Table of Contents

Preface

I. "Man is the Measure of Things": Human Music

What is Music? Multiplicity of conceptions - Development of aesthetic sciences - A history of art "without a name" - The anthropological relation: Music is "made" by humans for humans - Style and expression - Structural and semantic analysis - The psychic, intellectual and social depth dimension of music – The concept of an integral musicology - Music and language - Musical-rhetorical fig-

The much-invoked Power of Music The ancient Greek myths of the magic power of music: Amphion, Arion and Orpheus - The Orpheus myth as archetype of all tales of love and death - Additional aspects of myth interpretation – Reasons for the popularity of the Orpheus story in antiquity and since 1600 - The magic power of music in Schikaneder/Mozart's Magic Flute (1792) and Viganò/Beethoven's Creatures of Prometheus (1801) - Musiké in the service of moral education in classical Greece - Plato's conception of Musiké as guardian of the state - Greek ethos doctrine - The three kinds of ethos: diastaltic, systaltic and hesvchastic - Claudio Monteverdi's doctrine of the three kinds of passion and of "excited." "soft" and "moderate" music - Friedrich Nietzsche's productive reception of antiquity - The Birth of Tragedy as essay on the philosophy of culture and as promotional text for Richard Wagner - Apollonian and Dionysian: the interiorized and ecstatic music in the 19th century - Hofmannsthal/Strauss's Electra - Actuality of the Orpheus myth in our day17

Love and Hate – the Strongest Emotions Claudio Monteverdi's and C.P.E. Bach's creed: Music as the language of the emotions -The expression marks Affettuoso, con or d'affetto - The doctrine of the affects in the 17th century: Descartes, Spinoza, A. Kircher -Love and hate viewed in terms of depth psychology – Furioso: Fury and rage as affects; examples from the operatic music of Handel, Gluck and Mozart - John Brown's aria typology - Osmin's Laffen

v



aria and Mozart's plea for measure – Love-hate as the subject of Beethoven's aria Ah! Perfido op. 65 – Pizarro's revenge aria in Fidelio – The tomb scene in Romeo and Juliet as subject of the Adagio affettuoso ed appassionato in Beethoven's String Quartet in F major	
op. 18, no. 1	26
Mirth and Melancholy The division of music into cheerful (allegra) and sad (mesta) in the 16 th century – The Old Testament story of Saul and David and Rembrandt's painting – Johann Kuhnau's sonata from the Biblische Historien (1700) – The doctrine of the Four Temperaments – Albrecht Dürer's engraving Melencolia I in Panofsky's interpretation – Milton's L'Allegro and Il Penseroso and Handel's oratorio – Handel's characterization of the two opposite types of temperament – C. P. E. Bach's programmatic Trio as discourse between a sanguine and a melancholic – A new interpretation of Beethoven's La Malinconia (Finale of the String Quartet in B flat major op. 18, no. 6)	37
Musical Portraits In what ways can music portray human beings — Mussorgsky's piano piece Samuel Goldenberg und Schmuyle as double portrait — The earliest musical "self-portrait": John Bull's My Self — Couperin's clavecin pieces, especially the portraits of women and female types — de la Bruyère's social-critical portraits of 1688 — Mozart's character portrait of Rose Cannabich: the Andante of the Piano Sonata KV 309 — Musical portrayals by means of tonal letters: works of J. S. Bach, Robert Schumann, Johannes Brahms, Alban Berg and Dmitri Shostakovich	53
"A Music that Concerns all Humanity" – Karl Amadeus Hartmann and his Sixth Symphony Hartmann's belief in the ethical mission of musical art – His commitment to humanitarianism and the pacification of humanity – His creations as "confessional music" – Concealed or secret programs in the first five symphonies – Affinity with Bruckner, Mahler and Alban Berg – Relation to Webern – Zola's artist novel L'Oeuvre as subject of the Adagio of the Sixth Symphony – Specifics of Hartmann's Adagio type – Henze's interpretation of the Adagio of the Sixth Symphony	65

