



# Alfred BRENDL

## On Music

His Collected Essays

New Edition

# Alfred Brendel On Music Collected Essays

**Erinn Elizabeth Knyt**



## **Alfred Brendel On Music Collected Essays:**

**Alfred Brendel on Music** Alfred Brendel, 2001 New edition of pianist Alfred Brendel's definitive collection of his award winning writings on music Combines revised versions of his two books *Musical Thoughts and Afterthoughts* and *Music Sounded Out* and includes a number of new essays some of them never before published in English discussing Bach Mozart Beethoven Schubert Liszt Schoenberg or other pianists

**Alfred Brendel on Music** Alfred Brendel, 2007 [Music, Sense and Nonsense](#) Alfred Brendel, 2015-08-18 Alfred Brendel one of the greatest pianists of our time is renowned for his masterly interpretations of Haydn Mozart Beethoven Schubert and Liszt and has been credited with rescuing from oblivion the piano music of Schubert's last years Far from having merely one string to his bow however Brendel is also one of the world's most remarkable writers on music possessed of the rare ability to bring the clarity and originality of expression that characterised his performances to the printed page The definitive collection of his award winning writings and essays *Music Sense and Nonsense* combines all of his work originally published in his two classic books *Musical Thoughts and Afterthoughts* and *Music Sounded Out* along with significant new material on a lifetime of recording performance habits and reflections on life and art As well as providing stimulating reading this new edition provides a unique insight into the exceptional mind of one of the outstanding musicians of the twentieth and twenty first centuries Whether discussing Bach or Beethoven Schubert or Schoenberg Brendel's reflections are illuminating and challenging a treasure for the specialist and the music lover alike

*The Creative Process in Music from Mozart to Kurtag* William Kinderman, 2012-10-18 In this intriguing study William Kinderman opens the door to the composer's workshop investigating not just the final outcome but the process of creative endeavour in music Focusing on the stages of composition Kinderman maintains that the most rigorous basis for the study of artistic creativity comes not from anecdotal or autobiographical reports but from original handwritten sketches drafts revised manuscripts and corrected proof sheets He explores works of major composers from the eighteenth century to the present from Mozart's piano music and Beethoven's Piano Trio in F to Kurtag's *Kafka Fragments* and *Hommage à R Sch* Other chapters examine Robert Schumann's *Fantasie in C* Mahler's Fifth Symphony and Bartok's *Dance Suite* Revealing the diversity of sources rejected passages and movements fragmentary unfinished works and aborted projects that were absorbed into finished compositions *The Creative Process in Music from Mozart to Kurtag* illustrates the wealth of insight that can be gained through studying the creative process Blackwells

[The Musician as Interpreter](#), 2007 **Piano**

**Pedagogy** Gilles Comeau, 2013-01-11 *Piano Pedagogy A Research and Information Guide* provides a detailed outline of resources available for research and or training in piano pedagogy Like its companion volumes in the Routledge Music Bibliographies series it serves beginning and advanced students and scholars as a basic guide to current research in the field The book will includes bibliographies research guides encyclopedias works from other disciplines that are related to piano pedagogy current sources spanning all formats including books journals audio and video recordings and electronic sources

*The Pianist's Bookshelf, Second Edition* Maurice Hinson, Wesley Roberts, 2023-11-07 Originally published in 1997 The Pianist's Bookshelf was according to the Library Journal a unique and valuable tool Now rewritten for a modern audience this second edition expands into the 21st century A completely revised update The Pianist's Bookshelf Second Edition comes to the rescue of pianists overwhelmed by the abundance of books videos and other works about the piano In this clear easy to use reference book Maurice Hinson and Wesley Roberts survey hundreds of sources and provide concise practical annotations for each item thus saving the reader hours of precious research time In addition to the main listings of entries such as Chamber Music and Piano Duet the book has indexes of authors composers and performers A handy reference from the masters of piano bibliography The Pianist's Bookshelf Second Edition will be an invaluable resource to students teachers and musicians

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

**Schubert's Fingerprints: Studies in the Instrumental Works** Susan Wollenberg, 2016-04-01 As Robert Schumann put it Only few works are as clearly stamped with their author's imprint as his This book explores Schubert's stylistic traits in a series of chapters each discussing an individual fingerprint with case studies drawn principally from the piano and chamber music The notion of Schubert's compositional fingerprints has not previously formed the subject of a book length study The features of his personal style considered here include musical manifestations of Schubert's violent nature the characteristics of his thematic material and the signs of his classicizing manner In the process of the discussion attention is given to matters of form texture harmony and gesture in a range of works with regard to the various fingerprints identified in each chapter The repertoire discussed includes the late string quartets the String Quintet the E flat Piano Trio and the last three piano sonatas Developing ideas which she first proposed in a series of journal articles and contributions to symposia on Schubert Professor Wollenberg takes into account recent literature by other scholars and draws together her own researches to present her view of Schubert's compositional personality Schubert emerges as someone exerting intellectual control over his musical material and imbuing it with poetic resonance

