



Briefwechsel zwischen Goethe und Zelter

**Herausgegeben von Max Hecker
insel taschenbuch**

Briefwechsel Zwischen Goethe Zelter Dritter

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Briefwechsel Zwischen Goethe Zelter Dritter:

Goethe and Zelter: Musical Dialogues Lorraine Byrne Bodley, 2017-07-05 Goethe and Zelter spent a staggering 33 years corresponding or in the case of each artist over two thirds of their lives Zelter's position as director of the Sing Akademie zu Berlin and Goethe's location in Weimar resulted in a wide ranging correspondence Goethe's letters offer a chronicle of his musical development from the time of his journey to Italy to the final months of his life Zelter's letters retrace his path as stonemason to Professor of Music in Berlin The 891 letters that passed between these artists provide an important musical record of the music performed in public concerts in Berlin and in the private and semi public soir of the Weimar court Their letters are those of men actively engaged in the musical developments of their time The legacy contains a wide spectrum of letters casual and thoughtfully composed spontaneous and written for publication rich with the details of Goethe's and Zelter's musical lives Through Zelter Goethe gained access to the professional music world he craved and became acquainted with the prodigious talent of Felix Mendelssohn A single letter from Zelter might bear a letter from Felix Mendelssohn to another recipient of the same family reflecting a certain community in the Mendelssohn household where letters were not considered private but shared with others in a circle of friends or family Goethe recognized the value of such correspondence he complains when his friend is slow to send letters in return for those written to him by the poet a complaint common in this written culture where letters provided news introductions literary and musical works This famous correspondence contains a medley of many issues in literature art and science but the main focus of this translation is the music dialogues of these artists

Mendelssohn, Goethe, and the Walpurgis Night John Michael Cooper, 2007 Mendelssohn Goethe and the Walpurgis Night is a book about tolerance and acceptance in the face of cultural political and religious strife Its point of departure is the Walpurgis Night The Night also known as Beltane or May Eve was supposedly an annual witches Sabbath that centered around the Brocken the highest peak of the Harz Mountains After exploring how a notoriously pagan celebration came to be named after the Christian missionary St Walpurgis ca 710-79 John Michael Cooper discusses the Night's treatments in several closely interwoven works by Goethe and Mendelssohn His book situates those works in their immediate personal and professional contexts as well as among treatments by a wide array of other artists philosophers and political thinkers including Voltaire Lessing Shelley Heine Delacroix and Berlioz In an age of decisive political and religious conflict Walpurgis Night became a heathen muse a source of inspiration that was neither specifically Christian nor Jewish nor Muslim And Mendelssohn's and Goethe's engagements with it offer new insights into its role in European cultural history as well as into issues of political religious and social identity and the relations between cultural groups in today's world John Michael Cooper Southwestern University is the author of Mendelssohn's Italian Symphony Oxford University Press

Becoming Historical John Edward Toews, 2004-08-16 This book examines the ways in which selfhood and cultural solidarity came to be understood and lived as historical identities during the first half of the nineteenth century Its focus is

on the Prussian capital Berlin and on the remarkable groups of artists and thinkers Karl Friedrich Schinkel Felix Mendelssohn Jacob Grimm Friedrich Karl von Savigny and Leopold von Ranke who became associated in 1840 with the cultural agenda of a regime that hoped to forge solidarity among its subjects by encouraging identification with a constructed public memory The book emphasizes both the developmental phases and the inner tensions of the program for becoming historical that was publicly articulated in 1840 The Melody of Time Benedict Taylor,2016 Music has been seen since the Romantic era as the quintessentially temporal art possessing a unique capacity to invoke the human experience of time The Melody of Time explores the multiple ways in which music may provide insight into the problematics of time spanning the dynamic century between Beethoven and Elgar The Music of Wilhelm Friedemann Bach David Schulenberg,2010 The first born of the four composer sons of Johann Sebastian Bach Wilhelm Friedemann was often considered the most brilliant Yet he left relatively few works and died in obscurity This monograph the first on the composer in English identifies the unique features of Friedemann s music that make it worth studying and performing It considers how Friedemann s training and upbringing differed from those of his brothers leading to a style that diverged from that of his contemporaries Central to the book are detailed discussions of all Friedemann s extant works the virtuoso sonatas and concertos for keyboard instruments the extraordinary chamber compositions especially for flute and the hitherto neglected vocal music including sacred cantatas and a remarkable work in honor of King Frederick the Great of Prussia Special sections consider performance questions unique to Friedemann s music and provide a handy list of his works and their sources Numerous musical examples provide glimpses of many little known compositions including a concerto ignored by previous students of Friedemann s music here restored to his list of works Book Jacket **Mendelssohn, Time and Memory** Benedict Taylor,2011-10-27 Felix Mendelssohn has long been viewed as one of the most historically minded composers in western music This book explores the conceptions of time memory and history found in his instrumental compositions presenting an intriguing new perspective on his ever popular music Focusing on Mendelssohn s innovative development of cyclic form Taylor investigates how the composer was influenced by the aesthetic and philosophical movements of the period This is of key importance not only for reconsideration of Mendelssohn s work and its position in nineteenth century culture but also more generally concerning the relationship between music time and subjectivity One of very few detailed accounts of Mendelssohn s music the study presents a new and provocative reading of the meaning of the composer s work by connecting it to wider cultural and philosophical ideas The Prolongation of Life Elie Metchnikoff,1908 **The Journal of English and Germanic Philology** ,1912 *Rethinking Schumann* Roe-Min Kok,Laura Tunbridge,2011-01-19 This collection of essays aims to broaden and update scholarly approaches to Schumann by considering his works and their reception in the context of various cultural and socio institutional frameworks from mid nineteenth century politics through Nazi Germany to late twentieth century popular culture **German Lieder in the Nineteenth Century** Rufus

Hallmark, 2009-09-10 German Lieder in the Nineteenth Century provides a detailed introduction to the German lied. Beginning with its origin in the literary and musical culture of Germany in the nineteenth century, the book covers individual composers including Schubert, Schumann, Brahms, Strauss, Mahler, and Wolf; the literary sources of lieder; the historical and conceptual issues of song cycles; and issues of musical technique and style in performance practice. Written by eminent music scholars in the field, each chapter includes detailed musical examples and analysis. The second edition has been revised and updated to include the most recent research of each composer and additional musical examples.

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