

Theodor W. Adorno

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Theodor W Adorno Der Komponist Musik Konzepte

Ying-Ying Zheng



Theodor W Adorno Der Komponist Musik Konzepte:

Essays on Music Theodor Adorno, 2002-08-08 A book of landmark importance It is unprecedented in its design a brilliantly selected group of essays on music coupled with lucid deeply incisive and in every way masterly analysis of Adorno's thinking about music No one who studies Adorno and music will be able to dispense with it and if they can afford only one book on Adorno and music this will be the one For in miniature it contains everything one needs a collection of exceptionally important writings on all the principal aspects of music and musical life with which Adorno dealt totally reliable scholarship and powerfully illuminating commentary that will help readers at all levels read and re read the essays in question Rose Rosengard Subotnik author of *Deconstructive Variations Music and Reason in Western Society* An invaluable contribution to Adorno scholarship with well chosen essays on composers works the culture industry popular music kitsch and technology Leppert's introduction and commentaries are consistently useful his attention to secondary literature remarkable his interpretation responsible The new translations by Susan Gillespie and others are outstanding not only for their care and readability but also for their sensitivity to Adorno's forms and styles Lydia Goehr author of *The Quest for Voice Music Politics and the Limits of Philosophy* With its careful full edition of Adorno's important musical texts and its exhaustive yet eminently readable commentaries Richard Leppert's magisterial book represents a brilliant solution to the age old dilemma of bringing together primary text and interpretation in one volume James Deaville Director School of the Arts McMaster University The developing variations of Adorno's life long involvement with musical themes are fully audible in this remarkable collection What might be called his literature on notes brilliantly complements the notes to literature he devoted to the written word Richard Leppert's superb commentaries constitute a book length contribution in their own right which will enlighten and challenge even the most learned of Adorno scholars Martin Jay author of *The Dialectical Imagination A History of The Frankfurt School and the Institute of Social Research* There is afoot in Anglo American musicology today the first wholesale reconsideration of Adorno's thought since the pioneering work of Rose Rosengard Subotnik around 1980 *Essays on Music* will play a central role in this effort It will do so because Richard Leppert has culled Adorno's writings so as to make clear to musicologists the place of music in the broad critique of modernity that was Adorno's overarching project and it will do so because Leppert has explained these writings in commentaries that amount to a book length study so as to reveal to non musicologists the essentially musical foundation of this project No one interested in Adorno from any perspective or for that matter in modernity and music all told can afford to ignore *Essays on Music* Gary Tomlinson author of *Metaphysical Song An Essay on Opera* This book is both a major achievement by its author editor and a remarkable act of scholarly generosity for the rest of us Until now English translations of Adorno's major essays on music have been scattered and often unreliable Until now there has been no comprehensive scholarly treatment of Adorno's musical thinking This volume remedies both problems at a single stroke It will be read equally and eagerly for Adorno's texts and for Richard Leppert's commentary on

