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Aesthetic and Philosophical Implications of Music Theory

The case of Peter Cornelius,
Moritz Hauptmann and Friedrich Wilhelm Hegel

Sunday, 20th October 2013
Bern University of the Arts
Kammermusiksaal
Papiermühlestrasse 13a

Programme

Conference in the context of the symposium
«Improvisieren – Interpretieren. Aktuelle Forschungsprojekte des
Forschungsschwerpunkts Interpretation der Hochschule der Künste Bern»



SCHWEIZERISCHER NATIONALFONDS
ZUR FÖRDERUNG DER WISSENSCHAFTLICHEN FORSCHUNG

österreichisches kulturforum^{bm}



Berner Fachhochschule
Haute école spécialisée bernoise
Bern University of Applied Sciences



Aesthetic and philosophical implications of music theory: The case of Peter Cornelius, Moritz Hauptmann and Friedrich Wilhelm Hegel

The composer and teacher Peter Cornelius (1824–1874), whose teachers included Siegfried W. Dehn in Berlin, later cultivated personal contacts with many important composers of his day (such as Wagner, Liszt and Brahms). He himself also left a comprehensive body of compositions and can be regarded as a key figure, assuming a fundamental, mediating role between composition and theoretical practice in the third quarter of the 19th century. His archives from the time of his teaching in Munich (from 1867 onwards) have largely remained unpublished, and they offer insights into the teaching practices of the time. His surviving textbooks are a starting point for the development of new teaching models in analysis and composition – reenacting historical practices and applying them to the concepts of contemporary composing.

<http://www.hkb.bfh.ch/de/forschung/forschungsschwerpunkte/fspinterpretation/cornelius/>

An event organised by the Research Area Interpretation, Bern University of the Arts, with grants from the Fondation Johanna Dürmüller-Bol, österreichisches kulturforum bern, and the Swiss National Science Foundation

Responsible for the conference: Christoph Hust
Head Research Area Interpretation: Martin Skamletz
Research Assistant: Daniel Allenbach
Administration: Sabine Jud, Oliver Bussmann

www.hkb-interpretation.ch
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Sunday, 20th October 2013

Kammermusiksaal, Papiermühlestrasse 13a

- 9.30 h **Christoph Hust** (Leipzig/Bern)
Introduction
- 10.15 h **Sinem Derya Kılıç** (Mainz/Bern)
Through the Looking Glass of Philosophy:
Hauptmann's Music Theory in the Light of Hegel's Philosophy
- 11 h Coffee Break
- 11.30 h **Maryam Moshaver** (Alberta, Canada)
The Circle and the Series:
The Physiognomy of the Whole and Music-Theoretical Representation
- 12.15 h **James Deaville** (Carleton, Canada)
Music Critic as Music Theorist: The Early Writings of Cornelius
- 13 h End of Symposium

Abstracts/Biographies

Christoph Hust, Leipzig/Bern

Introduction

Based on sources from the estate of Peter Cornelius (1824–1874), the conference examines mid-19th century music theory in its aesthetic contexts. Archival sources form the basis of new, historically informed models for analysis and composition that stem from historical practice. This allows insights that transcend the music of Cornelius and reach to his contemporaries and followers such as Liszt, Wagner, Bruckner and Strauss. The talks will focus on aesthetic and philosophical epistemologies and implications of music theory.

Christoph Hust studied music pedagogics, music theory and musicology. He works as professor of musicology in Leipzig. The history of music theory figures prominently among his areas of research.

Sinem Derya Kılıç, Mainz/Bern

Through the Looking Glass of Philosophy:

Hauptmann's Music Theory in the Light of Hegel's Philosophy

It is well known that music occupies an important position in Hegel's philosophical system. According to the German musicologist Carl Dahlhaus, Hegel's music aesthetics is "rich in factual and truth content" and the Hungarian composer Franz Liszt described Hegel as an acute observer of instrumental music. In his *Lectures on Aesthetics (Vorlesungen über die Ästhetik)*, published posthumously in 1835, the German philosopher unfolds a phenomenology of music that belongs in the category of deductive music theories. In Hegel's aesthetics, music appears as the ultimate romantic form of art, since it "mediates the spatial sensuality of painting and the abstract spirituality of poetry."

