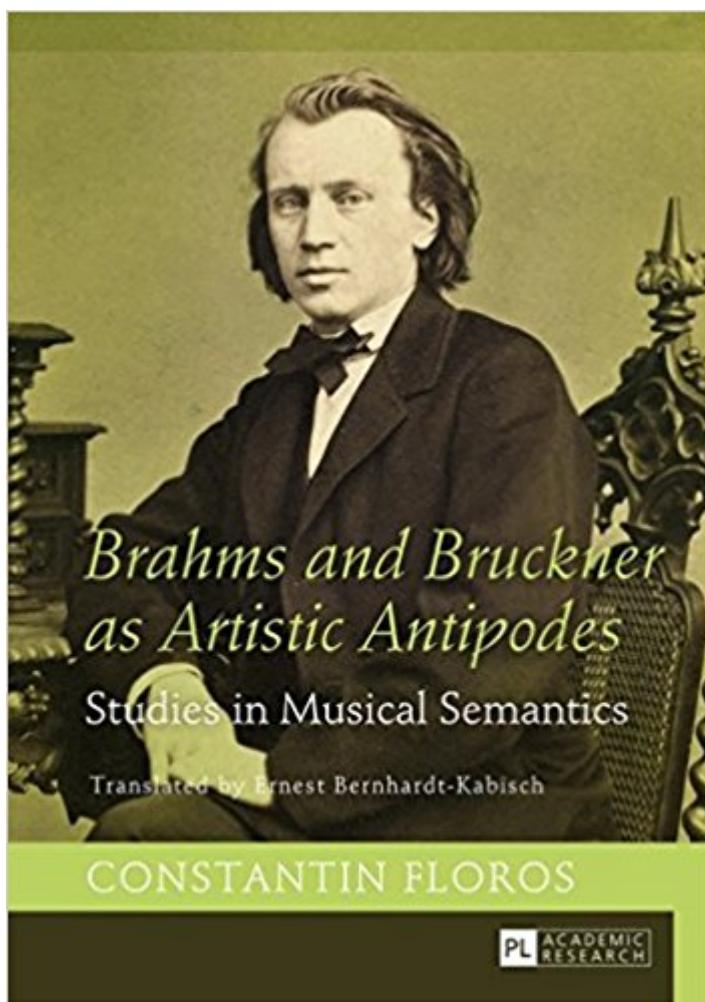


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Brahms And Bruckner As Artistic Antipodes: Studies In Musical Semantics



Synopsis

In the last third of the 19th century Brahms and Bruckner were regarded as antipodes. Is this perception really true to the historical reality or had their contemporaries overestimated the „dimension of their distance“, as argued later? Both wrote autonomously conceived music, both held on to traditional forms, and both rejected program music. To find an answer to this question, part I tries to elucidate Brahms' relation to Bruckner in its biographic, historical, artistic and art-theoretical aspects. At the center of the second part, whose subject is Brahms' early work, is the question whether Brahms was indeed an autonomously working composer. The topic of the third part is a taboo of Bruckner research: Bruckner's relation to program music. The second and third part of the study achieve new insights. With a consistent analysis of biographic data and, simultaneously, a careful scrutiny of musical facts (increased experience in assessing the music of the 19th century), Floros gains convincing interpretations. (Friedrich Heller about the German edition of the book) The book is the result of Floros' intensive study of Mahler, during which he found hitherto undiscovered clues to the interpretation of Brahms' and Bruckner's work. Most of the borrowings discussed confirm differences between the two composers in both ideologies and musical heritage. Long thought to be „absolute“ music, Bruckner's compositions carry significant semantic meaning when the composer desired. (Musical Borrowing)

Book Information

Hardcover: 311 pages

Publisher: Peter Lang GmbH, Internationaler Verlag der Wissenschaften; New edition edition (July 9, 2015)

Language: English

ISBN-10: 3631660340

ISBN-13: 978-3631660348

Product Dimensions: 5.8 x 0.9 x 8.2 inches

Shipping Weight: 1.6 pounds (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars 1 customer review

Best Sellers Rank: #4,548,959 in Books (See Top 100 in Books) #34 in Books > Humor & Entertainment > Sheet Music & Scores > Composers > Bruckner #297 in Books > Humor & Entertainment > Sheet Music & Scores > Composers > Brahms #38934 in Books > Literature

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Ã „The second and third part of the study achieve new insights. With a consistent analysis of biographic data and, simultaneously, a careful scrutiny of musical facts (increased experience in assessing the music of the 19th century), Floros gains convincing interpretations.Ã „ (Friedrich Heller about the German edition of the book) Ã „The book is the result of FlorosÃ¢ ¬â„¢s intensive study of Mahler, during which he found hitherto undiscovered clues to the interpretation of BrahmsÃ¢ ¬â„¢s and BrucknerÃ¢ ¬â„¢s work. Most of the borrowings discussed confirm differences between the two composers in both ideologies and musical heritage. Long thought to be Ã¢ ¬ËœabsoluteÃ¢ ¬â„¢ music, BrucknerÃ¢ ¬â„¢s compositions carry significant semantic meaning when the composer desired.Ã „ (Musical Borrowing)

Constantin Floros is professor emeritus of Musicology at the University of Hamburg. Among his monographs are volumes on the origin of Gregorian neumes, about Gustav Mahler, Anton Bruckner, Johannes Brahms, Ludwig van Beethoven, the Symphony of the 19th Century, Alban Berg and GyÃfÃ¶rgy Ligeti. Ernest Bernhardt-Kabisch is professor emeritus of English and Comparative Literature at Indiana University, Bloomington (IND.). He has translated several books by Constantin Floros.

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