



The Musically Sublime

INDETERMINACY, INFINITY, IRRESOLVABILITY

KIENE WURTH

Musically Sublime Indeterminacy Infinity Irresolvability

Kiene Brillenburg Wurth



Musically Sublime Indeterminacy Infinity Irresolvability:

Musically Sublime Kiene Brillenburg Wurth, 2009 This text rewrites musically the history and philosophy of the sublime It performs this deconstruction by juxtaposing 18th and 19th century conceptions of the infinite Sehnsucht the divided self and unconscious drives with contemporary readings of instrumental music **Musically Sublime** Kiene Brillenburg Wurth, 2009-08-25 Musically Sublime rewrites musically the history and philosophy of the sublime Music enables us to reconsider the traditional course of sublime feeling on a track from pain to pleasure Resisting the notion that there is a single format for sublime feeling Wurth shows how from the mid eighteenth century onward sublime feeling is instead constantly rearticulated in a complex interaction with musicality Wurth takes as her point of departure Immanuel Kant's Critique of Judgment and Jean-François Lyotard's aesthetic writings of the 1980s and 1990s Kant framed the sublime narratively as an epic of self-transcendence By contrast Lyotard sought to substitute open immanence for Kantian transcendence yet he failed to deconstruct the Kantian epic The book performs this deconstruction by juxtaposing eighteenth and nineteenth century conceptions of the infinite Sehnsucht the divided self and unconscious drives with contemporary readings of instrumental music Critically assessing Edmund Burke James Usher E.T.A. Hoffmann Novalis Friedrich Hölderlin Arthur Schopenhauer Richard Wagner and Friedrich Nietzsche this book re-presents the sublime as a feeling that defers resolution and hangs suspended between pain and pleasure Musically Sublime rewrites the mathematical sublime as difference while it redresses the dynamical sublime as trauma unending undetermined unresolved Whereas most musicological studies in this area have focused on traces of the Kantian sublime in Handel Haydn and Beethoven this book calls on the nineteenth century theorist Arthur Schopenhauer to analyze the sublime of rather than in music It does so by invoking Schopenhauer's concept of formwidrigkeit form-contrariness in juxtaposition with Romantic piano music postmodernist musical minimalisms and Lyotard's postmodern sublime It presents a sublime of matter rather than form performative rather than representational In doing so Musically Sublime shows that the binary distinction Lyotard posits between the postmodern and romantic sublime is finally untenable

Crafting Humans Marius Turda, 2013 This volume is based partly on papers presented at the Berendel Foundation's second annual conference held at Queen's College Oxford between 8 and 10 September 2011 **The Cambridge**

Companion to the Romantic Sublime Cian Duffy, 2023-07-20 This is the only collection of its kind to focus on one of the most important aspects of the cultural history of the Romantic period its sources and its afterlives Multidisciplinary in approach the volume examines the variety of areas of enquiry and genres of cultural productivity in which the sublime played a substantial role during the late eighteenth and early nineteenth centuries With impressive international scope this Companion considers the Romantic sublime in both European and American contexts and features essays by leading scholars from a range of national backgrounds and subject specialisms including state of the art perspectives in digital and environmental humanities An accessible wide-ranging and thorough introduction aimed at researchers students and general

readers alike and including extensive suggestions for further reading The Cambridge Companion to the Romantic Sublime is the go to book on the subject The Operatic Archive Colleen Renihan,2020-04-03 The Operatic Archive American Opera as History extends the growing interdisciplinary conversation in opera studies by drawing on new research in performance studies and the philosophy of history Moving beyond traditional aesthetic conceptions of opera this book argues for opera s powerful potential for historical impact and engagement in late twentieth and twenty first century works by American composers Considering opera s ability to serve as a vehicle for memory historical experience affect presence and the historical sublime this volume demonstrates how opera s ability to represent and evoke historical events and historical experience differs fundamentally from the representations and recreations of other modes specifically literary and dramatic representations Building on the work of performance scholars such as Joseph Roach Rebecca Schneider and Diana Taylor and in consultation with recent debates in the philosophy of history the book will be of interest to a wide range of scholars and researchers particularly those working in the areas of opera studies and performance studies **Burke on the Sublime** Edmund Burke,2013-12-28 New critical edition of this seminal text in the philosophy of art *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 **Modernism and the Cult of Mountains: Music, Opera, Cinema** Christopher Morris,2016-04-15 Adopting and transforming the Romantic fascination with mountains modernism in the German speaking lands claimed the Alps as a space both of resistance and of escape This new cult of mountains reacted to the symptoms and alienating forces associated with modern culture defining and reinforcing models of subjectivity based on renewed wholeness and an aggressive attitude to physical and mental health The arts were critical to this project none more

