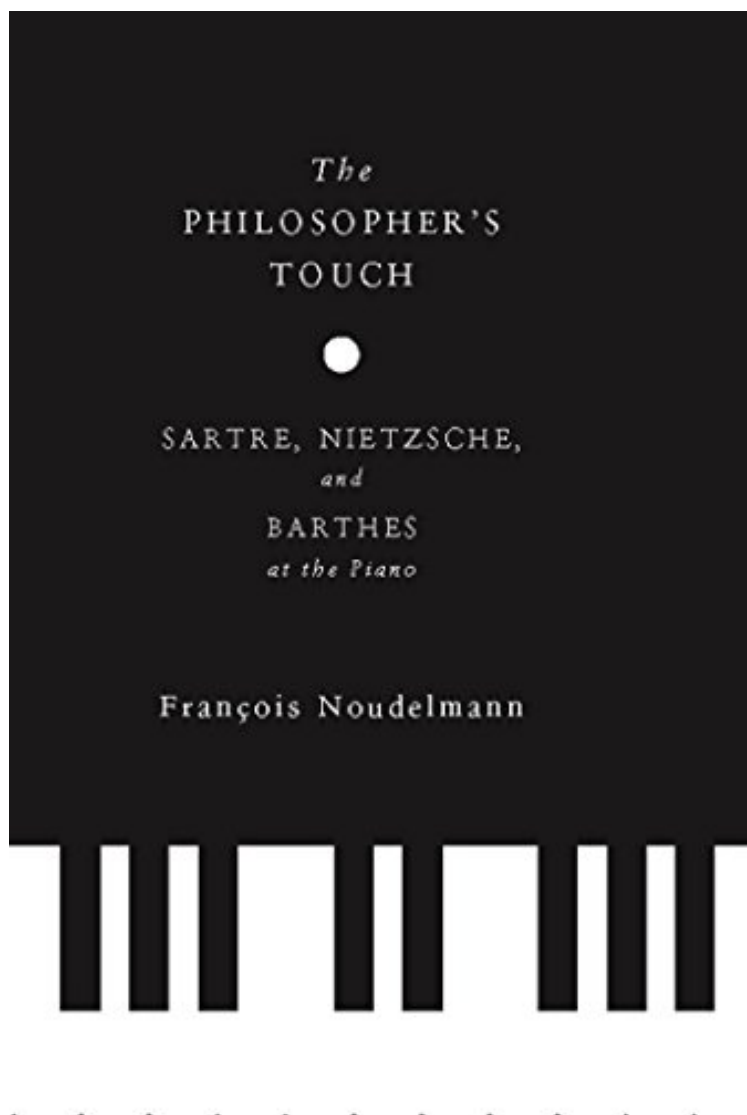


[Free and download] The Philosopher's Touch: Sartre, Nietzsche, and Barthes at the Piano (European Perspectives: A Series in Social Thought and Cultural Criticism)

The Philosopher's Touch: Sartre, Nietzsche, and Barthes at the Piano (European Perspectives: A Series in Social Thought and Cultural Criticism)

Francois Noudelmann

*audiobook / *ebooks / Download PDF / ePub / DOC*



[Download](#)

[Read Online](#)

#1809816 in eBooks 2012-01-10 2012-01-10 File Name: B007SNHPNW | File size: 39.Mb

Francois Noudelmann : The Philosopher's Touch: Sartre, Nietzsche, and Barthes at the Piano (European Perspectives: A Series in Social Thought and Cultural Criticism) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Philosopher's Touch: Sartre, Nietzsche, and Barthes at the Piano

(European Perspectives: A Series in Social Thought and Cultural Criticism):

