existing texts exemplify his practice in an age in thrall to *Werktreue* when originality of idea was prized above all else

**Luigi Dallapiccola, America, and the Unlocking of Visionary Creativity** Mario Ruffini Mario Ruffini, Franco Sciannameo, 2024-02-15 The year 2025 marks the fiftieth anniversary of Luigi Dallapiccola's death a time to reflect on significant episodes that enriched his life works and the generations of composers he influenced Luigi Dallapiccola America and the Unlocking of Visionary Creativity intends to add a few tassels to two fundamental works by Mario Ruffini Luigi Dallapiccola e le Arti figurative Marsilio 2016 and L'opera di Luigi Dallapiccola Catalogo ragionato SZ Sugar 2025 The latter book dedicated to the memory of Laura Dallapiccola and translated into English by Elisabetta Zoni Olschki 2025 has inaugurated a new era in the field of Dallapiccola Studies In this book Dallapiccola's life the authors argue was marked by a series of creative epiphanies from his encounter with Laura his adoption of twelve tone music serialism the birth of their daughter Annalibera which coincided with the fall of fascism and his career in the United States that included the world premiere of *Quaderno musicale di Annalibera* Pittsburgh 1952 The world premiere of *Ulisse* which took place at the Deutsche Oper Berlin on September 29 1968 under the baton of Lorin Maazel was an ultimate milestone marking Dallapiccola's extraordinary career and life

*Ferruccio Busoni as Architect of Sound* Erinn E. Knyt, 2023 *Ferruccio Busoni as Architect of Sound* presents Busoni as an innovator inspired not only by past musical traditions but also by a contemporary interest in experimentalism and architecture Author Erinn E Knyt explores how Busoni's compositional innovation made a lasting impact in musical language and spatialized architectural music

*Understanding the Leitmotif* Matthew Bribitzer-Stull, 2015-05-14 The musical leitmotif having reached a point of particular forcefulness in the music of Richard Wagner has remained a popular compositional device up to the present day In this book Matthew Bribitzer Stull explores the background and development of the leitmotif from Wagner to the Hollywood adaptations of *The Lord of The Rings* and the *Harry Potter* series Analyzing both concert music and film music Bribitzer Stull explains what the leitmotif is and establishes it as the union of two aspects the thematic and the associative He goes on to show that Wagner's Ring cycle provides a leitmotivic paradigm a model from which we can learn to better understand the leitmotif across style periods Arguing for a renewed interest in the artistic merit of the leitmotif Bribitzer Stull reveals how uniting meaning memory and emotion in music can lead to a richer listening experience and a better understanding of dramatic music's enduring appeal

**Songs Without Words** Sandra Mangsen, 2016 Keyboard arrangements of vocal music flourished in England between 1560 and 1760 *Songs without Words* by noted harpsichordist and early music authority Sandra Mangsen is the first in depth study of this topic uncovering a body of

material that is remarkably varied musically interesting and indicative of major trends in musical and social life at the time Mangsen's *Songs without Words* argues that the pieces upon which these keyboard arrangements were based constituted a shared repertoire akin to the jazz standards of the twentieth century In Restoration England the ballad tradition saw tunes and texts move between oral manuscript and printed transmission and from street to playhouse and back again During the eighteenth century printed keyboard arrangements were aimed particularly at female amateur keyboardists and helped opera to become a widely popular genre *Songs without Words* considers a wide range of model pieces including songs of many kinds and arias and other numbers from operas and oratorios The resulting keyboard versions range from simple and pedagogically oriented to highly virtuosic Two central issues the relationship between an arrangement and its model and the reception and aesthetics of arrangements are explored in the framing chapters The result is a study that will be of great interest to scholars performers and anyone who loves the music of the late Renaissance Baroque and early Classic eras Sandra Mangsen is professor emerita of music at the University of Western Ontario

*The Compleat Busoni, Volume 1* Larry Sitsky, 2023-08-24 Larry Sitsky professor emeritus at The Australian National University is an internationally known composer pianist scholar and teacher His books are fundamental reference works on subjects such as Australian piano music the 20th century avant garde the piano music of Anton Rubinstein the early 20th century Russian avant garde and the classical reproducing piano roll *The Compleat Busoni* is the result of Sitsky's lifelong focus on the composer Ferruccio Busoni Over three volumes Sitsky surveys Busoni's vast output provides an ending to the unfinished opera *Dr Faust* and presents definitive realisations of the *Fantasia Contrappuntistica* in two piano and orchestral versions New insights into Busoni's style and aesthetics are an integral aspect of this work

[Lateness and Modernism](#) Sarah Collins, 2019-08 Examines the role of musical figures within late modernism presenting a new understanding of the politics and aesthetics of lateness