so than music which occupied a similar space in Austro German culture autonomous pure sublime In Modernism and the Cult of Mountains opera serves as a nexus shedding light on the circulation of contesting ideas about politics nature technology and aesthetics Morris investigates operatic representations of the high mountains in German modernism showing how the liminal quality of the landscape forms the backdrop for opera's reflexive engagement with the identity and limits of its constituent media not least music This operatic reflexivity in which the very question of music's identity is repeatedly restaged invites consideration of musical encounters with mountains in other genres and Morris shows how these issues resonate in Strauss's Alpine Symphony and in the Bergfilm mountain film By using music and the ideology of mountains to illuminate aspects of each other Morris makes an original and valuable contribution to the critical study of modernism

Unity and the Holy Spirit John E. Hare, 2023 John E Hare investigates the work of the Holy Spirit in the world He proposes that the Spirit aims at unity of four different kinds unity between us and the material world unity within us unity between us and others and unity between us and God The book ends by asking why the Spirit aims at unity and the answer is that the Spirit loves

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

Music and the Sonorous Sublime in European Culture, 1680-1880 Sarah Hibberd, Miranda Stanyon, 2020-05-28 The sublime that elusive encounter with overwhelming height power or limits has been associated with music from the early modern rise of interest in the Longinian sublime to its saturation of European culture in the later nineteenth century and beyond This volume offers a historically situated study of the relationship between music sound and the sublime Together the authors distinguish between the different aesthetics of production representation and effect while understanding these as often mutually reinforcing approaches They demonstrate music's strength in playing out the sublime as transfer transport and transmission of power allied to the persistent theme of destruction deaths and endings

The volume opens up two avenues for further research suggested by the adjective sonorous a wider spectrum of sounds heard as sublime and especially for those outside musicology a more multifaceted idea of music as a cultural practice that shares boundaries with other sounding phenomena *Aesthetics of Music* Stephen Downes, 2014-06-27 *Aesthetics of Music* Musicological Approaches is an anthology of fourteen essays each addressing a single key concept or pair of terms in the aesthetics of music collectively serving as an authoritative work on musical aesthetics that remains as close to the music as possible Each essay includes musical examples from works in the 18th 19th and into the 20th century Topics have been selected from amongst widely recognised central issues in musical aesthetics as well as those that have been somewhat neglected to create a collection that covers a distinctive range of ideas All essays cover historical origins sources and developments of the chosen idea survey important musicological approaches and offer new critical angles or musical case studies in interpretation **Pleasure: A History** Lisa Shapiro, 2018-06-05 For many the word pleasure conjures associations with hedonism indulgence and escape from the life of the mind However little we talk about it though pleasure also plays an integral role in cognitive life in both our sensory perception of the world and our intellectual understanding This previously important but now neglected philosophical understanding of pleasure is the focus of the essays in this volume which challenges received views that pleasure is principally motivating of action unanalyzable and caused rather than responsive to reason Like other books in the Oxford Philosophical Concepts series it traces the development of the focal idea from ancient times through the 20th century The essays highlight points of departure for new lines of inquiry rather than attempting to provide a full picture of how the idea of pleasure has been explored in philosophy The volume begins by showing how Plato Aristotle early Islamic philosophers and philosophers in the Medieval Latin tradition such as Aquinas honed in on the challenge of unifying the variety of pleasures so that they fall under one concept In the early modern period philosophers shifted from understanding the logic of pleasure to treating pleasure as a mental state As the studies of Malebranche Berkeley and Kant show the central problem becomes understanding the relation of pleasure to other sensory experiences and the role of pleasure in human cognition and knowledge Short interdisciplinary reflections interspersed between essays focus on art of 16th and 17th century textbooks and the difficult music of composers like Bach which demonstrate translation of these concerns to cultural production in the period As the essay on Mill shows the 19th century development of scientific psychology narrowed the definition of pleasure and so its philosophical focus Contemporary accounts of pleasure however in both philosophy and psychology are now recognizing the limitations of this narrow focus and are once again recognizing the complexity of pleasure and its role in human life **The Musically Sublime** Catharina Anna Wilhelmina Brillenburg Wurth, 2002 **Paul Ricoeur and the Lived Body** Roger W. H. Savage, 2020-05-27 Paul Ricoeur and the Lived Body extends the scope of Paul Ricoeur's reflections and analyses of the body as one's own through explorations into the ethical cultural and affective dimensions of our corporeal existence Starting with the fact that each of us has a place in the world by

reason of our mode of incarnation as flesh the contributors to this volume address a range of diverse themes in which the lived body figures Edited by Roger W H Savage this book investigates the construction of narrative identities and the social assignment of gender and race the passions and an ethics of respect affect theory feeling the carnal imagination and the cultural and social milieu that comprises the conditions of our embodiment as subjects who have deeply held convictions and beliefs By acknowledging that the lived body is irreducible to an object in the world the essays in this volume have a common point our assurance in acting and suffering is rooted in the mode of our incarnate existence as fragile yet capable human beings