Although Hegel's philosophy of music, in terms of its historical impact, cannot compete with that of his antipode, Arthur Schopenhauer, many philosophically systematic aestheticians and music theorists of the nineteenth century continued Hegel's line of thinking. Among them was one of the most influential music theorists, Moritz Hauptmann (1792–1868). In his main work, *The Nature of Harmony and Metre (Die Natur der Harmonik und der Metrik)*, published 1853, Hauptmann combines music theory and philosophy, and shows how musical phenomena conform to, and are expressions of, one single, universal, natural law. Hauptmann describes this law as "unity with the opposite of itself and the removal of this opposite," a dialectal formula which leads back to Hegel. Even though Hauptmann's music theory is often termed "Hegelian," interpretations differ widely and often end with an aporia. In the present paper, I want to show in which way Moritz Hauptmann's music theory can be characterized as Hegelian—and in which way it cannot.

Sinem Derya Kılıç studied philosophy, classical philology and musicology at the Johannes Gutenberg University of Mainz (Germany). Since 2011 she is engaged in the research project "Peter Cornelius as a music theorist" at the Bern University of Arts (with a focus on the reception of Hegel's philosophy). Her research interests lie in ancient philosophy and its reception through to the Renaissance (Master's

thesis on Plato's philosophy of music), in 19th and 20th century philosophy (Schopenhauer, Hegel, Nietzsche) as well as in interdisciplinary fields of research between philosophy, music, film, videogames, oriental studies and classical philology.

Maryam Moshaver, Alberta (Canada)

The Circle and the Series:

The Physiognomy of the Whole and Music-Theoretical Representation

In his *Aesthetic Theory*, Adorno describes Beethoven's music as having no material other than the "unadorned system of basic tonal relations." The notion of approaching Beethoven's music from a vantage-point that is distinct from thematic and narrative processes, as a musical surface emerging at the intersection of a more primal mutual infringement of tonal totalities is an intriguing one that presents a descriptive challenge difficult to meet in the ordinary conceptual vocabularies of music theory. My paper is concerned with the problem of bringing to words the physiognomy of the whole—the unadorned system—as a conceptual horizon for musical composition. This perspective finds a suggestive articulation in Moritz Hauptmann's account of music theory as a kind of cognitive anatomy of omnitonicity that provides a compass for re-articulating Adorno's interpretive insight in terms of music-theoretical specificity. It is the non-representational, imageless aspect of Hauptmann's theory, I will argue, and the quest for locating an intrinsic logic of harmonic self-movement formed in the freedom of reflection rather than bound by the authority of convention that radically transforms the idea of nature in relation to art, and stands at the core of Hauptmann's Hegelianism. The over-determined language of Hauptmann's theory, which, as Cornelius wrote in his correspondence, was an obstacle to understanding, and which Hauptmann himself disavowed and refused to defend, offers at the same time the basis for a theoretical change of focus capable of providing a new impetus for the musical imagination through a radical reconfiguration of the system of tonal relations.

Maryam Moshaver is Associate Professor of Music Theory at the University of Alberta, Canada. Her principal area of research is the history of music theory and its intersections with the larger intellectual, aesthetic, and philosophical frameworks of which it is part. Her work focuses on the temporal phenomenology of descriptive and analytical languages in historical music-theoretical systems, and the impact of descriptive vocabularies on interpretive and aesthetic experience. Her work is published in *Music Theory Spectrum*, *Tijdschrift voor Muziektheorie*, and the *Journal of the American Musicological Society*. Since 2011, she has served on the Editorial Board of *Music Theory Spectrum*.

James Deaville, Ottawa (Canada)

Music Critic as Music Theorist: The Early Writings of Cornelius

Cornelius' workbooks from the years as theory instructor in the *Kgl. Musikschule* of Munich illuminate his methods as harmony didact and his idiosyncratic position among the theorists of the New German School. However, already before his association with Liszt, Wagner, Franz Brendel and associates, Cornelius had attempted to reach out to a broader public as a critic-theorist, under the tutelage of Siegfried Dehn in Berlin. His published and unpublished pre-Weimar reviews

