

# Quasi una Fantasia

ESSAYS ON MODERN MUSIC

Theodor  
W. Adorno

TRANSLATED BY RODNEY LIVINGSTONE



VERSO

# Quasi Una Fantasia Essays On Modern Music

**Jeremy Begbie, Daniel K L Chua, Markus  
Rathey**



## **Quasi Una Fantasia Essays On Modern Music:**

Quasi Una Fantasia Theodor W. Adorno, 1998 *Quasi una Fantasia* contains Adorno's own selection from his essays and journalism over more than three decades. In its analytical profundity it can be compared to his *Philosophy of Modern Music* but in the range of its topics and the clarity of its arguments it stands alone among Adorno's writings on music. At the book's core are illuminating studies of the founders of modern music: Mahler, Schoenberg and Berg as well as sympathetic rediscoveries of Alexander Zemlinsky and Franz Schreker. Especially significant is Adorno's dialectical portrait of Stravinsky in which he both reconsiders and refines the damning indictment he gave in *Philosophy of Modern Music*. In *Vers une musique informelle* an influential essay he plots a course for a music of the future which takes up the challenge of an unrevised, unrestricted freedom. More unexpectedly there are moving accounts of earlier works including Bizet's *Carmen* and Weber's *Der Freischütz* along with an entertainingly caustic *Natural History of the Theatre* which explores the hierarchies of the auditorium from upper circle to foyer. The positive element of kitsch, Adorno remarks, lies in the fact that it sets free for a moment the glimmering realization that you have wasted your life. Musical kitsch is the target of several of the shorter pieces on Gounod's *Ave Maria* or Tchaikovsky's clumsy naivety on the *Penny Serenade* of the transformation of Mozart into chocolate box rococo. Yet even while Adorno demolishes commodity music he is sustained by the conviction that music is supremely human because it retains the capacity to speak of inhumanity and to resist it. It is a conviction which reverberates throughout these writings. For Adorno music and philosophy were inextricably linked. *Quasi una Fantasia* will enlarge our understanding of both.

*Contemporary Music* Irène Deliège, 2016-05-13 This collection of essays and interviews addresses important theoretical, philosophical and creative issues in Western art music at the end of the twentieth and the beginning of the twenty-first centuries. Edited by Max Paddison and Irène Deliège, the book offers a wide range of international perspectives from prominent musicologists, philosophers and composers including Cécile Deliège, Pascal Decroupet, Richard Toop, Rudolf Frisius, Alastair Williams, Herman Sabbe, François Nicolas, Marc Jimenez, Anne Boissi, re Max Paddison, Hugues Dufourt, Jonathan Harvey and new interviews with Pierre Boulez, Brian Ferneyhough, Helmut Lachenmann and Wolfgang Rihm. Part I is mainly theoretical in emphasis. Issues addressed include the historical rationalization of music and technology, new approaches to the theorization of atonal harmony in the wake of Spectralism, debates on the new complexity, the heterogeneity, pluralism and stylistic omnivorousness that characterizes music in our time and the characterization of twentieth-century and contemporary music as a search for lost harmony. The orientation of Part II is mainly philosophical, examining concepts of totality and inclusivity in new music, raising questions as to what might be expected from an autonomous contemporary musical logic and considering the problem of the survival of the avant-garde in the context of postmodernist relativism. As well as analytic philosophy and cognitive psychology, critical theory features prominently with theories of social mediation in music, new perspectives on the concept of musical material in Adorno's late aesthetic theory.

and a call for an aesthetics of risk in contemporary art as a means to reassert the essential role of criticism of judgment and of evaluation as necessary conditions to bring about a real public debate on the art of today Part III offers creative perspectives with new essays and interviews from important contemporary composers who have made

*Music and Humanism* R. A. Sharpe, 2000 The metaphor of music as a language has exerted a deep influence on the way we think about music and the way we hear it we conceive of music as expressive and as something to be understood These two ideas underpin the thought that it is a humanist art Sharpe suggests that Western music may have entered a new period in which the language analogy and the humanist conception are becoming less and less appropriate BOOK JACKET **Film Music**