them both of which will continue to be essential resources as musical scholarship seeks increasingly to come to grips with the social contexts and effects of music No one knows Adorno better than Leppert and no one is better equipped to clarify the complex interweaving of sociology philosophy and musical aesthetics that is central to Adorno's work From now on everyone who reads Adorno on music whether a beginner or an expert is in Richard Leppert's debt for devoting his exceptional gifts of learning and lucidity to this project Lawrence Kramer author of *Musical Meaning Toward a Critical History* [Music and the Cultures of Print](#) Kate van Orden, 2018-12-07 This collection of essays explores the cultures that coalesced around printed music in previous centuries It focuses on the unique modes through which print organized the presentation of musical texts the conception of written compositions and the ways in which music was disseminated and performed In highlighting the tensions that exist between musical print and performance this volume raises not only the question of how older scores can be read today but also how music expressed its meanings to listeners in the past *Musical Revolutions in German Culture* M. Hall, 2014-10-23 Drawing upon the philosophical insights of Friedrich Schlegel Walter Benjamin Theodor W Adorno and Blixa Bargeld this book explores the persistence of a critical deconstructive approach to musical production consumption and reception in the German cultural sphere of the last two centuries **The LaSalle Quartet** Robert Spruytenburg, 2014 The definitive study of the LaSalle Quartet for forty years the premier exponent of the new music for string quartet The LaSalle Quartet 1946 1987 was the premier exponent of the new music for string quartet Founded in 1946 at the Juilliard School in New York it became famous for its performances of works by the Second Viennese School and its commissioning of many new pieces by contemporary post war composers As a result the quartets by Lutoslawski Ligeti and Nono have since entered the standard repertory sitting comfortably next to those by Schoenberg Berg and Webern The LaSalle Quartet's brilliant advocacy of the quartets by Alexander Zemlinsky resulted in best selling recordings for Deutsche Grammophon In an informative and critical dialogue between new and old the LaSalle Quartet was also an incisive interpreter of the classical quartet repertory many of its recordings are still in print Its record as a teaching quartet is equally impressive numbering among its students at the University of Cincinnati the Alban Berg Brahms Prazak Artis Buchberger Ponche and Vogler Quartets The LaSalle Quartet's founder and first violinist Walter Levin is himself a highly influential teacher whose students have included the conductor James Levine and the violinist Christian Tetzlaff as well as many third generation string quartets This book based on extensive interviews with Walter Levin conducted by Robert Spruytenburg over five years is in equal measure autobiography history of the Quartet reminiscences of the contemporary composers who figured so prominently in its career and penetrating commentary on the LaSalle Quartet's wide ranging repertory All these aspects are artfully woven into a uniquely valuable informative and entertaining document of musical life in the twentieth century ROBERT SPRUYTENBURG lives in Basel He was introduced to Walter Levin in 1988 and took part in his chamber music courses Since 2003 Spruytenburg has been working on the LaSalle Quartet's archives located at the Paul Sacher Foundation in Basel He is

a frequent contributor to classical music programmes for Swiss radio **Adorno** Stefan Müller-Doohm, 2015-10-09 Even the biographical individual is a social category wrote Adorno It can only be defined in a living context together with others In this major new biography Stefan Müller-Doohm turns this maxim back on Adorno himself and provides a rich and comprehensive account of the life and work of one of the most brilliant minds of the twentieth century This authoritative biography ranges across the whole of Adorno's life and career from his childhood and student years to his years in emigration in the United States and his return to postwar Germany At the same time Müller-Doohm examines the full range of Adorno's writings on philosophy sociology literary theory music theory and cultural criticism Drawing on an array of sources from Adorno's personal correspondence with Horkheimer Benjamin Berg Marcuse Kracauer and Mann to interviews notes and both published and unpublished writings Müller-Doohm situates Adorno's contributions in the context of his times and provides a rich and balanced appraisal of his significance in the 20th Century as a whole Müller-Doohm's clear prose succeeds in making accessible some of the most complex areas of Adorno's thought This outstanding biography will be the standard work on Adorno for years to come **"Durchaus rhapsodisch". Theodor Wiesengrund Adorno: Das kompositorische Werk**

