

Alte Musik im 20. Jahrhundert

Wandlungen und Formen ihrer Rezeption

Alte Musik Im 20 Jahrhundert

Robert Abels



Alte Musik Im 20 Jahrhundert:

The Modern Invention of Medieval Music Daniel Leech-Wilkinson, 2002-10-17 Medieval music has been made and remade over the past two hundred years For the nineteenth century it was vocal without instrumental accompaniment but with barbarous harmony that no one could have wished to hear For most of the twentieth century it was instrumentally accompanied increasingly colourful and increasingly enjoyed At the height of its popularity it sustained an industry of players and instrument makers all engaged in recreating an apparently medieval performance practice During the 1980s it became vocal once more exchanging colour and contrast for cleanliness and beauty But what happens to produce such radical changes of perspective And what can we learn from them about the way we interact with the past How much is really known about the way medieval music sounded Or have modern beliefs been formed and sustained less by evidence than the personalities of scholars and performers their ideologies and their musical tastes **Alte Musik heute** Richard Lorber, 2023-09-07 Das Handbuch zeichnet die Tendenzen des Umgangs mit Alter Musik heute und in der Vergangenheit nach und informiert konkret und detailreich über die verschiedenen Richtungen der Historischen Aufführungspraxis Es betrachtet typische Erscheinungsformen der Szene analysiert das Verhältnis zwischen Musikforschung und Musikbetrieb und nimmt die sozialen Bedingungen von Musikern in den Blick Anfangs eine Sache weniger Spezialisten wurde das Musizieren auf historischen Instrumenten und mit historischen Spielweisen in den 1970er und 1980er Jahren zu einer Bewegung mit kulturpolitischen Implikationen und ist heute selbstverständlicher Bestandteil des Musiklebens Die Szene ist mittlerweile auch durch Pragmatismus vor allem aber durch die Suche nach künstlerischen Entfaltungsmöglichkeiten der ganz überwiegend freien Ensembles geprägt So hat die Historische Aufführungspraxis z B zu einer Renaissance der Barockoper an den Bühnen geführt eine neue Kultur des Improvisierens und Arrangierens befördert mittlerweile auch die Musik des 19 Jahrhunderts in den Blick genommen Techniken der Rekonstruktion nicht schriftlich überlieferter Musik erarbeitet und Grenzüberschreitungen zu anderen Musikgenres betrieben Ergänzt werden die von renommierten internationalen Autorinnen und Autoren verfassten Sachkapitel durch 14 Interviews mit Leitfiguren der Alte Musik Szene Peter Phillips Philippe Herreweghe Reinhard Goebel Jordi Savall Valer Sabadus Andrea Marcon Benjamin Bagby Chouchane Siranossian Dorothee Oberlinger Katharina Bäumel Ren Jacobs Dorothee Mields Christophe Rousset Gustav Leonhardt *Studien zur Gesualdo-Rezeption durch Komponisten des 20. Jahrhunderts* Robert Abels, 2017-05-17 Kein Komponist vor J S Bach hat in den letzten Jahrzehnten eine so konstante und vielfältige Rezeption durch zeitgenössische Komponisten erfahren wie Carlo Gesualdo der Furst von Venosa 1566 1613 Die intensive Darstellung von Liebesqualen Schmerz und Schuld in seinen späten Madrigalen und geistlichen Werken befremdet und fasziniert uns auch heute noch aufgrund des Dissonanzenreichtums und der harmonischen Kühnheiten dieser Musik auch wenn der Gesualdo Mythos der all dieses auf die Ermordung seiner ersten Ehefrau zurückgeführt hat durch eine mehrfache Kontextualisierung des Spätwerks leicht zu entkräften ist Die Vielfalt möglicher Rezeptionsweisen dieser Musik

Edition Aufführung wissenschaftlicher Text etc wird am Beispiel Wilhelm Weismanns Paul Hindemiths und Igor Strawinskys dargestellt bevor dann am Beispiel Jörg Baur und Klaus Hubers zwei möglichst gegensätzliche kompositorische Auseinandersetzungen aus intertextueller Perspektive untersucht werden