Kevin J. Donnelly, 2001-07-10 Bringing together some of the most influential international scholars on the subject this anthology provides a detailed diverse and accessible perspective on music in the cinema **The Routledge Research Companion to Modernism in Music** Björn Heile, Charles Wilson, 2018-10-29 Modernism in music still arouses passions and is riven by controversies Taking root in the early decades of the twentieth century it achieved ideological dominance for almost three decades following the Second World War before becoming the object of widespread critique in the last two decades of the century both from critics and composers of a postmodern persuasion and from prominent scholars associated with the new musicology Yet these critiques have failed to dampen its ongoing resilience The picture of modernism has considerably broadened and diversified and has remained a pivotal focus of debate well into the twenty first century This Research Companion does not seek to limit what musical modernism might be At the same time it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period In addition to addressing issues already well established in modernist studies such as aesthetics history institutions place diaspora cosmopolitanism production and performance communication technologies and the interface with postmodernism this volume also explores topics that are less established among them modernism and affect modernism and comedy modernism versus the contemporary and the crucial distinction between modernism in popular culture and a popular modernism a modernism of the people In doing so this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence **Adorno on Music** Robert W. Witkin, 2013-06-17 Adorno is one of the leading cultural

thinkers of the twentieth century This is the first detailed account of Adorno's texts on music from a sociological perspective In clear non technical language Robert Witkin guides the reader through the complexities of Adorno's argument about the link between music and morality and between musical works and social structure It was largely through these works Adorno established the right of the arts to be acknowledged as a moral and critical force in the development of a modern society By recovering them for non musicologists Witkin adds immeasurably to our appreciation of this giant of twentieth century thought **Critical Models** Theodor W. Adorno, 2005-09-14 Critical Models combines into a single volume two of Adorno's most important postwar works Interventions Nine Critical Models 1963 and Catchwords Critical Models II 1969 Written after

his return to Germany in 1949 the articles essays and radio talks included in this volume speak to the pressing political cultural and philosophical concerns of the postwar era The pieces in Critical Models reflect the intellectually provocative as well as the practical Adorno as he addresses such issues as the dangers of ideological conformity the fragility of democracy educational reform the influence of television and radio and the aftermath of fascism This new edition includes an introduction by Lydia Goehr a renowned scholar in philosophy aesthetic theory and musicology Goehr illuminates Adorno's ideas as well as the intellectual historical and critical contexts that shaped his postwar thinking

*Metamorphosis in Music* Benjamin R. Levy, 2017-09-13 From the mid 1950s through the 1960s Hungarian composer György Ligeti went through a remarkable period of stylistic transition from the emulation of his fellow countryman Béla Bartók to his own individual style at the forefront of the Western European avant garde Through careful study of the sketches and drafts as well as analysis of the finished scores *Metamorphosis in Music* takes a detailed look at this compositional evolution Author Benjamin R. Levy includes sketch studies created through transcriptions and reproductions of archival material much of which has never before been published providing new detailed information about Ligeti's creative process and compositional methods The book examines all of Ligeti's compositions from 1956 to 1970 analyzing little known and unpublished works in addition to recognized masterpieces such as *Atmosphères* *Aventures* *the Requiem* and *the Chamber Concerto* Discoveries from Ligeti's sketches prose and finished scores lead to an enriched appreciation of these already multifaceted works Throughout the book Levy interweaves sketch study with comments from interviews counterbalancing the composer's own carefully crafted public narrative about his work and revealing lingering attachments to older forms and insights into the creative process

*Metamorphosis in Music* is an essential treatment of a central figure of the musical midcentury who found his place in a generation straddling the divide between the modern and post modern eras

**The New Music** Theodor W. Adorno, 2021-04-26 A year after the end of the Second World War the first International Summer Course for New Music took place in the Kranichstein Hunting Lodge near the city of Darmstadt in Germany The course commonly referred to later as the Darmstadt course was intended to familiarize young composers and musicians with the music that only a few years earlier had been denounced as degenerate by the Nazi regime and it soon developed into one of the most important events in contemporary music Having returned to Germany in 1949 from exile in the United States Adorno was a regular participant at Darmstadt from 1950 on In 1955 he gave a series of lectures on the young Schoenberg using the latter's work to illustrate the relation between tradition and the avant garde Adorno's three double length lectures on the young Schoenberg in which he spoke as a passionate advocate for the composer whom Boulez had declared dead were his first at Darmstadt to be recorded on tape The relation between tradition and the avant garde was the leitmotif of the lectures that followed which continued over the next decade Adorno also dealt in detail with problems of composition in contemporary music and he often accompanied his lectures with off the cuff musical improvisations The five lecture courses he gave at Darmstadt between

1955 and 1966 were all recorded and subsequently transcribed and they are published here for the first time in English This volume is a unique document on the theory and history of the New Music It will be of great value to anyone interested in the work of Adorno and critical theory in German intellectual and cultural history and in the history of modern music

**Nineteenth-Century Chamber Music** Stephen Hefling, 2004-03-01 Nineteenth Century Chamber Music proceeds chronologically by composer beginning with the majestic works of Beethoven and continuing through Schubert Spohr and Weber Mendelssohn Schumann Brahms the French composers Smetana and Dvor k and the end of the century pre modernists Each chapter is written by a noted authority in the field The book serves as a general introduction to Romantic chamber music and would be ideal for a seminar course on the subject or as an adjunct text for Introduction to Romantic Music courses Plus musicologists and students of 19th century music will find this to be an invaluable resource

