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Chairman of the Musicology Department of the School of Music John Daverio:
Edition: illustrated: Publisher: Schirmer Books, 1993: Original from: the University
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Nineteenth-century Music and the German Romantic Ideology ...

German Romanticism was the dominant intellectual movement of German-speaking countries in the late 18th and early 19th centuries, influencing philosophy, aesthetics, literature and criticism. Compared to English Romanticism, the German variety developed relatively early, and, in the opening years, coincided with Weimar Classicism (1772–1805). In contrast to the seriousness of English ...

German Romanticism - Wikipedia

One rarely sees a book title these days with an advertisement nobler than this one, whose cover promises an insight into the gamut of nineteenth-century music in its relationship to the enormous breadth and diversity of thought that is, or was, the "German Romantic ideology."

Nineteenth-Century Music and the German Romantic Ideology ...

Romanticism, along with Classicism and Realism, developed from the ideology of the Enlightenment combined with "Sturm und Drang" ("Storm and Drive", a proto-Romantic movement in German literature and music which took place between the late 1760s and early 1780s). Joseph Anton Koch, Landscape near Paliano. Estimate

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£180,000-220,000. 2.

7 Things You Need to Know About German Romanticism | 19th ...

Nineteenth Century Music and the German Romantic Ideology. New York: Schirmer Books, 1993. John Daverio discusses key German composers of the Romantic era including Brahms, Weber, Schumann, and Strauss and German Romantic's literary influence on these composers.

German Romanticism and Nationalism | Guided History

Romantic Music Romantic music is a term denoting an era of Western classical music that began in the late 18th or early 19th century. It was related to Romanticism, the European artistic and literary movement that arose in the second half of the 18th century, and Romantic music in particular dominated the Romantic movement in Germany.

Romantic Music | Music Appreciation

Romantic music is a stylistic movement in Western orchestral music associated with the period of the nineteenth century commonly referred to as the Romantic era (or Romantic period). It is closely related to the broader concept of Romanticism—the intellectual, artistic and literary movement that became prominent in Europe from approximately 1800 until 1910.

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Romantic music - Wikipedia

The dominance of German romanticism throughout Europe produced: A. feelings of remorse B. feelings of nationalism C. political pressure D. little resistance. B. Music in the 19th century was primarily: A. polyrhythmic B. polyphonic C. monophonic D. homophonic. D. The dominant element of Romantic music was:

Music Ch. 12 Flashcards | Quizlet

19th Century Nationalism. By the middle of the 19th Century, music was dominated by Germany. However, composers from other countries began to feel they should break away. They used folk tunes, dance rhythms and local legends for this purpose. Some examples of 19th Century Nationalism are: Russia: Mussorgsky - A Night on the Bare Mountain

Romantic Music (1850-1900) - rpfuller.com

Romantic Nationalism in Music. Overview. Nationalism was an essential characteristic of 19th century European politics, philosophy, and culture, including music. The concept of nationalism – that shared cultural, ethnic, linguistic or geographic traits could define a group identity, and was often equated with a political state – emerged in the late 18th century, primarily among German philosophers and historians.

Romantic Nationalism in Music - Active Minds

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Start studying Music History Test Four for Final. Learn vocabulary, terms, and more with flashcards, games, and other study tools. ... The opening of diplomatic relations between the US and Japan in the mid nineteenth century provided the historical context for the plot of what? Madama Butterfly ... What is a characteristic of German Romantic ...

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The earliest example of what Wagner called music drama (a term that emphasizes its distinction from opera) was the sensuous *Tristan und Isolde* (1857–59; first performed 1865), with a libretto that reflects his obsession with his own real-life love affairs.

Opera - German Romantic opera | Britannica

Liszt gave the widely publicized and acclaimed first performance of Wagner's romantic opera *Lohengrin* (on a German knightly legend) in 1850, as well as notable productions of operas by Schumann (*Genoveva*) and Berlioz (*Benvenuto Cellini*). fig. 8-4a Joachim Raff.

The New German School : Music in the Nineteenth Century

Romanticism, attitude that characterized works of literature, painting, music, architecture, criticism, and historiography in the West from the late 18th to the mid-19th century. It emphasized the individual, the subjective, the irrational, the

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imaginative, the personal, the emotional, and the visionary.

Romanticism | Definition, Characteristics, History, Art ...

Romantic music is a term denoting an era of Western classical music that began in the late 18th or early 19th century. It was related to Romanticism, the European artistic and literary movement that arose in the second half of the 18th century, and Romantic music in particular dominated the Romantic movement in Germany.

Romantic Music | Music 101 - Lumen Learning

19th Century Romantic Aesthetics. ... expressed in works of literature, theatre, music and the plastic arts, heralded individual subjectivity and the free expression of unconstrained feelings as the proper replacements for the values of the Enlightenment. ... German Romantic Literary Theory, Cambridge: Cambridge University Press ...

19th Century Romantic Aesthetics (Stanford Encyclopedia of ...

The 19th century, marked a strong romanticism movement that outweighed all other romantic movement that followed. Romanticism in the nineteenth century allowed people view life sentimentally and for them to concentrate on an emotional way. People were able to drift from rational and constricted view of life (Budick 1996).

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Nineteenth Century Romanticism - Essays Writers

Richard Taruskin Although German-speaking composers have been prominent in the last several chapters (and will remain so for several chapters to come), and despite the frequent claim that their prominence raised the German “art music” tradition in the nineteenth century

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