Gabriele Geml, Han-Gyeol Lie, 2017-06-20 Durchaus rhapsodisch so beginnt eine Fragment gebliebene Sonate für Cello allein des jungen Theodor Wiesengrund eine Vortragsanweisung die ebenso auch das Formprinzip des später unter dem Namen Adorno weithin bekannt gewordenen Philosophen umreißt In diesem Band geht es um den eher fremd gebliebenen Musiker und Komponisten Von Adornos zunächst künstlerischen Ambitionen ausgehend beleuchtet der Band eine wesentliche Dimension von Adornos musikalischem Denken indem er sein kompositorisches Schaffen in den Blick rückt die Liederzyklen und die Werke für Streicher die Klavierstücke und Orchesterwerke Hierbei stellt der Band ebenso die enge Verknüpfung von Theorie und Praxis in Adornos Denken heraus wie den künstlerischen Eigensinn seiner Musik die nicht Exempel seiner Philosophie ist Mit Beiträgen von Franz Josef Czernin Giacomo Danese Alexander García Dittmann Gabriele Geml Richard Klein Han Gyeol Lie Claus Steffen Mahnkopf Martin Mettin Mario C Schmidt Gesine Schröder Violetta L Waibel und Dean Whiteside **The Cambridge Companion to Berg** Anthony Pople, 1997-04-24 The world of Alban Berg is full of paradoxes secrets and allusions but he was able to handle emotional and moral issues at a distance and with profound sympathy His unhurried almost aristocratic attitude to life and his extreme self criticism in professional matters resulted in an extraordinarily small musical output but it includes towering masterpieces such as the operas Wozzeck and Lulu and his last work the Violin Concerto All of Berg's substantial works are discussed in this Companion which brings together a team of experts who write from a variety of historical and critical perspectives outlining the place of the music in the cultural history of its time and recontextualising it against the broader twentieth century interplay of fashions aesthetics and ideas

MUSIK-KONZEPTE Sonderband - György Kurtág Ulrich Tadday, 2020-12-21 György Kurtág 1926 zählt zweifelsohne zu den bedeutendsten lebenden Komponisten weltweit Man könnte vielleicht sogar so weit gehen und sagen dass sich durch Kurtág

Kompositionen die Tendenzen unseres Zeitalters besichtigen lassen Angesichts des bewältigenden űuvres das Gyrgy Kurtg geschaffen hat erschiene es vermessen sein Lebenswerk in Gnze und in nur einem Buch wrdigen zu wollen Gleichwohl stellen sich die Autoren des Sonderbandes dem Anspruch wesentliche Aspekte dieses umfangreichen Werks im Kontext der europischen Musik nach 1945 zu thematisieren Einen besonderen Schwerpunkt bilden dabei Betrachtungen zu Kurtgs Kafka Fragmenten 1985 87 und zu ihren Interpretationen

MUSIK-KONZEPTE Sonderband - Musik der DDR? Ulrich Tadday, 2022-12-19 Dass Musik immer Teil der Gesellschaft ist in der sie entsteht ist eine musiksoziologische Trivialit t So leicht die gesellschaftliche Bedingtheit von Musik einzusehen ist so schwierig ist es allerdings das Verhltnis von Musik und Gesellschaft genauer zu bestimmen vor allem dann wenn eine Gesellschaft wie im Falle der DDR unter den totalitren Bedingungen einer Diktatur in relativer Unfreiheit zu existieren gen tigt ist Dass sich im wirklichen Leben richtig und falsch in den allermeisten F llen nicht wie schwarz und wei gegen berstehen darf als eine nicht zu bestreitende Erfahrungstatsache gelten die auch die Musikgeschichtsschreibung vor nicht unerhebliche Probleme stellt Abgesehen von der zeitlich zunehmenden Unsch rfe des Erinnerns die mehr als 30 Jahre nach dem Mauerfall dafr sorgt die historische Komplexit t immer weiter zu reduzieren um dadurch die Mythenbildung zu bef rdern gilt es die musikalischen Werke in ihrer jeweiligen Individualit t m glichst vorurteilsfrei anzunehmen und in ihrem sthetischen Eigensinn zu analysieren um sie in ihrem Verhltnis zu Staat und Gesellschaft kritisch zu befragen Mit Beitr gen von Stefan Drees Ute Henseler Ellen H nigen Mathias Lehmann Burkhard Meischein Harriet Oelers Jens Schubbe Sebastian Stier Katrin St ck und Wolfgang Thiel

