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LUCIANO CASTANEDA

*The Harvard
Dictionary of
Music* Oxford
University
Press
This is the first
English
translation of
Belgian poet
Albert
Giraud's
collection of
fifty poems,
Pierrot
Lunaire:

Rondels
Bergamasque
s (1884).
Giraud's work
was translated
into German
by Otto Erich
Hartleben,
and twenty-
one of those
poems were
used by
Arnold
Schoenberg in
his
masterpiece
[Pierrot
Lunaire]
(1912) -- one
of the defining
compositions
of the
twentieth

century.
These English
renderings
reveal the
extent to
which
Hartleben
introduced
changes as he
translated the
work. Taken
as a whole,
this trilingual
edition
suggests how
the French fin
de siècle
served as a
model for the
early-
twentieth-
century
German

avant-garde, which culminated in Schoenberg's masterpiece. **Pierrot Lunaire** Penguin This classic reference work, the best one-volume music dictionary available, has been brought completely up to date in this new edition. Combining authoritative scholarship and lucid, lively prose, the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians,

students, and everyone who appreciates music. Music in the Early Twentieth Century University of Toronto Press Portrays Schoenberg's atonal music as successions of motives and pitch-class sets that flesh out 'musical idea' and 'basic image' frameworks. **A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by**

Other American Libraries Oxford University Press Essays by a prominent contemporary composer explore a current trend in classical music away from atonal characteristics and toward more traditional forms. Topics include cultural identity, musical meaning, and the aesthetics of beauty. **The Song Cycle** Cambridge University Press

This volume analyses the nature of the mime art of Debureau and of the pantomime performances of the Théâtre des Funambules in Paris in the context of Romantic art, literature and socio-political thought. Debureau and the Théâtre des Funambules are characteristic of Romantic art in that they are closely associated with certain aspirations for social reform, even

revolution. Debureau was an iconic figure for intellectuals such as George Sand who effectively considered him to be part of the 'poète-maçon' movement. Edward Nye examines this fascination as well as the myth which developed from it. With its unique framing in art, literature and politics, this book is a must read for undergraduates and postgraduates in theatre, literary

studies and the Romantic period. Schoenberg Cambridge University Press Investigates how other types of music have influenced the scope of the song cycle, from operas and symphonies to popular song -
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Essays on XVIIIth Century Culture and Literature Honoring Basil Guy Peeters Publishers Arnold Schoenberg - composer, theorist, teacher,

painter, and one of the most important and controversial figures in twentieth-century music. This Companion presents engaging essays by leading scholars on Schoenberg's central works, writings, and ideas over his long life in Vienna, Berlin, and Los Angeles. Challenging monolithic views of the composer as an isolated elitist, the volume demonstrates that what has

kept Schoenberg and his music interesting and provocative was his profound engagement with the musical traditions he inherited and transformed, with the broad range of musical and artistic developments during his lifetime he critiqued and incorporated, and with the fundamental cultural, social, and political disruptions through which he lived. The book provides

introductions to Schoenberg's most important works, and to his groundbreaking innovations including his twelve-tone compositions. Chapters also examine Schoenberg's lasting influence on other composers and writers over the last century. **The National Union Catalog, Pre-1956 Imprints** Taylor & Francis Dans ce volume se trouvent

recueillies les contributions au colloque international qui réunissait, à Louvain en octobre 2002, une douzaine de spécialistes autour de l'objet musico-littéraire Pierrot Lunaire. Issu d'un projet de recherche interdisciplinaire dont il constitue l'aboutissement, ce colloque s'inscrivait dans l'intersection entre les recherches musicologiques et littéraires les plus récentes sur le sujet afin d'en

confronter les résultats et d'en dresser le bilan. Focalisée sur les différentes transformations tant littéraires que musicales subies par l'œuvre - du recueil en vers d'Albert Giraud à la traduction allemande par Otto Erich Hartleben et de la composition musicale d'Arnold Schoenberg à la retraduction en français de l'œuvre - la discussion engagée ici n'a pas négligé le contexte

culturel et historique avec lequel ces différentes mutations interfèrent et qui les explique en partie. Aussi la réception des différents états de l'œuvre par le public contemporain a-t-elle reçu une attention particulière. Les éditeurs ont renoncé à l'idée d'une publication unilingue de ces Actes. Ce volume trilingue traduira tant la nature interdisciplinaire de l'objet d'étude que son

