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im 18. und 19. Jahrhundert

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Studien Zu Den Deutsch Franzosischen Musikbeziehungen Im 18 Und 19 Jahrhundert

**Martin Mulsow, Gideon
Stiening, Friedrich Vollhardt, Benedikt
Leßmann, Tilman Venzl**

Studien Zu Den Deutsch Franzosischen Musikbeziehungen Im 18 Und 19 Jahrhundert:

Verdi and the Germans Gundula Kreuzer, 2010-08-26 This book explores how the reception of Italian opera epitomised by Verdi influenced changing ideas of German musical and national identity

Aufklärung 34: Das Singspiel im 18.

Jahrhundert Martin Mulsow, Gideon Stiening, Friedrich Vollhardt, Benedikt Leßmann, Tilman Venzl, 2022-12-08 Dieses Themenheft leistet einen Beitrag zu einem interdisziplinären Gespräch über die Musikdramatik des 18. Jahrhunderts. Das Gespräch ist umso nützlicher als reines Sprechtheater im 18. Jahrhundert die große Ausnahme bildete und Theater immer mehr oder weniger Musiktheater war und zwar bei der Darbietung einzelner Stücke wie auch bei der Gestaltung eines ganzen Theaterabends. Ohne sich hierauf zu beschränken gehen die Beiträge des Bandes dabei vom Singspiel aus, einem Stücketypus für den in formaler Hinsicht eine Kombination von musikalisch einfachen Gesangsnummern mit gesprochenen Dialogen kennzeichnend ist. Gezeigt wird darüber hinaus, dass das Singspiel Bestandteil einer gesamteuropäischen Bewegung ist und seine Entstehung und Entwicklung im Zusammenhang mit anderen europäischen Musiktheatertraditionen zu betrachten ist.

Das 17. und 18. Jahrhundert und Große Themen der Geschichte Preußens Wolfgang Neugebauer, 2009-12-22 Mit diesem Band ist das auf drei Bände angelegte Handbuch für Preussische Geschichte abgeschlossen. Sein zeitlicher Schwerpunkt liegt auf der Frühen Neuzeit. 16. und 18. Jahrhundert. Staat und Politik werden im chronologischen Überblick dargestellt. Von den großen Themen der preussischen Geschichte werden das Verhältnis Brandenburg-Preußen nach Westeuropa, Brandenburg-Preußen im Alten Reich, die Hugenotten als Minorität sowie die Geschichte Berlins als Residenzort dargestellt. Eine historiografische Einleitung referiert die Entwicklung Brandenburg-Preußens als Forschungsproblem von den landesgeschichtlichen Anfängen über die Epochen der Verwissenschaftlichung des Preußenthemas im 19. und 20. Jahrhundert über die Umbrüche von Diktaturen bis an die Schwelle zur Gegenwart. Mit seiner umfangreichen kritischen Bilanz verleiht das Handbuch der wissenschaftlichen Arbeit auf diesem Feld neue Impulse.

Music of the past, instruments and imagination Michael Latham, 2006 Ce volume présente les publications des Deuxièmes Rencontres Internationales harmoniques du printemps 2004. Les conférences ont été données par des experts des instruments claviers et des cuivres. L'accent a été mis sur une variété de traditions historiques de facture instrumentale et sur l'histoire du renouveau de l'utilisation d'instruments anciens. Les contributions traitent non seulement des paramètres des pratiques instrumentales mais encore de l'inspiration donnée dans ces domaines par quelques pionniers du renouveau de la musique ancienne. Dans bien des cas, les auteurs se sont penchés plus spécialement sur l'interprétation de la musique de Johann Sebastian Bach. This volume presents the proceedings of the second International Congress organised in Lausanne by the Harmoniques Foundation and held in the Spring of 2004. The papers were given by experts on brass and stringed keyboard instruments. The emphasis was on a variety of historical instrument making traditions and on the history of the revival of the use of early instruments. The contributions not only included detailed discussions regarding the parameters of performance practice and the use of historical instruments but also about the inspiration given by some of the

