

Helmut Loos

On the Reception of “Viennese Classicism” and the “Vienna School” as a School

The concepts of “Viennese Classicism” and “Vienna School” have a historical dimension that cannot be entirely ignored in their scientific usage, but rather, needs to be examined. When Raphael Georg Kiesewetter talked in 1834 of “Vienna School”, he was referring to Haydn and Mozart. Guido Adler understood through “Vienna School” the so-called pre-classics, such as Georg Cristoph Wagenseil and Georg Matthias Monn. Moreover, he designated, through the expression “Viennese Classical School” the triumvirate – apparently so well-understood nowadays - Haydn, Mozart, Beethoven, shortening the expression to “Vienna School” or even “Viennese Classicism”. The current contribution follows a few traits of this historical-conceptual development and consciously tries to underline terminological implications.

Alice Tacu

The Polyphonic Man

We know Liszt as a composer, we revere him as the fabulous virtuoso of the 19th century, but we tend to forget that his ability to make everything he touches flourish also spread in his conducting. From the rigid gestures of the conductors of that time to the elastic movements that show the expression which Liszt proposed, and to what this personality achieved through conducting: establishing Weimar as the musical centre of the “progressives”, being a sort of springboard of the New German School, promoting new and less known music by conducting it – all this fills in a rounder picture of Liszt the musician.

Valentina Sandu-Dediu

A Symbolic Translation: The Choreographic Symphony

The two sides of ballet tend to be separated from one another: ballet music easily becomes a purely symphonic one and modern dance can detach itself from music, to independently suggest a dramatic strain or an abstract idea. This essay will explore these two possibilities, and will also present some of the fascinating ideas of Fedor Lopukhov (1886-1973). Choreographer and theorist who had an essential contribution to modern ballet, Lopukhov has been only recently re-discovered. His original conception sustained the importance of symphonism in ballet and saw music as a liberating force for the autonomy of ballet.