reflect a desire to understand and communicate about music from a theoretical perspective, even as he himself was learning how to engage in higher forms of analysis. In particular, a review of recent piano trios by minor composers (published in the *Berliner Musik-Zeitung Echo* of 1851) afforded Cornelius the opportunity to apply his newly acquired analytical insights to non-vocal, non-programmatic music. The brief published review and his much more extensive unpublished comments about the pieces reveal a theoretically-astute and -engaged side of Cornelius' musical abilities that is all too often overlooked by musicologists who wish to situate him within a "subjectively" composing New German School that valued programmatic contents above technical considerations. As his sacred compositions from the Berlin through the Munich periods demonstrate, however, he was solidly trained in counterpoint, mode and other historical aspects of style, which would also inform a number of writings throughout his career. The 1851 trio-review complex of documents also illustrates how Cornelius worked at reconciling his literary-poetic inspiration with music-technical observation in prose that served a pedagogical purpose for public and fellow composers.

James Deaville is Professor of Music at Carleton University, Ottawa, Canada. His dissertation at Northwestern University was about the music criticisms of Peter Cornelius (1986). Before completing the dissertation, he had already published an article about the early music analyses of Cornelius in the *Mitteilungen der Arbeitsgemeinschaft für mittelrheinische Musikgeschichte* (1980). He edited with Günter Wagner *Peter Cornelius: Sämtliche Schriften* (Mainz: Schott, 2004). He is author of several other articles, reviews and papers about Cornelius, as well as the Cornelius entries for the *New Grove Dictionary of Music and Musicians* (2001) and the *Cambridge Wagner Encyclopedia* (2013).

City map



1 Bern Central Station

2 Bus Stop Schönburg (Bus no. 10, Direction Ostermundigen)

3 Tram Stop Breitenrain (Tram no. 9, Direction Guisanplatz/Wankdorf Bahnhof)

4 Kammermusiksaal 001, Bern University of the Arts, Papiermühlestrasse 13a
(Conference)

Symposium «Improvisieren – Interpretieren Aktuelle Forschungsprojekte des Forschungsschwerpunkts Interpretation der Hochschule der Künste Bern»

www.hkb-interpretation.ch/veranstaltungen/improvisieren-interpretieren.html
www.hkb.bfh.ch/interpretation > Veranstaltungen

Samstag, 12. Oktober 2013

10–13 Uhr · Hochschule der Künste (HKB) · Kammermusiksaal (KMS) · Symposium
Das flüchtige Werk. Pianistische Improvisationen der Beethoven-Zeit

13–14 Uhr · HKB · Grosser Konzertsaal (GKS) · Mittagskonzert

Klavierkonzerte von W. A. Mozart in der Bearbeitung von J. N. Hummel

14.30–18 Uhr · HKB · KMS ·
Symposium

**Richard Wagner historisch.
Interpretationspraxis zur UA des
Fliegenden Holländers 1843**

15.30–17.15 Uhr · HKB · GKS ·
Symposium

**Das flüchtige Werk. Pianistische
Improvisationen der Beethoven-Zeit**

19.30 Uhr · HKB · GKS · Gesprächskonzert

"Fantasias and the cuckoo's eggs..." · Petra Somlai – Hammerklavier

Sonntag, 13. Oktober 2013

9.15–19 Uhr · HKB · GKS · Symposium

**Richard Wagner historisch.
Interpretationspraxis zur UA des
Fliegenden Holländers 1843**

9.15–13 Uhr · HKB · KMS · Symposium

**Das flüchtige Werk. Pianistische
Improvisationen der Beethoven-Zeit**

Samstag, 19. Oktober 2013

9.30–13 Uhr · HKB · KMS · Symposium

Alfred Wälchli

14.30 Uhr · HKB · GKS · Präsentation

Contrabass Clarinet Unlimited

17.00 Uhr · Yehudi Menuhin Forum · Helvetiaplatz · Orchesterkonzert

Die Geschöpfe des Prometheus · Werke von Beethoven und Weber

Sonntag, 20. Oktober 2013

9.30–13 Uhr · HKB · KMS · Symposium

**Aesthetic and philosophical
implications of music theory**

10–17 Uhr · HKB · GKS · Workshop

**Klavierimprovisationen
in Jazz und Klassik**

18 Uhr · HKB · GKS · Konzert

intersections · pianistische Solo- und Duo-Improvisationen in Jazz und Klassik

Kommende Veranstaltung

Mittwoch, 23. Oktober, 16–19.30 Uhr · HKB · GKS · Forschungsmittwoch

Moving Meyerbeer