retentissement international. Ce colloque constituait en meme temps l'encadrement scientifique d'un concert par la London Sinfonietta dirigee par Diego Masson, avec Alison Wells (Sprechstimme) et Dirk Roofthoof (recitant). <i>British Music and Modernism, 1895-1960</i> Routledge Includes translation studies on music, word and music studies. <u>Collection of Musicological and Literary</u>	<u>Studies</u> Courier Dover Publications Downes presents a detailed examination of the significance of decadence in Central and Eastern European modernist music. <u>Zwölf Gedichte aus Pierrot lunaire von Albert Giraud</u> Oxford University Press This study offers a brief history of "Sprechstimme" and "Pierrot lunaire", Schoenberg's recordings of "Pierrot", and the ambiguity	inherent in the execution of "Sprechstimme". The author provides a thorough discussion of "Pierrot's" technical requirements and how the sound recordings can assist in the interpretation and performance of the "Sprechstimme". <i>Musical Idea, Basic Image, and Specters of Tonal Function</i> Cambridge University Press Inhalt: Kaiser: Von der Sequenz zur
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Kadenz. Zur Entstehungsgeschichte der Interpunktion von Sonatenmusik	n auf Grundtonfortschreitungen	Untersuchungen zu spättonalen Phänomenen im Werk César Francks
Jeßulat: Urchoräle	Hardt: Vivaldi und das Bausteinprinzip	Reutter: Alla napoletana
Bahr: Das Vorspiel zu den Meistersingern, 3. Akt, und Bachs Fuga in g, BWV 861	Überlegungen zur Anfangswendung von Bachs Suite für Violoncello solo, BWV 1011	oder Abschiedsgestus. Ein Satzmodell bei Strawinsky?
Chernova: Die fünfte Klaviersonate op. 53 (1907) - das letzte >tonale Werk	Reichel: Dramaturgische und harmonisch-kontrapunktische Zeitgestaltung in Mozarts Bühnenwerken	Holm: Die Zeitgestaltung in der Interpretation skunst Wilhelm Furtwänglers
Skrjabins? Schreiber: Contemporary composers and the repertoire of the Viennese classics	Reichel: Dramaturgische und harmonisch-kontrapunktische Zeitgestaltung in Mozarts Bühnenwerken	?uvela: Der Goldene Schnitt <i>rondels</i> Collection of Musicological and Literary Studies
Habryka: Der Einfluss von Kanonmodelle	in Venegas: The Bruckner Challenge: The Third Symphony's Slow Movement(s)	The universally acclaimed and award-winning

Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of	Western music. Music in the Early Twentieth Century , the fourth volume in Richard Taruskin's history, looks at the first half of the twentieth century, from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II. Taruskin discusses modernism in Germany and France as reflected in the work of Mahler, Strauss, Satie, and Debussy,	the modern ballets of Stravinsky, the use of twelve-tone technique in the years following World War I, the music of Charles Ives, the influence of peasant songs on Bela Bartok, Stravinsky's neo-classical phase and the real beginnings of 20th-century music, the vision of America as seen in the works of such composers as W.C. Handy, George Gershwin, and Virgil Thomson, and
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the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich The Atonal Music of Arnold Schoenberg, 1908-1923 Scarecrow Press Material from Classical Music (Eyewitness Companion) with updates. This book is a guide to every aspect of the long and ongoing story of Western classical music. It reveals in a stimulating and lively way

the exceptionally gifted individuals who have shaped the musical landscape over a millennia, from the chanting monks of the middle ages to the bold exponents of minimalism of the last 100 years. Personal and creative profiles of composers, both major and minor, form the heart of the book and offer rich insights into the qualities of their music and an ideal

introduction to the range and diversity of the Classical repertoire. **Catalog of Copyright Entries** Cambridge University Press Basil Guy is Professor Emeritus of French, University of California, Berkeley. A decorated World War II veteran, he is the author of several books and editions, including an outstanding translation of Charles-Joseph de Ligne Coup d'oeil sur Beloeil (University of

California Press, 1986). His work reflects a wide variety of academic interests, ranging from Voltaire and Rousseau to art history and the literature of gardens, to European perceptions of China in the 18th century. He has directed and participated in directing numerous theses and dissertations in French, history, and art history at the University of California, Berkeley. He has forged enduring	academic and intellectual friendships across both the Atlantic and the Pacific oceans. His former students teach at universities across the United States. <i>Publications of the English Goethe Society</i> Rodopi A fresh perspective on two well-known personalities, Schoenberg's Correspondence with Alma Mahler documents a modern music friendship beginning in fin-de-si�cle	Vienna and ending in 1950s Los Angeles. This volume is the first English-language edition of the complete extant correspondence in new English translations from the original German, many from new transcriptions of handwritten originals, and it is the first English-language book of Schoenberg's correspondence with a female associate. These often
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quite candid letters afford readers a fascinating glimpse into the personalities, ideologies, institutions, protocols, and aesthetics of early twentieth-century European music culture. Critics, conductors, composers, and visual artists are appraised, kindly or venomously; visual artists and writers also appear. Above all, Alma Mahler (1879-1964) and Arnold Schoenberg