Adorno-Handbuch Richard Klein, Johann Kreuzer, Stefan Müller-Doohm, 2011-12-13 Pr gender Denker fr die Geistes und Sozialwissenschaften Das Handbuch pr sentiert den aktuellen Diskussionsstand zu Werk und Wirkung Theodor W Adornos Es beleuchtet zentrale Fragestellungen des wegweisenden Philosophen und bietet inhaltliche und methodische Werkzeuge zur Auseinandersetzung mit seinen Schriften ber 40 Beitr ger lassen die verschiedenen Zugangsweisen in der Besch ftigung mit Adorno deutlich werden So kommt der spezifisch interdisziplin re Charakter des Adornoschen Philosophierens hervorragend zum Ausdruck

Der Rosenkavalier (The Knight of Rose) Richard Strauss, Hugo von Hofmannsthal, 1993 The English National Opera Guides were originally conceived in partnership with the English National Opera and edited by Nicholas John the ENO s dramaturg who died tragically in an accident in the Alps Most of the guides are devoted to a single opera which is described in detail with many articles that cover its history and information about the composer and his times The complete libretto is included in both the original language and in a modern singing translation except where the opera was written in English Each has a thematic guide to the most important musical themes in musical notation and each guide is lavishly illustrated They also contain a bibliography and a discography which is updated at each reprint The ENO guides are widely regarded as the best series of their kind and excellent value

MUSIK-KONZEPTE Sonderband - Michael Wertmüller Ulrich Tadday, 2024-12-18 Michael Wertm ller 1966 in Thun passt in keine Schublade Sein musikalisches Denken ist frei von

sthetischen Vorurteilen Seine Musik zeigt sich offen f r Fremdes und berschreitet Grenzen Ihr Eigenes ist eine im emphatischen Sinne neue Musik die immer wieder aufhorchen und staunen l sst Wertm llers kompositorische Arbeit mit unterschiedlichen Musikstilen seine Beziehung zum Jazz seine Virtuosit t als Schlagzeuger sein Mitwirken in der experimentellen Band Alboth seine vielf ltige Zusammenarbeit mit Steamboat Switzerland oder dem Musiktheaterkollektiv Novoflot sowie nicht zuletzt seine Opern besch ftigen die Autoren und Autorinnen des diesj hrigen Sonderbandes Mit Beitr gen von Sara Beimdieke Johannes Blum Diedrich Diederichsen Barbara Eckle Burkhard Egdorf Ulrike Hartung Reinhard Kager Philippe Kocher Peter Kraut Michael Kunkel Thomas Meyer Tessa Singer und Gabrielle Weber MUSIK-KONZEPTE 206: Luigi Nono Ulrich Tadday, 2024-07-23 Der Kompositionsstil von Luigi Nono 1924 1990 ver nderte sich ab Mitte der 1970er Jahre Weniger die politische Botschaft als vielmehr die klangliche Erkundung um mit Paulo de Assis zu sprechen schien von nun an im Interesse des Komponisten zu liegen Doch wird diese Ver nderung die Nonos Sp twerk kennzeichnet mit der Bezeichnung Wende die sich eingeb rgert hat tats chlich auf den richtigen Begriff gebracht um das Verh ltnis des Politischen zum sthetisch Musikalischen beim sp ten Nono differenziert zu bezeichnen Anl sslich des 100 Geburtstags Luigi Nonos sp ren die Autoren des Bandes dieser hoch komplexen Frage anhand unterschiedlicher Werke von sofferte onde serene f r Klavier und Tonband 1975 76 bis Prometeo Tragedia dell ascolto 1984 und weit dar ber hinaus nach Mit Beitr gen von Paulo de Assis Pauline Driesen Laurent Feneyrou J rn Peter Hiekel Julia Kursell und Matteo Nanni