Musikwissenschaft 1900-1930 Wolfgang Auhagen, Wolfgang Hirschmann, Tomi Mäkelä, 2017-07-03 Die europäische Musikwissenschaft der dieser Band mit einem mitteleuropäischen Schwerpunkt gewidmet ist wandelte sich in den ersten drei Jahrzehnten des 20. Jahrhunderts von einer durch charismatische Akademiker geprägten Forschungslandschaft zu einem institutionell etablierten Wissenschaftsfach. Je nach Region legitimierte sich das Fach unterschiedlich an Universitäten, Konservatorien und Forschungsinstituten. Die Differenzierung der Fragestellungen in Forschung und Lehre, die Methodologie und das Verhältnis zum politischen und kulturellen Umfeld wiesen in dieser frühen Phase der Fachgeschichte sowohl Parallelen als auch Spuren regionaler Eigenständigkeit auf. Das einhundertjährige Jubiläum des 1913 von Hermann Abert begründeten Musikwissenschaftlichen Seminars an der Universität Halle bildete den Anlass für das Entstehen des Bandes, der gleichsam in konzentrischen Kreisen von Halle aus die Betrachtung auf Berlin, Göttingen, Breslau, Königsberg, Wien, Prag, Bern, Frankreich, Polen, die Sowjetunion und Finnland ausweitet. Flankiert werden die Beiträge von bergreifenden Untersuchungen, die sich dem Verhältnis von Musikwissenschaft und Musikjournalismus, der Kategorie der Alten Musik und kulturdarwinistischen Tendenzen im betrachteten Zeitraum widmen. European musical scholarship to which this volume is dedicated with a focus on Central Europe changed in the first three decades of the 20th century from a research area characterised by the work of charismatic academics to an institutionally established academic discipline. The 100th anniversary of the Musicological Seminar at the University of Halle founded by Hermann Abert was the inspiration for this book, which widens its view in concentric circles from Halle to Berlin, Göttingen, Wrocław, Königsberg, Vienna, Prague, Berne, France, Poland, the Soviet Union, and Finland. The contributions are accompanied by comprehensive studies dedicated to the relationship between musical scholarship and music journalism, the category of Early Music, and cultural Darwinist tendencies during the period in question.

Bach Perspectives, Volume 3 Michael Marissen, 2025-01-21 Launched in 1995, *Bach Perspectives* has become the premier English language serial book series dedicated to cutting-edge Bach scholarship. The University of Illinois Press now offers the first four volumes in open access editions available for free to all interested readers. The third volume of the acclaimed series features a roster of scholars analyzing the crucial influence of J. S. Bach's music upon compositions by Mozart, Beethoven, Brahms, Hindemith, and others. Throughout, the contributors highlight Bach's subtle presence in the history of composition and illuminate the intertwined works of Bach and his successors. Contributors: Thomas Christensen, Ludwig Finscher, Walter Frisch, Stephen Hinton, William Kinderman, and Robert L. Marshall

Geschichte der musikalischen Interpretation im 19. und 20. Jahrhundert, Band 1: Ästhetik - Ideen Thomas Ertelt, Heinz von Loesch, 2019-05-14 Dies ist die erste große zusammenfassende Darstellung der Geschichte der musikalischen Interpretation in den letzten beiden Jahrhunderten. Für das

20. Jahrhundert gibt es eine solche bislang überhaupt noch nicht für das 19. Jahrhundert ist die Untersuchung deshalb so aufschlussreich, weil sich hier Interpretation im engeren Sinne erst herausbildet und die Begriffs- und Ideengeschichte ihren Ausgangspunkt nimmt. Durch diese Zusammenschau lassen sich Entwicklungen bis heute historisch einordnen und verstehen. In den ersten drei Bänden wird der Blick auf die wesentlichen Aspekte von Interpretation gerichtet auf die grundlegenden Ideen auf Medien und Institutionen, aber auch auf die Praxis: Tempo, Dynamik und Klangfarbe, Instrumente, Stimme, Körper. Räume. Ihre Geschichte im 19. und 20. Jahrhundert wird jeweils nachgezeichnet. Band 4 fasst einzelne Personen und ihre künstlerischen Konzeptionen ins Auge und fragt nach dem Spezifischen ihrer Generation, wobei auch die Wechselwirkungen mit der Komposition und Repertoiregeschichte einen breiteren Raum einnehmen. Die Bände sind von rund 40 internationalen Fachautorinnen und -autoren verfasst. Gegenstand von Band 1 sind die ästhetischen Ideen, die der musikalischen Interpretation zu Grunde liegen, ihr Nachfolgen oder sie begleiten. Grundlage der Betrachtung sind die Quellen und Zeugnisse zur musikalischen Interpretation wie sie in ästhetischen und theoretischen Abhandlungen, in Lehrwerken und im Feuilleton, in Briefen und biographischen Schriften begegnen. Die Autorinnen und Autoren: Tobias Janz, Reinhard Kapp, Janina Klassen, Heinz von Loesch, Andreas Meyer, Arne Stollberg.