The Secret Magic of Music Ida Lichter, 2016-03 Great music has the power to

transform Understanding and appreciating classical music can enlighten uplift and educate not only the intellect but the soul In The Secret Magic of Music classical music devotee and psychiatrist Ida Lichter uncovers a more accessible side of music By providing the performers insights Lichter provides a special look into how great music can bring happiness and spiritual meaning to its listeners **Absolute Music, Mechanical Reproduction** Arved Ashby,2010-06-07 Recordings are now the

primary way we hear classical music especially the more abstract styles of absolute instrumental music In this original provocative book Arved Ashby argues that recording technology has transformed our understanding of art music Contesting the laments of nostalgic critics Ashby sees recordings as socially progressive and instruments of a musical vernacular but also finds that recording and absolute music actually involve similar notions of removing sound from context He takes stock of technology s impact on classical music addressing the questions at the heart of the issue This erudite yet concise study reveals how mechanical reproduction has transformed classical musical culture and the very act of listening breaking down aesthetic and generational barriers and mixing classical music into the soundtrack of everyday life Instrumental Music in an Age of Sociability W. Dean Sutcliffe,2020 Interprets an eighteenth century musical repertoire in sociable terms both technically specific musical patterns and affectively predominant emotional registers of the music Ludwig van Beethoven

, **Taking Funny Music Seriously** Lily E. Hirsch,2024-07-02 Take funny music seriously Though often dismissed as silly or derivative funny music Lily E Hirsch argues is incredibly creative and dynamic serving multiple aims from the celebratory to the rebellious the entertaining to the mentally uplifting Music can be a rich site for humor with so many opportunities that are ripe for a comedic left turn Taking Funny Music Seriously includes original interviews with some of the best musical humorists such as Tom Lehrer the J D Salinger of musical satire Peter Schickele who performed as the invented composer P D Q Bach the supposed lost son of the great J S Bach Kate Micucci and Riki Lindhome of the funny music duo Garfunkel and Oates comedic film composer Theodore Shapiro Too Slim of the country group Riders in the Sky and musical comedian Jessica McKenna from the podcast Off Book part of a long line of funny girls With their help Taking Funny Music Seriously examines comedy from a variety of genres and musical contexts from bad singing to rap classical music to country Broadway music to film music and even love songs and songs about death In its coverage of comedic musical media Taking Funny Music Seriously is an accessible and lively look at funny music It offers us a chance to appreciate more fully the joke in music and the benefits of getting that joke especially in times of crisis including comfort catharsis and connection

**Experimental Affinities in Music** Paulo de Assis ,2016-03-21 Exploring experimental attitudes in music Experimental Affinities in Music brings together diverse artistic musicological historical and philosophical essays enhancing a broad discourse on artistic experimentation and exploring various experimental attitudes in music composed between the thirteenth and twentieth centuries The golden thread running through the different chapters is the quest for inherently experimental musical practices a quest pursued from interrogating descriptive or challenging perspectives and always in

relation to concrete music examples Experimental is taken as an adventurous compositional interpretive or performative attitude that can cut across different ages and styles Affinities suggest connectors and connections convergences contiguities and adjacencies that are found in and through a diversity of approaches and topics The texts share a common genesis the lectures of the International Orpheus Academies for Music and Theory convened by Luk Vaes 2011 and Paulo de Assis 2012 2013 The affinities found in this volume include essays by Lydia Goehr Felix Diergarten Mark Lindley Martin Kirnbauer Edward Wickham Lawrence Kramer Hermann Danuser and Thomas Christensen as well as interviews with pianist Leon Fleisher with pianist composer Frederic Rzewski and with composer Helmut Lachenmann Contributors Paulo de Assis Orpheus Institute Ghent Thomas Christensen University of Chicago Hermann Danuser Humboldt University Felix Diergarten Schola Cantorum Basiliensis Leon Fleisher pianist Lydia Goehr Columbia University Martin Kirnbauer University of Basel Lawrence Kramer Fordham University Helmut Lachenmann composer Mark Lindley University of Hyderabad Frederic Rzewski pianist composer Luk Vaes Orpheus Institute Ghent Edward Wickham St Catharine s College Cambridge

**Rethinking Schubert** Lorraine Byrne Bodley, Julian Horton, 2016 Rethinking Schubert offers a conspectus of issues in Schubert scholarship a reappraisal of key debates and an exploration of new avenues of research It brings together twenty two essays by some of today s most important Schubert scholars which provide new insights into this composer his music his influence and his legacy