Music is a significant object of reflection for contemporary philosophers, yet little has been written on the interplay of music and thought. Franccedil;ois Noudelmann critically engages the musicality of Barthes, Sartre and Nietzsche, all of whom were amateur piano players, giving an insightful reading of their work in light of their music. The practice of playing the piano was crucial to these philosophers, but their writing on the topic was scant, implicit, or in discordance with their philosophical oeuvre. Noudelmann reveals how the manner in which they played, the composers they explicitly and secretly adored, and the music they chose to write about is telling of these philosophers's writing styles and thinking patterns. Noudelmann invites us to imagine the physical and theoretical practice of music as a dimension underpinning and resonating with their philosophical work proper. He thus unearths new perspectives on the philosophical trajectories of the three. Noudelmann has an elegant command of the texts under study, and understands the discursive points and concerns of philosophical and musical theorists of recent decades. He also brings to the work of Barthes, Sartre, and Nietzsche a sense of lived, embodied experience, raising the question of the relationship between philosophy and the senses, a philosopher's life and thought.

Who before Franccedil;ois Noudelmann has shone a spotlight on great thinkers enamored with the piano? In the lives of Sartre, Nietzsche, and Barthes, exercising at the keyboard for pleasure was crucial. Yet their writing about music is relatively scant, implicit, or even, sometimes, discordant with their work. Breaking boldly with the academism all too common on the French scene of writing, Noudelmann's *The Philosopher's Touch* reveals an entirely new dimension of these figures' writing styles and thinking patterns. His piano is a harmonics of three disparate philosophers. (Robert Harvey, professor of French and comparative literatures, State University of New York, Stony Brook) Amateur pianist and philosopher Franccedil;ois Noudelmann was jolted into action when he saw a video of Sartre at the piano. Like a recurring traumatic flashback, the Sartrean performance touches off a series of reflections on the covert practices of three highly attuned thinkers. The relation to music, private and protected, offers another register by which to read the unsayable in the imposing works of Jean-Paul Sartre, Friedrich Nietzsche, and Roland Barthes. Ever vying with language for sovereignty, music disrupts the implacable habits of linguistic positing and delivers these exemplary writers to the scene of their greatest vulnerability. (Avital Ronell, New York University and the European Graduate School, author of *The Test Drive* and *Finitude's Score: Essays for the End of the Millenium*) An elegant ode to the emotional and intellectual importance of music and solitude. Publishers Weekly Publishers Weekly (Publishers Weekly) a remarkable and revealing book. (Library Journal) Noudelmann's book is musically sophisticated and informed by deep knowledge of the piano... This little book is a unique chapter in the aesthetics of the piano, and serves as a wonderful opening beat for a suite of others to follow. (Daniel Herwitz Notre Dame Philosophical) ...essays that pique the reader's interest, rather than bludgeoning it. (Scott McLemee Inside Higher Ed) The book probes the meanings of these elective affinities, and speculates on both the yawning gaps and hidden passageways between intellectual and corporeal pleasures, the travails of the mind and the secret life of the fingers. (Jeremy Eichler Boston Globe) A musical reverie, a meditation, best if savoured slowly. (Cynthia Peck The Vienna of Books) In today's philosophical culture, where thinkers seem to have succumbed to a fashion of soulless scholasticism, the significance of an invigorating book like Noudelmann's is difficult to overestimate. (Costica Bradatan The European Legacy) Whether in a text that is scholarly or meditative, and whether, as Barthes put it in *S/Z*, a text is 'readerly' or 'writerly', music and letters never did comfortably embrace each other, for all that we need them to. Kudos to Noudelmann for offering something expertly imaginative, trying to meet that need. (Music and Letters) About the Author Franccedil;ois Noudelmann is professor of philosophy at l'Universiteacute; Paris VIII. He has taught at The State University of New York, Stony Brook, and Johns Hopkins University, and he has served as president of the College International de Philosophie and host of France-Culture's radio program *Philosophy Fridays*. His publications include *Samuel Beckett*, *Jean-Paul Sartre*, and *Image et absence. Essai sur le regard*. Brian J. Reilly is visiting assistant professor of French literature at Johns Hopkins University.