**Opera, Emotion, and the Antipodes Volume II** Jane Davidson, Michael Halliwell, Stephanie Rocke, 2020-12-29 There can be little doubt that opera and emotion are inextricably linked From dramatic plots driven by energetic producers and directors to the conflicts and triumphs experienced by all associated with opera's staging to the reactions and critiques of audience members emotion is omnipresent in opera Yet few contemplate the impact that the customary cultural practices of specific times and places have upon opera's ability to move emotions Taking Australia as a case study this two volume collection of extended essays demonstrates that emotional experiences discourses displays and expressions do not share universal significance but are at least partly produced defined and regulated by culture Spanning approximately 170 years of opera production in Australia the authors show how the emotions associated with the specific cultural context of a nation steeped in egalitarian aspirations and marked by increasing levels of multiculturalism have adjusted to changing cultural and social contexts across time Volume I adopts an historical predominantly nineteenth century perspective while Volume II applies historical musicological and ethnological approaches to discuss subsequent Australian operas and opera productions through to the

twenty first century With final chapters pulling threads from the two volumes together *Opera Emotion and the Antipodes* establishes a model for constructing emotion history from multiple disciplinary perspectives **Musics with and after Tonality** Paul Fleet, 2021-12-30 This volume is a journey through musics that emerged at the turn of the 20th Century and were neither exclusively tonal nor serial They fall between these labels as they are metatonal being both with and after tonality in their reconstruction of external codes and gestures of Common Practice music in new and idiosyncratic ways The composers and works considered are approached from analytic cultural creative and performance angles by musicologists performers and composers to enable a deeper reading of these musics by scholars and students alike Works include those by Frank Bridge Ferruccio Busoni Mikalojus Konstantinas iurlionis Rebecca Clarke John Foulds Percy Grainger Mary Howe Carl Nielsen Franz Schreker Erwin Schulhoff Cyril Scott and Alexander Scriabin In the process of engaging with this book the reader will find an enrichment to their own understanding of music at the turn of the 20th Century **Essence of Music** Ferruccio Busoni, 2000 **Camille Saint-Saens** Timothy Flynn, 2004-03 A key figure in establishing an identifiable French musical style in the nineteenth century this annotated bibliography catalogs the studies of Saint Saens life and works as well as examining the composer s own correspondence and essays Included are many lesser known writings on the composer and his music as well as recent scholarship which re examines his place in music history **Music and Transcendence** Ferdia J. Stone-Davis, 2016-03-03 Music and Transcendence explores the ways in which music relates to transcendence by bringing together the disciplines of musicology philosophy and theology thereby uncovering congruencies between them that have often been obscured Music has the capacity to take one outside of oneself and place one in relation to that which is other This other can be conceived in an absolute sense insofar as music can be thought to place the self in relation to a divine other beyond the human frame of existence However the other can equally well be conceived in an immanent or secular sense as music is a human activity that relates to other cultural practices Music here places the self in relation to other people and to the world more generally shaping how the world is understood without any reference to a God or gods The book examines how music has not only played a significant role in many philosophical and theological accounts of the nature of existence and the self but also provides a valuable resource for the creation of meaning on a day to day basis **The Music of Franz Liszt** Michael Saffle, 2018-04-09 Much of Franz Liszt s musical legacy has often been dismissed as trivial or merely showy more or less peripheral contributions to nineteenth century European culture But Liszt was a mainstream composer in ways most of his critics have failed to acknowledge he was also an incessant and often extremely successful innovator Liszt s mastery of fantasy and sonata traditions his painstaking settings of texts ranging from erotic verse to portions of the Catholic liturgy and the remarkable self awareness he demonstrated even in many of his most entertaining pieces all these things stamp him not only as a master of Romanticism and an early Impressionist but as a precursor of Postmodern pop Liszt s Music places Liszt in historical and cultural focus At the same time it examines his principal contributions to musical

literature from his earliest operatic paraphrases to his final explorations of harmonic and formal possibilities Liszt's compositional methods including his penchant for revision problems associated with early editions of some of his works and certain aspects of class and gender issues are also discussed The first book length assessment of Liszt as composer since Humphrey Searle's 1956 volume *Liszt's Music* is illustrated with well over 100 musical examples [The Music Sound](#) Nicolae Sfetcu, 2014-05-07 A guide for music compositions events forms genres groups history industry instruments language live music musicians songs musicology techniques terminology theory music video Music is a human activity which involves structured and audible sounds which is used for artistic or aesthetic entertainment or ceremonial purposes The traditional or classical European aspects of music often listed are those elements given primacy in European influenced classical music melody harmony rhythm tone color timbre and form A more comprehensive list is given by stating the aspects of sound pitch timbre loudness and duration Common terms used to discuss particular pieces include melody which is a succession of notes heard as some sort of unit chord which is a simultaneity of notes heard as some sort of unit chord progression which is a succession of chords simultaneity succession harmony which is the relationship between two or more pitches counterpoint which is the simultaneity and organization of different melodies and rhythm which is the organization of the durational aspects of music [Music from the Middle Ages Through the Twentieth Century](#) Carmelo Peter Comberiati, Matthew C. Steel, 1988 First Published in 1988 Routledge is an imprint of Taylor Francis an informa company **Church Music** Richard C. Von Ende, 1980 No descriptive material is available for this title

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