MUSIK-KONZEPTE 188 / 189: Rebecca Saunders Ulrich Tadday, 2020-05-20 2019 wurde die in London geborene Komponistin Rebecca Saunders 1967 mit dem Ernst von Siemens Musikpreis ausgezeichnet Die philosophische Rede von der Autonomie des Klangs kommt der kompositorischen und sthetischen Intention ihrer Musik vielleicht am n chsten Autonomie des Klangs G Hindrichs damit ist der musikalische Eigensinn behauptet den Rebecca Saunders nicht allein auf dem Notenpapier gestaltet Zugleich ist konzeptionell die Wahrnehmung der H rer eingeschlossen denen die Komponistin vor allem in ihrer Instrumentalmusik neue musikalische R ume er ffnet Die Autorinnen und Autoren des Doppelheftes f hren durch diese R ume und beleuchten deren kompositorisch u erst farbigen wie strukturell h chst differenzierten Ausgestaltungen Das Heft enth lt Beitr ge von Klaus Angermann Mark Barden Lukas Haselb ck J rn Peter Hiekel Lydia Jeschke Martin Kaltenecker Rainer Nonnenmann Tobias Schick und Yuval Shaked MUSIK-KONZEPTE 196-197: Heinz Holliger Ulrich Tadday, 2022-05-24 Heinz Holliger 1939 ist gewisserma en ein musikalischer Universalist Sein Schaffen und Wirken gilt es gleich in mehrfacher Weise zu w rdigen als Komponist als Instrumentalist und Interpret sowie als Dirigent Im Vordergrund des Bandes steht die Betrachtung des Komponisten Heinz Holliger mit seinen vielfaltigen Facetten Die bunte Palette der Aufs tze die der Band in sich versammelt behandelt B hnenwerke Orchester Solo und Kammermusikwerke sowie ein reiches Vokalwerk mit mundartlichen Vertonungen von Texten Schweizer Autoren Der Band enth lt Beitr ge von Roman Brotbeck Lukas Haselb ck J rn Peter Hiekel Thomas Meyer Tobias Schick Yuval Shaked und Heidy Zimmermann

MUSIK-KONZEPTE 192-193: Sándor Veress Ulrich Tadday, 2021-04-16 Sándor Veress 1907-1992 gilt zweifellos als einer der bedeutendsten ungarischen Komponisten der Generation nach Béla Bartók und Zoltán Kodály. Er hat ein umfangreiches Œuvre hinterlassen, das es verdient, weiter entdeckt zu werden. Veress studierte an der Franz Liszt Musikakademie in Budapest und war Schüler Bartóks und Kodálys, dessen Nachfolger er als Professor für Komposition wurde. Nach dem Zweiten Weltkrieg wurden dort György Kurtág, György Ligeti und Lajos Vass seine Schüler. Als der Stalinismus in Ungarn seinen Höhepunkt erreichte, emigrierte Veress in die Schweiz, wo er 1950 als Lehrer für Allgemeine Musikpädagogik, theoretische Fächer und Komposition an das Konservatorium Bern berufen wurde. Mit der Emigration wandte sich Veress in einer ihm eigenen, freien und dogmatischen Weise der Dodekaphonie zu und verfolgte einen kompositorischen Weg, der ihn nicht nur auf Distanz zum Darmstädter Serialismus brachte. Charakteristisch für Veress blieb eine gewisse Experimentierfreudigkeit, die sich erst in seinen späten Werken melodisch gebrochen abklären sollte. Mit Beiträgen von Ioana Baalbaki, Bodo Bischoff, Thomas Gerlich, Heinz Holliger, Peter Laki, Roland Moser, Dagmar Schmidt, Wehinger, Andreas Traub, Claudio Veress und Gregor Wittkop.