Hermann Hesse-Handbuch Andrea Bartl, Alexander Honold, 2025-05-25

Erstmals liegt mit dem Hermann Hesse Handbuch ein umfassend informierendes Nachschlagewerk zu diesem faszinierenden Autor vor. Hermann Hesse 1877-1962 war und ist ein literarisches Phänomen eigener Ordnung. Aus dem Geist der Symbolromantik und des lyrischen Impressionismus hervorgegangen, hat sein Werk in den ersten Jahrzehnten des 20. Jahrhunderts vor allem mit Künstler Erzählungen und Coming-of-Age Romanen wie dem Peter Camenzind, dem Demian und später dem Steppenwolf die Wertschätzung einer begeisterten Leserschaft erreicht. Ein internationaler Höhenflug war seiner indischen Siddhartha-Figur postum durch die US-amerikanische Hippiebewegung der späten 1960er Jahre beschieden. Hesses langlebige Popularität, die ihn neben Brecht zu einer frühen Gallionsfigur des Suhrkamp-Programms werden ließ, traf im intellektuellen Feuilleton und in der akademischen Welt oftmals auf eher abschätzige Beurteilungen. Dieses bemerkenswerte Spannungsverhältnis bildet einen der Ansatzpunkte, mit dem die in diesem Handbuch versammelten Beiträge die Werk- und Wirkungsgeschichte des schwäbisch-schweizerischen Nobelpreisträgers nachzeichnen. Ein zweites, nicht minder ergiebiges Leitthema des Bandes bildet Hesses staunenswerte künstlerische Vielseitigkeit. Obwohl schon zu Lebzeiten ein Klassiker, ist das gesamte Spektrum des Dichters, Romanciers, Essayisten, Kritikers und Briefeschreibers darüber hinaus noch des Malers und Aquarellisten kaum zu ermessen und kann hier dank facettenreicher Einzelstudien in seiner produktiven Vielfalt entdeckt werden.

[The Afterlife of Bach's Organ Works](#) Russell Stinson, 2023-11-03. This book offers readers new tools to understand how the music of J. S. Bach has been received by later generations. It focuses on the organ works, allowing readers to understand him as both composer and performer. The later generations here have championed the music in various ways: they performed it, edited it for publication, and shared it with their family and friends. This book thus is a history of

performance practice an aesthetic history of musical taste and a social history *Music, Criticism, and the Challenge of History* Kevin Karnes, 2008-08-22 More than a century after Guido Adler's appointment to the first chair in musicology at the University of Vienna *Music Criticism and the Challenge of History* provides a first look at the discipline in this earliest period and at the ideological dilemmas and methodological anxieties that characterized it upon its institutionalization Author Kevin Karnes contends that some of the most vital questions surrounding musicology's disciplinary identities today the relationship between musicology and criticism the role of the subject in analysis and the narration of history and the responsibilities of the scholar to the listening public originate in these conflicted and largely forgotten beginnings Karnes lays bare the nature of music study in the late nineteenth century through insightful readings of long overlooked contributions by three of musicology's foremost pioneers Adler Eduard Hanslick and Heinrich Schenker Shaped as much by the skeptical pronouncements of the likes of Nietzsche and Wagner as it was by progressivist ideologies of scientific positivism the new discipline comprised an array of oft contested and intensely personal visions of music study its value and its future Karnes introduces readers to a Hanslick who rejected the call of positivist scholarship and dedicated himself to penning an avowedly subjective history of Viennese musical life He argues that Schenker's analytical experiments had roots in a Wagner inspired search for a critical alternative to Adler's style obsessed scholarship And he illuminates Adler's determined response to Nietzsche's warnings about the vitality of artistic and cultural life in an increasingly scientific age Through sophisticated and meticulous presentation *Music Criticism and the Challenge of History* demonstrates that the new discipline of musicology was inextricably tied in with the cultural discourse of its time *Paul Hindemith* Stephen Luttman, 2013-01-11 Paul Hindemith A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a musician and teacher The second edition includes research published since the publication of the first edition and provides electronic resources **Bach Perspectives** Michael Marissen, 1998-01-01 This volume examines a fascinating dimension of J S Bach's music the crucial influence it has exerted upon the musical works of many other composers In a series of articles by distinguished musicologists compositions by Mozart Beethoven Brahms Hindemith and others are considered in light of the ways in which they bear Bach's unmistakable imprint Ludwig Finscher opens with a survey of Bach's influence through several centuries examining his sway over composers from Mozart and Beethoven to Schumann Wagner and Reger Thomas Christensen shows that various of Bach's early disciples claimed authority from their master for opposing assessments of music and musical theory Robert L Marshall argues that Mozart's intense involvement with Bach's music probably occurred much earlier in his career than has generally been thought William Kinderman demonstrates that Beethoven's assimilation of Bach also occurred very early in his career and that all aspects of Beethoven's mature style are heavily indebted to Bach Walter Frisch reveals how Brahms's absorption in Bach's work involves a fruitful

