Antigone Becket Oder Die Ehre Gottes Schauspiele

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no one is so intimately acquainted with schleiermacher's christian ethics material or with the 1821 1822 first edition of his companion volume christian faith than hermann peiter the present volume is a collection of peiter's nineteen essays and thirty reviews extensive english summaries are offered for all this material and an english version for four of the essays professor peiter's summary of this volume reads as follows this book treats of praxis in the christian life and of christian responsibility for the world we have in common the following however forms a background for these considerations schleiermacher reminds his christian brethren who often deck themselves out with alien borrowed plumes from morals and metaphysics of their actual theme that of religion which he also designates as a kind or mode of faith like luther he also turns against both the practical

misconception that considers faith itself to be a good work and the theoretical misconception that faith is a product of thinking a theory whether a practitioner thinks to give thanks for one s own work or whether a theoretician hopes to find final fulfillment and justification in one s range of metaphysical ideas amounts to the same thing faith is the courage to be paul tillich for schleiermacher to want to have speculation thus metaphysics and praxis without religion is the nonsalutary intention of prometheus who faintheartedly stole what he could have expected to possess in restful security if taken seriously the gods to use that pagan expression for once are that nature to which a human being belongs each human being is their possession when one steals what the gods have one steals oneself can thank oneself for a robbery for a gift that is stolen one cannot possibly be thankful only a pure gift awakens true joy a human being has the chance to receive the gift that one is or is not in case it is stolen not from a thief but from religion thanks to one s birth both physical and spiritual one gains oneself and has oneself to steal means to take away to depreciate in contrast whoever has oneself from elsewhere is no longer extracted from oneself or from the one to whom one belongs

the first catalogues of liszt s œuvre were published during his own lifetime in 1855 the thematisches verzeichniss appeared in print but this included only a selection of his published works an expanded version was issued in 1877 although it was still missing many published compositions after liszt s death in 1886 it took a long time for there to be any serious scholarship focused on cataloguing the vast quantity of music by this prolific composer the german composer peter raabe compiled the first exhaustive work list in 1931 revised by felix raabe in 1968 in england humphrey searle s 1954 catalogue for grove s dictionary of music introduced s numbers which neatly organised liszt s works by genre this system of s numbers quickly became the standard for identifying and cross referencing the music of liszt both in academic circles and by general musicians in 2001 mária eckhardt and rena charnin mueller introduced a new system with lw numbers in the new grove dictionary though its complexities and omissions have limited its use the current thematic catalogue by leslie howard minkyu kim aidan módica and michael short is an attempt to preserve and amplify the work list in a comprehensive and comprehensible way retaining and extending the searle enumeration the thematic catalogue organises all of liszt s works including original compositions transcriptions alternative versions and missing or doubtful works it retains searle numbers for continuity while expanding the list with newly discovered works to ensure a complete and coherent reference provides a connected view of multiple versions transcriptions and revisions with cross references ensuring no version is overlooked or misrepresented includes full thematic incipits for all works making identification of liszt s pieces easier documents all known manuscripts first editions and revisions along with detailed references to liszt s correspondence and significant scholarly articles offering essential historical context for research

now appearing in an english translation this book by szymon paczkowski is the first in depth exploration of the polish style in the music of johann sebastian bach bach spent almost thirty years living and working in leipzig in saxony a country ruled by friedrich august i and his son friedrich august ii who were also kings of poland as august ii and august iii this period of close polish saxon relations left a significant imprint on bach s music paczkowski s meticulous account of this complex political and cultural dynamic sheds new light on many of bach s familiar pieces the book explores the semantic and rhetorical functions that undergird the symbolism of the polish style in baroque music it demonstrates how the notion of a polish style in music was developed in german music theory and conjectures that bach s successful application for the title of court composer at the court of the elector of saxony and king of poland would induce the composer to deliberately use elements of the polish style this comprehensive study of the way bach

used the polish style in his music moves beyond technical analysis to place the pieces within the context of baroque customs and discourse this ambitious and inspiring study is an original contribution to the scholarly conversation concerning bach s music focusing on the symbolism of the polonaise the most popular and recognizable polish dance in 18th century saxony in saxony at this time the polonaise was associated with the ceremonies of the royal electoral court in dresden and saxon musicians regarded it as a musical symbol of royalty paczkowski explores this symbolism of the polish royal dance in bach s instrumental music and which is also to be found to an even greater extent in his vocal works the polish style in the music of johann sebastian bach provides wide ranging interpretations based on a careful analysis of the sources explored within historical and theological context the book is a valuable source for both teaching and further research and will find readers not only among musicologists but also historians art historians and readers in cultural studies all lovers of bach s music will appreciate this lucid and intriguing study

c p e bach and the rebirth of the strophic song brings to light the overlooked fact that c p e bach wrote a great many songs most of which are as under appreciated as they are exemplary all interested listeners from amateurs to professional musicologists and singers will benefit from the insight captured by this book

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