MUSIK-KONZEPTE Sonderband - Ralph Vaughan Williams Ulrich Tadday, 2018-12-18 Sicherlich, es gibt klangliche Konstanten in der Tonsprache Vaughan Williams. Dazu zählen nicht zuletzt die Tudor Tunes, womit der Gebrauch modaler Skalen aus der Musik der englischen Renaissance hauptsächlich der Volks- und Kirchenmusik gemeint sein soll, oder die Verwendung einer spätromantischen Harmonik, die bewusst auf eine allgemeine Verständlichkeit von Musik abhebt. Die im humanistischen Sinne Vaughan Williams nicht im elitären Geist geschaffen sein sollte. Es wäre allerdings reichlich verfehlt, den Kompositionsstil Vaughan Williams über einzelne Stilmerkmale identifizieren zu wollen, anstatt auf das Ganze seines musikalischen Ausdrucks zu gehen. Deshalb kommen im Sonderband nicht nur die bekannten und beliebten Sinfonien Vaughan Williams zu Sprache, sondern darüber hinaus auch seine weitere Instrumentalmusik, Kammermusik und Lieder sowie seine Chor- und Sakralmusik, seine Opern, vor allem *The Pilgrim's Progress*, und nicht zuletzt auch seine Bühnen- und Filmmusik. Also das breite Spektrum einer Musik, die es verdient, im deutschsprachigen Raum noch weiter bekannt gemacht zu werden. Der Sonderband kann damit als eine Art Handbuch dienen.

La escuela de Fráncfort Wiggershaus, Rolf, 2021-10-01 El estudio más completo publicado hasta ahora sobre la denominada Escuela de Fráncfort, vinculada a Adorno, Horkheimer, Benjamin, Marcuse, Fromm y Habermas. El autor estudia los orígenes y desarrollo de estos debates que la caracterizaron, sus dificultades en el exilio, su retorno a Europa, su institucionalización, recepción y creciente influencia en el debate académico y político en las últimas décadas.

MUSIK-KONZEPTE 200/201: Olga Neuwirth Ulrich Tadday, 2023-06-06 Die österreichische Komponistin Olga Neuwirth 1968 erlangte Bekanntheit vor allem durch ihre Opern und Musiktheaterwerke, die häufig ebenso aktuelle wie dezidiert politische Themen der Identität, Gewalt und Intoleranz behandeln. Für ihr Schaffen wurde ihr 2022 der Ernst von Siemens Musikpreis verliehen. Olga Neuwirth ist ein kritischer Geist. Gesellschaftskritische Themen begegnen dem Publikum

vor allem in Neuwirths multimedialen Musiktheaterwerken die uns an die Morbidität des Seins erinnern und in sinnlich fluiden Form von Kommen und Gehen Werden und Vergehen erzählen Auch in anderen Orchestern und Ensembles Kammermusik oder Solowerken in Filmmusiken und Installationen überrascht Olga Neuwirth die Hörer gleichzeitig immer wieder mit ihrem philosophisch musikalischen Witz indem sie Banales mit Sublimem kontrastiert wie einen schrecklich schönen Zauber Mit Beiträgen von Katharina Bleier Stefan Drees Daniel Ender Susanne Kogler Irene Lehmann Roman

Synakewicz Elisabeth van Treeck und Dirk Wieschollek **MUSIK-KONZEPTE 199: Georg Friedrich Haas** Ulrich Tadday, 2023-03-30 Der Komponist Georg Friedrich Haas 1953 will als ein politischer Mensch verstanden werden Sein von der Kritik als ausdrucksstark und wirkungsmächtig gewürdigtes Schaffen ist von einem hohen humanistischen Ethos getragen Georg Friedrich Haas Kompositionen sind stark mit der klassisch romantischen Tradition verbunden Zugleich zeugen sie von einer so raffinierten wie fantasiereichen Technik die sich nicht im Begriff der Mikrotonalität erschöpft Die Autorinnen und Autoren des Bandes stellen sich der Frage wie sich Ausdruck und Konstruktion in der Musik von Haas wechselseitig bedingen und durchdringen Mit Beiträgen von Barbara Barthelmes Daniel Ender Bernhard Günther Jim Igor Kallenberg George E Lewis Thomas Meyer und Gesine Schröder

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