relation to cultural tradition Steven Hinton traces Hindemith's evolving yet essentially consistent understanding of Bach's music A work that subtly yet decisively traces Bach's presence in the ongoing history of composition this volume is an important contribution to our understanding of Bach and of his many eminent successors **Musikgeschichte "Barock"** Kordula Knaus, Jutta Schmoll-Barthel, 2023-12-11 Vielseitige musikalische Aktivitäten prägen die eineinhalb Jahrhunderte ab 1600 die heute als Barockzeit gelten Hohe Kirchen und ein erstarkendes Bürgerertum förderten Musik für unterschiedliche Auführungszwecke Repräsentative Opern und Ballettauführungen wurden zu festlichen Hochzeiten inszeniert Glaubensbotschaften in geistlichen Werken musikalisch vermittelt oder erste öffentliche Konzerte für ein breiteres Publikum veranstaltet ästhetische und praktische Fragen beschäftigten die Musikgelehrten und Musikschaaffenden Wie kann Musik die Affekte rühren Und welcher Stil ist für welchen Auführungsort angemessen Das Buch nimmt vielfältige Facetten barocker Musik in den Blick Finanzierungsfragen und Veranstaltungsformen kommen dabei ebenso zur Sprache wie die Entstehung neuer Gattungen die Virtuosität von Gesangsstars oder die Frage auf welchen Instrumenten Musik damals gespielt wurde

50 Jahre Alte Musik im WDR, 1954-2004 Thomas Synofzik, Barbara Schwendowius, Richard Lorber, 2005 *Jahrbuch des Staatlichen Instituts für Musikforschung (SIM) Preussischer Kulturbesitz, 1994* Günther Wagner, 2017-02-18 „Und was ich noch sagen wollte ...“ Johannes Hartlapp, Andrea Cramer, 2016-10-28 Mit diesem Werk wird der Kirchenmusiker Wolfgang Kabus geehrt Ob am Soloinstrument der Orgel in der Arbeit mit Chören bei der musikalischen Ausbildung ob als Hymnologe Orgelsachverständiger oder als Mitherausgeber und Autor von Gesangbüchern und Fachpublikationen Wolfgang Kabus hat Impulse vermittelt und Generationen geprägt Die Autoren dieses Bandes nehmen in erster Linie die christliche Populärmusik und die Hymnologie Wolfgang Kabus Forschungsschwerpunkte in den Blick Von Paul Gerhardt über das religiöse Volkslied bis zu Cat Stevens betonen sie dabei stets die Bedeutung des Populären bei der Vermittlung religiöser Inhalte Theologische und kulturwissenschaftliche Betrachtungen persönliche Erinnerungen und der Mitschnitt eines Orgelkonzerts mit Wolfgang Kabus aus der alten Universitätskirche zu Leipzig runden den Band ab **The Cambridge Companion to Bach** John Butt, 1997-06-26 The Cambridge Companion to Bach first published in 1997 goes beyond a basic life and works study to provide a late twentieth century perspective on J S Bach the man and composer The book is divided into three parts Part One is concerned with the historical context the society beliefs and the world view of Bach's age The second part discusses the music and Bach's compositional style while Part Three considers Bach's influence and the performance and reception of his music through the succeeding generations This Companion benefits from the insights and research of some of the most distinguished Bach scholars and from it the reader will gain a notion of the diversity of current thought on this great composer Über den Umgang mit Musik Jörg Fischer, 2021-11-02 Die Selbstverständlichkeit mit der heutzutage alte Musik praktiziert wird lässt kaum erahnen dass die Musik des Mittelalters der Renaissance und des Barock um die Wende vom 19 zum 20 Jahrhundert aus dem öffentlichen Musikleben nahezu verschwunden war Die Wiederbelebung dieser Musik

