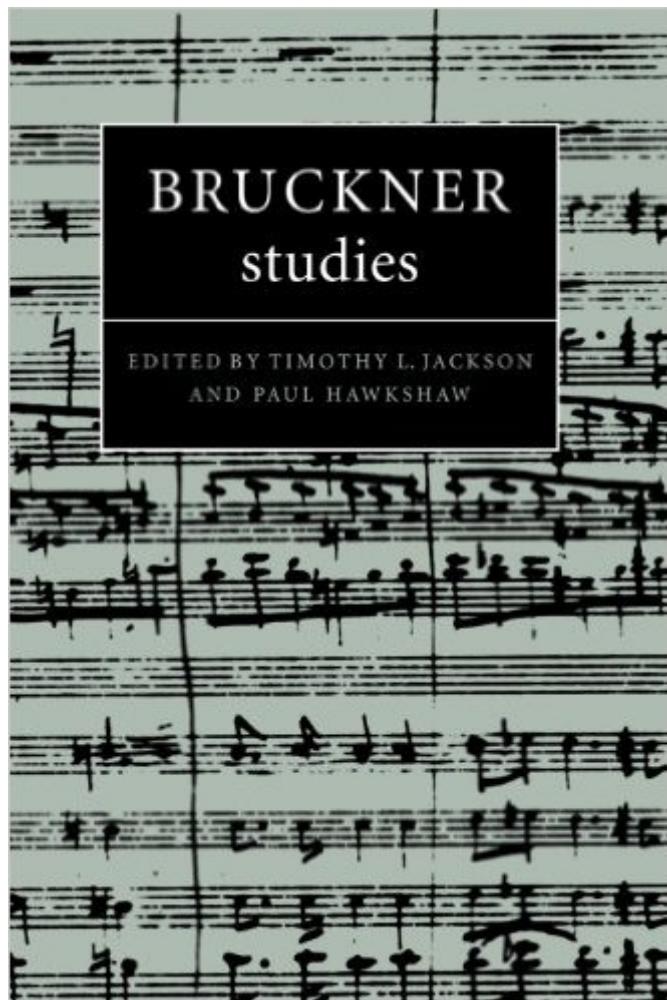


The book was found

Bruckner Studies (Cambridge Composer Studies)



Synopsis

This volume contains historical and analytical essays on Anton Bruckner and his music. For the past century the principal concerns of scholars of Bruckner's music have been his personal and musical relationship with Wagner, editorial problems in his scores, his enigmatic personality, and the assessment of his monumental late-nineteenth-century style. The studies in this volume consider these issues in the light of the latest research. Of interest to the lay person will be the discussions of the manner in which politics and special interests have affected the dissemination and perception of Bruckner's music, particularly in Nazi Germany.

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Customer Reviews

The other reviewer here who disparages this volume because it is too specialized must not have read many collections of musicological articles. Because that is what they are about; but at least this volume contains some very interesting ones. I want to especially highlight the two articles which treat Bruckner's reception during the Third Reich. I learned aspects I had not been aware of at all before. Both have strong points to make about pressing aesthetic issues even today in Bruckner interpretation and appreciation. The articles which treats the Gesamtausgabe Edition of the Symphonies uses history deftly to make clear what many of us feel for purely aesthetic reasons. Namely, that the editing done during Bruckner's lifetime was a good thing in many ways. I just had not been aware of how closely connected the Urtext enthusiasm was connected with fascist aesthetics and Nazi mythmaking. This relates to what I liked about the article on the Bayreuthians

and Bruckner. It is incredibly fascinating to see how Nazi theorists developed an entire aesthetic approach of "immediate" experience for making judgments about the works, and roped Meister Eckhart in with it. It makes one reflect on how truly terrible history can be to great thinkers of the past! But I hope that perhaps I am reading too much into the assertions in that article which seemed to imply that ALL judgments made on *prima facie* aesthetic assessments of quality are crypto-authoritarian. Perhaps that is not what was meant. Though if there were ever a set of historical facts to cast a pall on an aesthetic approach, this author has assembled it.

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