(1874-1951) emerge as intriguing, complex individuals who transcend their conventional representations as, respectively, a femme fatale and a musical radical. For Schoenberg, Alma was a sympathetic confidante, a comrade in their shared battle against musical conservatism, yet also a canny negotiator of Vienna's social circles, a skill that brought Schoenberg into contact with important

patrons. Not only did he invite Alma to his premieres, lectures, and art exhibitions, but Schoenberg also sent her scores of his music and drafts of his writings. He revealed to her his plans for his innovative new music society, the Society for Private Music Performances, and his development of a new method of composition with twelve tones. The letters remind us of how

crucial the social and personal dimensions of music culture were to the early twentieth-century composers and musicians. Gender, ethnicity, and social class conditioned their opportunities in music---and in life---and their shared experience of fleeing fascism to a new country with a different culture and language resonates with our own epoch.

A Study of Vocal Performance Practice
Cambridge University Press
In this completely rewritten and updated edition of his long-indispensable study, Malcolm MacDonald takes advantage of 30 years of recent scholarship, new biographical information, and deeper understanding of Schoenberg's aims and significance to produce a

superb guide to Schoenberg's life and work. MacDonald demonstrates the indissoluble links among Schoenberg's musical language (particularly the enigmatic and influential twelve-tone method), his personal character, and his creative ideas, as well as the deep connection between his genius as a teacher and as a revolutionary composer. Exploring newly considered

influences on the composer's early life, MacDonald offers a fresh perspective on Schoenberg's creative process and the emotional content of his music. For example, as a previously unsuspected source of childhood trauma, the author points to the Vienna Ringtheater disaster of 1881, in which hundreds of people were burned to death, including Schoenberg's uncle and aunt-whose

orphaned children were then adopted by Schoenberg's parents. MacDonald brings such experiences to bear on the music itself, examining virtually every work in the oeuvre to demonstrate its vitality and many-sidedness. A chronology of Schoenberg's life, a work-list, an updated bibliography, and a greatly expanded list of personal allusions and references round out the study, and

enhance this new edition. **Isabelle de Charriere (Belle de Zuylen)** Georg Olms Verlag Inside Pierrot lunaire: Performing the Sprechstimme in Schoenberg's Masterpiece is a handbook on the performance and interpretation of the recitation in Arnold Schoenberg's Pierrot lunaire, op. 21. Presenting a guide for the listener and an aid to the interpreter of

the 21 melodramas, the book provides an original English translation of each poem, annotated with references to other poems in the cycle, including some of the texts Schoenberg omitted. The volume also offers an analysis of the Sprechstimme in each melodrama in the context of the surrounding texture and directed by the principles of analysis Schoenberg

established in his essays and lectures. Inside Pierrot lunaire makes a case for the importance of the notated pitches in a correct performance of the Sprechstimme . Acclaimed singer Phyllis Bryn-Julson and music theorist Paul Mathews provide a method for performing the Sprechstimme that considers Schoenberg's performing directions, his sometimes-contradictory statements, the recording

Schoenberg conducted in 1939, and the burgeoning scholarship on speech-melody. Bryn-Julson and Mathews also examine the role played by Albertine Zehme, the singing actress who commissioned Pierrot, whose part in its creation has been minimized in previous studies. The discussion of Sprechstimme is informed by a genuine oral tradition running from Eduard Steuermann, the pianist

who coached Zehme's premiere of the piece, to Ms. Bryn-Julson's own interpretation. The volume also provides a bibliography of sources and an index. Historical Dictionary of Modern and Contemporary Classical Music Harvard University Press Between 1908 and 1923, Arnold Schoenberg began writing music that went against many of the accepted concepts and practices of this art.

Largely following his intuition during these years, he composed some of the masterpieces of the modern repertoire-- including Pierrot lunaire and Erwartung-- works that have since provoked a large, though fragmented, body of critical and analytical writing. In this book, Bryan Simms combines a historical study with a close analytical reading of the music to give us a new and

richer understanding of Schoenberg's seminal work during this period. The Case of Central and Eastern Europe Oxford University Press Imaginative analytical and critical work on British music of the early twentieth century has been hindered by perceptions of the repertory as insular in its references and backward in its style and syntax, escaping the modernity

that surrounded its composers. Recent research has begun to break down these perceptions and has found intriguing links between British music and modernism. This book brings together	contributions from scholars working in analysis, hermeneutics, reception history, critical theory and the history of ideas. Three overall themes emerge from its chapters: accounts of British reactions to Continental	modernism and the forms they took; links between music and the visual arts; and analysis and interpretation of compositions in the light of recent theoretical work on form, tonality and pitch organization.
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