

The Avant-garde and the End of Music: A Hegelian Perspective on the Aesthetics of Twentieth- Century Radical Music

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Abstract: The paper deals with the avant-garde in music and its relationship to nineteenth-century thought regarding musical progress and the end of art. It offers an analysis of the musical avant-garde that focuses on its underlying assumptions and convictions, highlighting its long-term continuity with the nineteenth-century philosophy of history and its counterpart in the theory of the *Neudeutsche Schule*, as reflected in the writings of (Karl) Franz Brendel (1811-1868). My main concern is the historical development of twentieth-century radical art music, from Arnold Schoenberg to Pierre Boulez, and its overlap with G.W.F. Hegel's notion of the "death of art". In exploring this musical-philosophical nexus, I try to illuminate the socio-philosophical meaning of the literary activity of twentieth-century musicians. The article proposes to understand the connection between ideas and compositional praxis in the work of avant-garde composers as analogous to the critical-philosophical turn envisioned by Brendel.

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Golan GUR is a doctoral candidate in music sociology at the Humboldt University of Berlin. Born and raised in Israel, he attended Tel Aviv University where he earned his B.A. (2004) and M.A. (2007) degrees in musicology. Between 2003 and 2006, he was a teaching and research assistant in the Department of Musicology at the same institution. In the academic year 2007-8, he studied at the Ludwig Maximilian University of Munich, Germany, with a scholarship from the Munich City Council, and served on the editorial board of the Bayerisches Musiker-Lexikon Online. He has presented his work in colloquiums and international musicological conferences in Israel and Europe. His articles have been published in journals such as *Search: Journal for New Music and Culture* and *Music Theory Online*.