und vor allem ihres originalen Klangbildes heute als historisch informiert bezeichnet setzte nach dem Ersten Weltkrieg ein In Deutschland hatte die Alte Musik Bewegung wesentliche Impulse aus der bürgerlichen Jugendbewegung Wandervogel vor 1914 erhalten was nach dem traumatischen Kriegsausgang zur Entwicklung der musikalischen Erneuerungsbewegungen und einer gezielten Ideologisierung des sthetischen fhrte In der Jugendmusikbewegung der Orgelbewegung und in der Kirchenmusikalischen Erneuerungsbewegung sollte Musik prim r keinen sthetischen Genuss bieten sondern ethisch pädagogische Werte vermitteln und als solche zur Gemeinschaftsbildung Volksgemeinschaft Gemeinde beitragen Diese entschieden kunstfeindliche Musikauffassung exekutierte ein ideologisches Programm welches den Umgang mit Musik restriktiv reglementierte und damit die Funktion einer sthetischen Verhaltenslehre erf llte Unter dem Aspekt der Verhaltenslehren standen die musikalischen Erneuerungsbewegungen wiederum in der Tradition eines ethischen Diskurses dessen Politisierung schlie lich die ungehinderte Entfaltung der Erneuerungsbestrebungen im ideologisch gelenkten Musikleben des Dritten Reiches begünstigte

Meilensteine der Bach-Interpretation 1750-2000 Martin Elste, 2016-12-16 Ein fesselnder Gang durch die Geschichte der Bach Interpretation vor allem anhand exemplarischer Tondokumente Die urspr nglich dem Buch beigegebene CD mit Klangbeispielen ist im Nachdruck nicht mehr enthalten

Metzler Musik Chronik Arnold Feil, 2016-12-13 Die Metzler Musik Chronik informiert ber 1000 musikalische Werke vom fr hen Mittelalter bis zur Gegenwart Sie gibt Auskunft ber eine Vielzahl von Komponisten und charakterisiert deren Werke Gro e Aufmerksamkeit wird dabei den einzelnen Werkgeschichten geschenkt Diese Chronik verbindet die Vorz ge einer Musikgeschichte mit denen eines Werklexikons

Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen , 1996

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Table of Contents Alte Musik Im 20 Jahrhundert

1. Understanding the eBook Alte Musik Im 20 Jahrhundert
 - The Rise of Digital Reading Alte Musik Im 20 Jahrhundert
 - Advantages of eBooks Over Traditional Books
2. Identifying Alte Musik Im 20 Jahrhundert
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Alte Musik Im 20 Jahrhundert
 - User-Friendly Interface
4. Exploring eBook Recommendations from Alte Musik Im 20 Jahrhundert
 - Personalized Recommendations
 - Alte Musik Im 20 Jahrhundert User Reviews and Ratings
 - Alte Musik Im 20 Jahrhundert and Bestseller Lists

5. Accessing Alte Musik Im 20 Jahrhundert Free and Paid eBooks
 - Alte Musik Im 20 Jahrhundert Public Domain eBooks
 - Alte Musik Im 20 Jahrhundert eBook Subscription Services
 - Alte Musik Im 20 Jahrhundert Budget-Friendly Options
6. Navigating Alte Musik Im 20 Jahrhundert eBook Formats
 - ePub, PDF, MOBI, and More
 - Alte Musik Im 20 Jahrhundert Compatibility with Devices
 - Alte Musik Im 20 Jahrhundert Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Alte Musik Im 20 Jahrhundert
 - Highlighting and Note-Taking Alte Musik Im 20 Jahrhundert
 - Interactive Elements Alte Musik Im 20 Jahrhundert
8. Staying Engaged with Alte Musik Im 20 Jahrhundert
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Alte Musik Im 20 Jahrhundert
9. Balancing eBooks and Physical Books Alte Musik Im 20 Jahrhundert
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Alte Musik Im 20 Jahrhundert
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Alte Musik Im 20 Jahrhundert
 - Setting Reading Goals Alte Musik Im 20 Jahrhundert
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Alte Musik Im 20 Jahrhundert
 - Fact-Checking eBook Content of Alte Musik Im 20 Jahrhundert
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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