*Abel Gance and the End of Silent Cinema* Paul Cuff, 2016-11-10 This book explores the creation and destruction of Abel Gance s most ambitious film project and seeks to explain why his meteoric career was so nearly extinguished at the end of silent cinema By 1929 Gance was France s most famous director Acclaimed for his technical innovation and visual imagination he was also admonished for the excessive length and expense of his productions Gance s first sound film *La Fin du Monde* 1930 was a critical and financial disaster so great that it nearly destroyed his career But what went wrong Gance claimed it was commercial sabotage whilst critics blamed the director s inexperience with new technology Neither excuse is satisfactory Based on extensive archival research this book re investigates the cultural background and aesthetic consequences of Gance s transition from silent filmmaking to sound cinema *La Fin du Monde* is revealed to be only one element of an extraordinary cultural project to transform cinema into a universal religion and propagate its power through the League of Nations From unfinished films to unrealized social revolutions the reader is given a fascinating tour of Gance s lost cinematic utopia

**Music in the 20th Century (3 Vol Set)** Dave DiMartino, 2016-04-15 This is an examination of the crucial formative period of Chinese attitudes toward nuclear weapons the immediate post Hiroshima Nagasaki period and the Korean War It also provides an account of US actions and attitudes during this period and China s response

**Liszt Recomposed** Nicolás Puyané, 2024 Explores Liszt s compositional processes and methods of revision as the product of the composer s interactions with a large variety of social cultural personal and political forces Franz Liszt 1811 86 is mostly known for his virtuosic piano works but his compositional achievements in the genre of song

have so far been neglected Many of Liszt's Lieder exist in multiple versions sometimes radically altered and many with equal claims to authenticity This has sometimes been viewed as a barrier to performance and a hindrance to scholarly scrutiny Nicol's Puyan now redresses this imbalance and draws attention to this rich and varied corpus of works Liszt's songs contain a myriad of intertextual links not just with the songs of other composers but also with Liszt's own works in other genres and his own revisions By focusing on the multi-version songs the book uncovers how these intertextual relationships have evolved over time Introducing the concept of textual fluidity the book explores Liszt's compositional processes and methods of revision interpreting the work as being the product of the composer's interactions with a large variety of social cultural personal and political forces for instance the contemporaneous reception of Liszt's early Lieder or the change in Liszt's performing and compositional environments from his virtuoso to his Weimar years The book then offers close readings of selected songs including the Goethe and Schiller Lieder by applying the concept of textual fluidity Its findings will impact the way in which we see Urtext editions arguing instead for an online fluid text edition as an ideal resource with which to study Liszt's multi-version compositions

**Decentering Music** Kevin Korsyn, 2004-12-02 As a work of cultural criticism that recalls the concerns of Foucault Hayden White Žižek and others *Decentering Music* examines the struggle for the authority to speak about music at a time when the humanities are in crisis By linking the institutions that support musical research including professional associations and universities to complex historical changes such as globalization and the commodification of knowledge Korsyn undertakes a critique of musical scholarship as an institutional discourse while contributing to a general theory of disciplinary structures that goes beyond the limits of any single field In asking a number of fundamental questions about the models through which disciplinary objects in music are constructed Korsyn suggests unexpected relationships between works of musical scholarship and the cultural networks in which they participate Thus David Lewin's theory of musical perceptions is compared to Richard Rorty's concept of the liberal ironist Susan McClary's feminist narrative of music history is juxtaposed with T.S. Eliot's dissociation of sensibility and Steven Feld's work in recording the music of the Kaluli people is compared to the treatment of ambient sound in contemporary cinema Developing a framework for interpretation in dialogue with a number of poststructuralist writers Korsyn goes far beyond applying their thought to the analysis of music by showing the cultural dilemmas to which their work responds Korsyn suggests how musical research already participates in these ideas Rather than impose any single method *Decentering Music* empowers readers to choose for themselves by interrogating their own values and ideological commitments exploring the enabling conditions for statements about music By demonstrating the complicity of opposing positions and challenging readers to reexamine their own values *Decentering Music* will surely provoke debate while appealing to readers in a variety of fields and to anyone concerned about the crisis in the humanities

## Embracing the Track of Term: An Mental Symphony within **Alfred Brendel On Music Collected Essays**

In some sort of taken by screens and the ceaseless chatter of instant interaction, the melodic beauty and psychological symphony produced by the written word often diminish in to the back ground, eclipsed by the relentless noise and disruptions that permeate our lives. But, nestled within the pages of **Alfred Brendel On Music Collected Essays** a stunning literary prize filled with fresh feelings, lies an immersive symphony waiting to be embraced. Crafted by a masterful composer of language, that charming masterpiece conducts readers on a mental trip, skillfully unraveling the concealed melodies and profound impact resonating within each cautiously crafted phrase. Within the depths of this emotional assessment, we will discover the book is key harmonies, analyze its enthralling writing style, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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