leading revivalists in these fields In many cases the contributors placed a special focus on the performance of the music of Johann Sebastian Bach **Joseph Haydn & die "Neue Welt"** Walter Reicher, 2019-06-17 Joseph Haydn welche Werke von anderen Komponisten produktiv aufgegriffen wurden und welche vielleicht auf dem Weg ber den gro en Teich verloren gingen Mit Beitr gen von Christine Siegert Gernot Gruber Waldemar Zacharasiewicz Bertil van Boer Thomas Tolley Paulo M K hl Kathleen J Lamkin Michael E Ruhling Bryan Proksch Thomas Betzwieser Bal zs Mikusi John A Rice Daniel Brandenburg Josef Pratl Pierpaolo Polzonetti Mark Evan Bonds Peter Kir ly Walter Reicher **The Virtuoso as Subject** Zarko Cvejić, 2016-06-22 This book offers a novel interpretation of the sudden and steep decline of instrumental virtuosity in its critical reception between c 1815 and c 1850 documenting it with a large number of examples from Europe s leading music periodicals at the time The increasingly hostile critical reception of instrumental virtuosity during this period is interpreted from the perspective of contemporary aesthetics and philosophical conceptions of human subjectivity the book s main thesis is that virtuosity qua irreducibly bodily performance generated so much hostility because it was deemed incompatible with and even threatening to the new Romantic philosophical conception of music as a radically disembodied abstract autonomous art and moreover a symbol or model if only a utopian one of a similarly autonomous and free human subject whose freedom and autonomy seemed increasingly untenable in the economic and political context of post Napoleonic Europe That is why music newly reconceived as radically abstract and autonomous plays such an important part in the philosophy of early German Romantics such as E T A Hoffmann Schelling and Schopenhauer with their growing misgivings about the very possibility of human freedom and not so much in the preceding generation of thinkers such as Kant and Hegel who still believed in the transcendently free subject of the Enlightenment For the early German Romantics music becomes a model of human freedom if freedom could exist By contrast virtuosity irredeemably moored in the perishable human body ephemeral and beholden to such base motives as making money and gaining fame is not only incompatible with music thus conceived but also threatens to expose it as an illusion in other words as irreducibly corporeal and by extension the human subject it was meant to symbolise as likewise an illusion Only with that in mind may we begin to understand the hostility of some early to mid 19th century critics to instrumental virtuosity which sometimes reached truly bizarre proportions In order to accomplish this the book looks at contemporary aesthetics and philosophy the contemporary reception of virtuosity in performance and composition and the impact of 19th century gender ideology on the reception of some leading virtuosos male and female alike *Canonic Repertories and the French Musical Press* William Weber, Beverly Wilcox, 2021 A bold application of the concept of canonical works to the development of French operatic and concert life in the eighteenth and nineteenth centuries This long awaited book by a leading historian of European music life offers a fresh reading of concert and operatic life by showing how certain musical works in eighteenth and nineteenth century France came to be considered canonic that is admirable and worthy of being taken as models In a series of interlinked essays William Weber draws

particular attention to the ways in which such reputations could shift in different eras and circumstances The first chapter outlines how such a surge of reputation came about for Jean Baptiste Lully after his death in 1687 followed a century later by one for the operas of Christoph Willibald Gluck and Niccol Piccinni Next Beverly Wilcox contributes a crucial chapter exploring how a canon of sacred works evolved at the Concert Spirituel between 1725 and 1790 Subsequent chapters detail the rise of an incipient canon for Joseph Haydn s music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Op ra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner s operas sometimes along with excerpts from Meyerbeer s Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries canon for Joseph Haydn s music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Op ra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner s operas sometimes along with excerpts from Meyerbeer s Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries canon for Joseph Haydn s music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Op ra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner s operas sometimes along with excerpts from Meyerbeer s Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries

Frankreich Jahrbuch 2003 Lothar Albertin, Wolfgang Asholt, Frank Baasner, Hans Manfred Bock, Marieluise Christadler, Adolf Kimmel, Ingo Kolboom, Robert Picht, Henrik Uterwedde, 2013-03-13 Die enge wirtschaftliche und gesellschaftliche Vernetzung Deutschlands und Frankreichs ist zur selbstverst ndlichen Realit t geworden Angesichts der Dynamik der europ ischen Integration werden die Kenntnis des Partnerlandes und der Austausch der Ideen wichtiger denn je Das Frankreich Jahrbuch versteht sich dabei als Beitrag der Wissenschaft zu besserer Kenntnis der gesellschaftlichen politischen wirtschaftlichen und kulturellen Aktualit t Frankreichs Die gesellschaftliche Realit t Frankreichs zu verstehen ist eine interdisziplin re Aufgabe zu der Politik Sozial und Wirtschaftswissenschaften gleicherma en beizutragen haben Dar ber hinaus geht es darum angesichts der Europ isierung der Gesellschaften und Bildungseinrichtungen sowie der zunehmenden kulturellen Vielfalt in einer wachsenden Europ ischen Union den nationalstaatlichen Blick auf Frankreich zu erweitern und zu erg nzen

Opera in Paris from the Empire to the Commune Mark Everist, 2018-11-21 Studies in the history of

French nineteenth century stage music have blossomed in the last decade encouraging a revision of the view of the primacy of Austro German music during the period and rebalancing the scholarly field away from instrumental music key to the Austro German hegemony and towards music for the stage This change of emphasis is having an impact on the world of opera production with new productions of works not heard since the nineteenth century taking their place in the modern repertory This awakening of enthusiasm has come at something of a price Selling French opera as little more than an important precursor to Verdi or Wagner has entailed a focus on works produced exclusively for the Paris Op ra at the expense of the vast range of other types of stage music produced in the capital op ra comique op rette com die vaudeville and m lodrame for example The first part of this book therefore seeks to reintroduce a number of norms to the study of stage music in Paris to re establish contexts and conventions that still remain obscure The second and third parts acknowledge Paris as an importer and exporter of opera and its focus moves towards the music of its closest neighbours the Italian speaking states and of its most problematic partners the German speaking states especially the music of Weber and Wagner Prefaced by an introduction that develops the volume s overriding intellectual drivers of cultural exchange genre and institution this collection brings together twelve of the author s previously published articles and essays fully updated for this volume and translated into English for the first time

Goethe-Jahrbuch 2003 Jochen Golz, Werner Frick, Bernd Leistner, Edith Zehm, 2017-02-18 Goethe auf Reisen ist das zentrale Thema des Goethe Jahrbuch 2003 Dar ber hinaus finden sich Abhandlungen und Miszellen zur j ngsten Goetheforschung Rezensionen zu Neuerscheinungen ber Goethes Leben und Werk sowie die Goethe Bibliographie 2002

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