Music and Astrology – Gustav Holst's The Planets The idea of the "musica mundana," the secret harmony of the macrocosm – Holst's interest in mysticism and astrology – The astrological attributes of the seven classical planets as source of inspiration – Mars, the Bringer of War – Venus, the Bringer of Peace – Mercury, the Winged Messenger – Jupiter, the Bringer of Mirth – Saturn, the Bringer of Old Age – Uranus the Magician – Neptune the Mystic – Changes in the estimation of stargazing – Karlheinz Stockhausen's Zwölf Melodien – Astrology and Twelve-tone technique			
Multicultural Phenomena in the New Music Music as a world language? Olivier Messiaen and the non-European music – "A music of the whole earth, all countries and races." Karlheinz Stockhausen's utopia of world music – The music of Isang Yun as a multicultural phenomenon – György Kurtág and the tradition of Hungarian music			
II. "And the Mystery of Love is Greater than the Mystery of Death": Music as Tone Language of Love			
Sensuality and Music – the "Spirit of Music" Kierkegaard's theory of the musical-erotic – Wagner's conception of music as tone language of love – Sigmund Freud and the American theories of love – Stendhal's <i>De l'amour</i> – Emil Lucka and the "three degrees of eroticism" – How can the erotic in instrumental music be deciphered?	93		
Facets of Music in Mozart's Musical Theater - Why Mozart's master operas are relevant - Ernst Lert on Mozart's "demonic sexu-			

Facets of Music in Mozart's Musical Theater - Why Mozart's master operas are relevant - Ernst Lert on Mozart's "demonic sexuality" and the erotic in his music - Conceptions of love in the 18th century - Basic differences between the three Da Ponte operas and the two singspiels - The nature of enigmatic love in Mozart - Erotic embroilments in *Le nozze di Figaro* - Kierkegaard's theory of the three stages of desire - The Don Juan matter - The semantics of the word *amore* - Don Juan as the personification of the demonic principle of life - Faust and Don Juan in Kierkegaard's interpretation - Don Juan's atheism and materialism - Love and hate, modes of love and levels of consciousness in the *Magic Flute* - Humanitarian ide-

als – The war of the sexes and their reconciliation and union – Kierkegaard's skewed assessment – Earmarks of the tonal language of love in Mozart – His love of the warm tone color of the clarinet – Use of the instrument in his operatic music – The arias of Don Giovanni, Donna Anna, Donna Elvira and Zerlina – The use of the clarinet in the <i>Magic Flute</i>	98
Tender Instrumental Music of Mozart and Beethoven – Concerto and Symphonic Movements as imaginary love scenes The concepts tender (tendrement) and tenderness (tendresse) in 18 th -century music-theoretical literature (Mattheson, C.P.E. Bach, J.J.Rousseau) – Mozart's "tender" instrumental music modeled on the type of the Aria cantabile – Ten examples from Mozart's concertos and symphonies – Common characteristics of these compositions – Semantics of the muted string music of the 17 th and 18 th century: the semantic constants sleep, night, darkness, blackness and intimacy – Mozart's application of his vocal sound language of love to his instrumental music – Sighs and love sighs in Mozart – The Largo of Beethoven's Third Piano Concerto in C minor op. 37 as notturno – Czerny's and Schindler's reports about Beethoven's mode of creation and the hermeneutic interpretation of his works – Count Lichnowsky and the "poetic idea" in the Piano Sonata in E minor op. 90 – The Piano Sonata in A major op. 101 and the dedication to Baroness Dorothea von Ertmann – A turn figure as leitmotif and affective "word" in Beethoven	. 113
"A Deep Lament for You" – Secret Messages in Robert Schumann's Piano Music Schumann as representative of "poetic" music – Autobiographic character of his early piano music – Schumann's passionate love of Clara Wieck: the long separation of October 1837 to May 1838 – Schumann's "two-fold nature" and the Davidsbündlertänze op. 6 – Composition as communication – The narrative element – The Beethoven quotation in the Phantasie op. 17 – At Night and the association of Hero and Leander – "Wedding and Tolling Bells" in Ende vom Lied – The conclusion of the seventh piece of the Kreisleriana – Autobiographic elements in the Novelletten: "Egmontgeschichten," Sarazene and Suleika, Stimme aus der Ferne – The Chiara anagram in the first movement of the piano concerto	. 129