**Dogmatic Aesthetics** Stephen John Wright, 2014 The identification of God with beauty is one of the most aesthetically rich notions within Christian thought To avoid a theological account of beauty becoming a mere projection of our wildest desires it must be reined in by dogmatics This book employs the thought of Robert W Jenson to construct a dogmatic aesthetics

**Concepts of Time in Post-War European Music** Aaron Hayes, 2020-10-29 Concepts of Time in Post War European Music gives a historical and philosophical account of the discussions of the nature of time and music during the mid twentieth century The nature of time was a persistent topic among composers in Paris and Darmstadt in the decades after World War II one which influenced their musical practice and historical relevance Based on the author s specialized knowledge of the relevant philosophical discourses this volume offers a balanced critique of these composers attempts at philosophizing about time Touching on familiar topics such as Adorno s philosophy of music the writings of Boulez and Stockhausen and Messiaen s theology this volume uncovers specific relationships among varied intellectual traditions that have not previously been described Each chapter provides a philosophical explanation of specific problems that are relevant for interpreting the composer s own essays or lectures followed by a musical analysis of a piece of music which illustrates central theoretical concepts This is a valuable study for scholars and researchers of music theory music history and the philosophy of music

**Theology, Music, and Modernity** Jeremy Begbie, Daniel K L Chua, Markus Rathey, 2021-02-02 Theology Music and Modernity addresses the question how can the study of music contribute to a theological reading of modernity It has grown out of the conviction that music has often been ignored in narrations of modernity s theological struggles Featuring contributions from an international team of distinguished theologians musicologists and music theorists the volume shows how music and discourse about music has remarkable powers to bring to light the theological currents that have shaped modern culture It focuses on the concept of freedom concentrating on the years 1740 1850 a period when freedom especially religious and political freedom became a burning matter of concern in virtually every stratum of Western society The collection is divided into four sections each section focusing on a key phenomenon of this period the rise of the

concept of revolutionary freedom the move of music from church to concert hall the cry for eschatological justice in the work of black hymn writer and church leader Richard Allen and the often fierce tensions between music and language There is a particular concern to draw on a distinctively Scriptural imagination especially the theme of New Creation in order to elicit the key issues at stake and to suggest constructive ways forward for a contemporary Christian theological engagement with the legacies of modernity today *Mimetic Posthumanism*, 2024-10-21 It is tempting to affirm that on and about November 2022 post human character changed The revolution in A I simulations certainly calls for an update of the ancient realization that humans are imitative animals or homo mimeticus But the mimetic turn in posthuman studies is not limited to A I from simulation to identification affective contagion to viral mimesis robotics to hypermimesis the essays collected in this volume articulate the multiple facets of homo mimeticus 20 Challenging rationalist accounts of autonomous originality internal to the history of Homo sapiens this volume argues from different artistic philosophical technological perspectives that the all too human tendency to imitate is paradoxically central to our ongoing process of becoming posthuman Billie's Bent Elbow Fumi Okiji, 2025-01-21 Deeply informed by jazz Billie's Bent Elbow explores the nonsensical and nonsensuous in black radical thought and expression Extending the encounter between black study Frankfurt School critical theory and sound studies staged in her first book *Jazz as Critique* and crucially bringing Yoruba aesthetics into the conversation Okiji attunes to various sites of intemperance and equivocation in thought and music Billie's Bent Elbow eschews the parsimonious tendencies of the Western philosophical tradition in its contribution to a shared project of improvised correspondence that finds its criticality in its heterophony of approach and intention The book ranges from Haitian revolutionaries rendition of La Marseillaise to Cecil Taylor's synesthetic poetics to the aporetic mien of the orisha Esu to Billie Holiday's undulating arm What is more by way of her intense fascination with these sites of fantastic noise Okiji brings our attention to a galaxy of intimacies that flash up in her experiments in array and correspondence The nonsensuous standard Okiji cultivates in this musical and essayistic book in concert with a host of theorists musicians and artists is as much a statement of non citizenry as it is preparation for intoxicated gathering **Lectures 1949-1968, Volume 1** Theodor W. Adorno, 2024-11-25 When Theodor W Adorno returned to Germany from his exile in the United States he was appointed as a lecturer and researcher at the University of Frankfurt and he immediately made a name for himself as a leading public intellectual Adorno's widespread influence on the postwar debates was due in part to the public lectures he gave outside of the university in which he analysed and commented on social cultural and political developments of the time This first volume brings together Adorno's lectures given between 1949 and 1968 on music literature and the arts With an engaging and improvisational style Adorno spoke with compelling enthusiasm on subjects as diverse as Marcel Proust's prose Richard Strauss's composition technique and Arnold Schoenberg's *Pierrot lunaire* Germany restoring its social and intellectual institutions needed to embrace the new music and writers who had been neglected particularly with regards to Proust To rebuild was taken to mean rediscovery but Adorno

