

Der Dichter Spricht

Der Dichter Bertolt Brecht Schumann's Dichterliebe and Early Romantic Poetics Der Dichter Spricht Tape Der Ackermann Aus Böhmen : Monatsschrift Für Das Geistige Leben Der Sudetendeutschen Monatsschrift Für Das Deutsche Geistesleben Essays on Literature and Music (1985 - 2013) by Walter Bernhart Geschichte der Juden von den ältesten Zeiten bis auf die Gegenwart: Tode des Königs Salomo (um 977 vorchr. Zeit) bis zum Tode des Juda Makkabi (160) Essays Voltaire und Goethe als Dramatiker Musical Vitalities Lessings Werke in sechs Bänden Neue Jahrbücher für Philologie und Pädagogik Zeitschrift für die österreichischen gymnasien Die Dioskuren Individual- und Gemeindesalmen Über horazische Lyrik The Elements of the German Language Berliner philologische Wochenschrift Die Behandlung der einzelnen Stoffelemente in den Epen Veldekes und Hartmans Kirchengeschichte Deutschlands: Teil. Buch 4.: Die fränkische Kirche als Reichskirche Günter Hartung Beate Julia Perrey Reichmann Walter Bernhart Heinrich Graetz Ralph Waldo Emerson George Carel Holly Watkins Lessing W. HARTEL / K. SCHENKL Georg Beer Albert Bischoff Hermann Joseph Schmitz Rötteken Albert Hauck

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Kirchengeschichte Deutschlands: Teil. Buch 4.: Die fränkische Kirche als Reichskirche *Günter Hartung Beate Julia Perrey Reichmann Walter Bernhart Heinrich Graetz Ralph Waldo Emerson George Carel Holly Watkins Lessing W. HARTEL / K. SCHENKL Georg Beer Albert Bischoff Hermann Joseph Schmitz Rötteken Albert Hauck*

this book offers a theory of romantic song by re evaluating schumann's *dichterliebe* of 1840 one of the most enigmatic works of the repertoire it investigates the poetics of early romanticism in order to understand the mysterious magnetism and singular imaginative energy that imbues schumann's musical language the romantics rejected the ideal of a coherent and organic whole and cherished the suggestive openness of the romantic fragment the disconcerting tone of romantic irony and the endlessness of romantic reflection thereby realizing an aesthetic of fragmentation close readings of many songs from *dichterliebe* show the singer's intense involvement with the piano's voice suggesting a split self and the presence of the other seeing schumann as the second poet of the poem here of heine's famous *lyrisches intermezzo* this book considers essential issues of musico poetic intertextuality introducing into musicology a hermeneutic that seeks to synthesize philosophical literary critical music analytical and psycho analytical modes of thought

this volume is dedicated to the musico literary oeuvre of walter bernhart professor of english literature at karl franzens universität graz austria and pioneer in the field of intermedial relations between literature and other arts and media it renders accessible a wide variety of texts which are sometimes no longer easily retrievable the 37 texts collected here in chronological order span the period from 1985 to 2013 and thematically range from contributions to opera programmes and the discussion of musical aspects of romantic and modernist poetry to inquiries into individual operas and composers as well as into theoretical aspects of word and music relations e g the ways of setting poetry to music musico literary comparative poetics the concept of genre in music and literature iconicity in both media their narrative as well as metareferential and illusionist capacities the volume is of relevance to literary scholars and musicologists but also to all those with an interest in intermediality studies in general and in the relations between literature and music in particular

does it make sense to refer to bird song a complex vocalization full of repetitive and transformative patterns that are carefully calculated to woo a mate as art what about a pack of wolves howling in unison or the cacophony made by an entire rain forest redefining music as the art of possibly animate things musical vitalities charts a new path for music studies that blends musicological methods with perspectives drawn from the life sciences in opposition to humanist approaches that insist on a separation between culture and nature approaches that appear increasingly untenable in an era defined by human generated climate change musical vitalities treats music as one example of the cultural practices and biotic arts of the animal kingdom rather than as a phenomenon categorically distinct from nonhuman forms of sonic expression the book challenges the human exceptionalism that has allowed musicologists to overlook music's structural resemblances to the songs of nonhuman species the intricacies of music's physiological impact on listeners and the many analogues between music's formal processes and those of the dynamic natural world through close readings of austro german music and aesthetic writings that suggest wide ranging analogies between music and nature musical vitalities seeks to both rekindle the critical potential of nineteenth century music and rejoin the humans at the center of the humanities with the nonhumans whose evolutionary endowments and planetary fates they share

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