"World-redeeming" Love - Richard Wagner's great utopian
idea Humanity, love, art (music): the central concepts in Wagner's
work - The concept of the "purely human" - Becoming human
through love - Wagner's conception of love, exemplified by Senta,
the Volsungs and Tristan and Isolde – Critique of matrimony – sacri-
ficial readiness, especially on the part of woman - The contrast be-
tween eros and agape in Schopenhauer - Wagner's reception of
Schopenhauer's philosophy - Love and freedom - Sensuality and "human love" in <i>Tannhäuser - Der Ring des Nibelungen</i> in Wag-
ner's own interpretation: the antagonism of power and love, the ratio
of love and "lovelessness" and the "necessity of the end" - The con-
ception of Tristan und Isolde under the spell of Schopenhauer -
Tannhäuser and Parsifal: Wagner's commitment to Schopenhauer's
ethics - The concept of redemption - Wagner's Romantic operas
and music dramas as variations on the theme of love138
Wagnerian Women Figures Wagner's thoughts about the relations between the sexes – Venus and Elisabeth – Elsa and Ortrud – Strong and "wise" women
Affinity of Love and Death – Tristan und Isolde "The very opus metaphysicum of all art" (Nietzsche) – Subtlety and hermeticism of the libretto – Act II, scene ii – Autobiographic conception – Love yearning and non-existence – Symbolism of day and night – The "sweet little word 'and'" – The triangular constellation Wagner / Mathilde / Otto Wesendonck – "Poetic intention" and music – The Tristan chord and enharmonic change – The Prelude to Tristan and Wagner's elucidation – Love potion and death potion – The symbolism of enharmonic change – Influence history: Emil Lucka, Mahlers' Adagietto and Tenth Symphony – Wagner's love philosophy and Alban Berg's string quartets
Psychopathology of Love – Salome Sexuality and cruelty - The Salome legend in the gospels and in medieval art – Salome as <i>femme fatale</i> in 19 th -century literature – Wilde's 1891 drama <i>Salomé</i> : desire and erotic fixation, end-time mood and moon symbolism – On the genesis of Richard Strauss's opera: the pocket copy of the Insel Verlag edition – Psychologizing function of the music and leitmotif technique – The Herod motifs – Salome's three "praises" of the

prophet – Consonance and dissonance in the service of an aesthetic of the beautiful and the ugly – The music reveals at what point Salome conceives thoughts of revenge - Salome's final monologue; a counterpart to Isolde's liebestod? - The setting of the line "Und das Geheimnis der Liebe ist größer als das Geheimnis des Todes" – The symbolism of C sharp minor and E flat minor - On the history of

Disillusionment of love The decline of the Romantic ideal of passionate love and the liberation of sexual relations - Contrary conception of love in the music theater of the 20th century – Rejuvenation and transformation through the magic power of love as central idea of Ariadne auf Naxos - Richard Strauss on Daphne - Love is more important than gold: the message of Die Liebe der Danae - Tristan parodies: the Tristan quotation in Debussy's Golliwogg's Cake-walk as ironization of the grand erotic emotions – The sexual problematic in Hindemith's triptych Mörder, Hoffnung der Frauen, Das Nusch-Nuschi and Sancta Susanna - The Marke quotation as travesty in Das Nusch-Nuschi – Béla Bartók's pantomime The Miraculous Mandarin - Interpretation of the action - The dramaturgic conception - Erotic and yearning elements in the music - Berg's Wozzeck as protest against inhumanity – Allusions to the sexual drive in Büchner's Wovzeck fragment - Marie challenges the Drum Major -

Epilogue. Dehumanization of Music? Isolated endeavours to dehumanize art since the late 18th century – Music as expression or "absolute music"? - The traumatic effects of World War II - The idea of a scientization of music since the 'fifties - Critique of Serialism - Avant-garde and Postmodernism - Crisis and strategies of the record industry: composing under the dictate of the music industry? - The New Music requires new listening experiences - Politicization of music - Responsibility of music - Politically engaged music as "public" affair - Auschwitz and Hiroshima and the aestheticizing of terror - Violence and coldness as basic problems of our time - the inhibitions of the Avant-garde vis-à-vis humane contents - The "love of man" as subject of the New Music – The danger of a dehu-

Appendix	205
Notes	207
Bibliography	251
Index	260