also nurtured a vision of tradition which far from being unthinkingly conservative would attest to society's honestly appraised relationship to the past while it underwent the process of modernization. The volume illustrates Adorno's deep commitment to holding contemporary music and culture to standards commensurate with the aspirations of a modern world emerging from the horrors of war. This volume of his lectures is a unique document of Adorno's startling ability to bring critical theory into dialogue with the times in which he lived. It will be of great value to anyone interested in the work of Adorno and critical theory in German intellectual and cultural history and in the history of modern music and the arts. *Adorno and Performance* W. Daddario, K. Gritzner, 2014-10-16 *Adorno and Performance* offers the first comprehensive examination of the vital role of performance within the philosophy of Theodor W. Adorno. Capacious in its ramifications for contemporary life, the term performance here unlocks Adorno's dialectical thought process which aimed at overcoming the stultifying uniformity of instrumental reason. **Gender, Age and Musical Creativity** Catherine Haworth, Lisa Colton, 2016-03-03 From the perennially young precocious figure of little orphan Annie to the physical and vocal ageing of the eighteenth-century castrato, interlinked cultural constructions of age and gender are central to the historical and contemporary depiction of creative activity and its audiences. *Gender, Age and Musical Creativity* takes an interdisciplinary approach to issues of identity and its representation, examining intersections of age and gender in relation to music and musicians across a wide range of periods, places and genres, including female patronage in Renaissance Italy, the working-class brass band tradition of northern England, twentieth-century jazz and popular music cultures, and the contemporary New Music scene. Drawing together the work of musicologists and practitioners, the collection offers new ways in which to conceptualise the complex links between age and gender in both individual and collective practice, and their reception. Essays explore juvenilia and late style in composition and performance, the role of public and private institutions in fostering and sustaining creative activity throughout the course of musical careers, and the ways in which genres and scenes themselves age over time. *The Mahler Companion* Donald Mitchell, Andrew Nicholson, 2002 *The Mahler Companion* consists of a collection of original essays on Mahler, written especially for the occasion by Mahler specialists from around the world. It addresses all parts of his life and work: symphonies, songs, and song cycles, each of which is discussed individually, his conducting activities, compositional habits, and aesthetic development, and sets these within the cultural and political context of his time. In addition, it responds to the global spread of this remarkable composer's music and an almost universal fascination with it by attempting to give an account of the reception of Mahler's music in many of the countries in which it eventually came to flourish, e.g. Holland, France, Japan, Russia, England, and the United States. This particular series of chapters reveals that the Mahler Phenomenon earned its description principally in the years after the Second World War, but also that the Mahler revival was already well under way pre-war, perhaps especially in England and the States, and most surprisingly of all, Japan. The selection of contributors, who between them cover all Mahler's musical output, shows that here too this volume significantly crosses national



boundaries The very diverse approaches analyses and commentaries amply illustrated with music examples are evidence of the uniquely rich and complex character of a music that spans more than one culture and more than one century The volumes includes the most significant and up to date Mahler research and debate and illumines some hitherto unexplored areas of Mahler s life eg his visit to London in 1892 his sculptor daughter Anna and the hall in which the Seventh Symphony was first performed in Prague in 1908 It has often been claimed that Mahler born in 1860 was in fact a prophet of much that was to come in the 20th century His later works undeniably anticipate often with dazzling virtuosity many of the principal techniques and aesthetics of the new century only the first decade of which he lived to see Small wonder that among his earliest admirers was a collective of some of the most important and innovative composers of our time Schoenberg Berg and Webern Their successors Copland Shostakovich and Britten to name a few were to range across contrasting cultures and national frontiers Drawing on the best resources and the most up to date information about the composer this volume fulfils the need in Mahler literature for a genuinely comprehensive guide to the composer and will be the authoritative guide for Mahler enthusiasts for years to come Encyclopedia of the Essay Tracy Chevalier,2012-10-12 This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length The more than 500 entries by 275 contributors include entries on nationalities various categories of essays such as generic such as sermons aphorisms individual major works notable writers and periodicals that created a market for essays and particularly famous or significant essays The preface details the historical development of the essay and the alphabetically arranged entries usually include biographical sketch nationality era selected writings list additional readings and anthologies

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