Music in the Georgian Novel Pierre Dubois,2015-08-13 Music was an essential aspect of life in eighteenth century Britain and plays a crucial role in the literary strategies of Georgian novels This book is the first to investigate the literary representation of music in these works and explores the structural dramatic and metaphorical roles of music in novels by authors ranging from Richardson to Austen Pierre Dubois explores the meaning of musical scenes by framing them within contemporary cultural issues such as the critique of Italian opera or the theoretical shift from mimesis to the alleged autonomy and mystery of music Focusing upon both eighteenth century theories of music and the way specific musical instruments were perceived in the collective imagination Dubois suggests new interpretative perspectives for a whole range of novels of the Georgian era This book will be of interest to a wide readership interested not only in literature but also in music and cultural history at large

Peculiar Attunements Roger Mathew Grant,2020-03-03 Peculiar Attunements places the recent turn to affect into conversation with a parallel movement in European music theory of the eighteenth century During that time the affects or passions as they were also called formed a vital component of a mimetic model of the arts Eighteenth century critics held that artworks imitated or copied the natural world in order to produce copies of the affects in their beholders But music caused a problem for such theories since it wasn't apparent that musical tones could imitate anything with any dependability beyond the rare thunderclap or birdcall Struggling to articulate how it was that music managed to move its auditors without imitation certain theorists developed a new affect theory crafted especially for music postulating that music's physical materiality as sound vibrated the nerves of listeners and attuned them to the affects through sympathetic resonance This was a theory of affective attunement that bypassed the entire structure of representation offering a non discursive corporeal alternative It is a pendant to contemporary theories of affect and one from which they have much to learn Inflecting our current intellectual moment through eighteenth century music theory and aesthetics this book offers a reassessment of affect theory's common systems and processes It offers a new way of thinking through affect dialectically drawing attention to patterns and problems in affect theory that we have been given to repeating Finally taking a cue from eighteenth century theory it gives renewed attention to the objects that generate affects in subjects

Thresholds and Pathways Between Jung and Lacan Ann Casement,Phil Goss,Dany Nobus,2020-10-12 This groundbreaking book was seeded by the first ever joint Jung Lacan conference on the notion of the sublime held at

Cambridge England against the backdrop of the 100th anniversary of the outbreak of the Great War It provides a fascinating range of in depth psychological perspectives on aspects of creativity and destruction inherent in the monstrous awe inspiring sublime The chapters include some of the outcrop of academic and clinical papers given at this conference with the addition of new contributions that explore similarities and differences between Jungian and Lacanian thinking on key topics such as language and linguistics literature religion self and subject science mathematics and philosophy The overall objective of this vitalizing volume is the development and dissemination of new ideas that will be of interest to practising psychoanalysts psychotherapists and academics in the field as well as to all those who are captivated by the still revolutionary thinking of Jung and Lacan

Musicology: The Key Concepts David Beard, Kenneth Gloag, 2016-01-22 Now in an updated 2nd edition Musicology The Key Concepts is a handy A Z reference guide to the terms and concepts associated with contemporary musicology Drawing on critical theory with a focus on new musicology this updated edition contains over 35 new entries including Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9 11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated and suggestions for further reading throughout this text is an essential resource for all students of music musicology and wider performance related humanities disciplines

Timbre Isabella Van Elferen, 2020-11-12 Timbre is among the most important and the most elusive aspects of music Visceral and immediate in its sonic properties yet also considered sublime and ineffable timbre finds itself caught up in metaphors tone color wet acoustics or in Schoenberg s words the illusory stuff of our dreams This multi disciplinary approach to timbre assesses the acoustic corporeal performative and aesthetic dimensions of tone color in Western music practice and philosophy It develops a new theorization of timbre and its crucial role in the epistemology of musical materialism through a vital materialist aesthetics in which conventional binaries and dualisms are superseded by a vibrant continuum As the aesthetic and epistemological questions foregrounded by timbre are not restricted to isolated periods in music history or individual genres but have pervaded Western musical aesthetics since early Modernity the book discusses musical examples taken from both classical and popular music These range in classical music from the Middle Ages through the Baroque the belcanto opera and electronic music to saturated music and in popular music from indie through soul and ballad to dark industrial

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