

# Die Bassariden Musikdrama In Einem Akt Textbuch L

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*Lexikon der Oper* - Elisabeth Schmierer 2002

**We Come to the River** - Hans Werner Henze 1976

W. H. Auden, 1907-1973 - Michael O'Sullivan 1988

**The Bells of Corneville** - Robert Planquette 1907

Verzeichnis lieferbarer Bücher - 2002

**Pipers Enzyklopädie des Musiktheaters: Werke, Henze-Massine** - Universität Bayreuth. Forschungsinstitut für Musiktheater 1986

**Musikhandel** - 1993

**Il Ritorno Di Columella** - Andrea Passaro 1857

*The Magic Flute* - Wolfgang Amadeus Mozart 1937

**Word and Music Studies** - Walter Bernhart 2011

The main section of this volume of essays addresses the topic of 'Performativity in Literature and Music', a subject of high contemporary

relevance since a substantial part of recent reflections in the humanities are concerned with the performance aspect of cultural activities, particularly in the arts. This decisive reorientation of scholarly interests in the arts, trendily called the 'performative turn', has yielded significant contributions to an increasingly refined understanding of artistic processes from an up-to-date perspective, and specifically what has been called the 'crisis of the work concept' has sharpened our awareness of the need of finding the 'proper' object of such scholarly investigations, which, as in most traditional studies, cannot be exclusively the written documents of our cultural heritage, but additionally, and essentially so, their actualizations in performance situations. This volume for the first time offers a set of careful case studies from a wide range of artistic genres (narrative fiction, poetry, opera, instrumental music, songs, jazz) and historical phases (from Elizabethan verse to 21st-century HD opera performances) which give detailed insight into consequences of addressing issues of performativity in the field of word and music studies. Closely examined examples range, in music, from the romantic reception of Bach and the opera singer Maria Malibran through Mahler and Schoenberg to Brigitte Fassbaender, Philip Glass and Charles Mingus, and, in literature, from Sidney through Yeats and Celan to Katherine Mansfield, Alejo Carpentier and Toni Morrison. In addition, the volume contains a smaller section on 'Surveying the Field' of word and

music studies which includes an essay of general reflection on interart relationships and an attempt at identifying new features of the 'musicalization of fiction'. This collection of essays will be relevant to students and scholars from a wide variety of fields: performance studies, intermediality studies, art theory, musicology, voice studies, literary criticism, and philosophy.

**Opera and Politics** - John Bokina 1997-01-01

To what extent do operas express the political and cultural ideas of their age? How do they reflect the composer's view of the changing relations among art, politics, and society? In this book John Bokina focuses on political aspects and meanings of operas from the baroque to postmodern period, showing the varied ways that operas become sensuous vehicles for the articulation of political ideas. Bokina begins with an analysis of Monteverdi's three extant operas, which address in an oblique way the political and ideological dualities of aristocratic rule in the seventeenth-century Italy. He then moves to Mozart's "Don Giovanni", which he views as a celebration of the demise of a predatory aristocracy. He presents Beethoven's "Fidelio" as an example of the political spirit of a revolution based on republican virtue, and Wagner's "Parsifal" as a utopian music drama that projects romantic anticapitalist ideals onto an imagined past. He shows that Strauss's "Elektra" and Schoenberg's "Erwartung" transform the traditional operatic depiction of madness by reflecting the emerging Freudian psychoanalysis of that era. And he argues that operas by Pfitzner, Hindemith, and Schoenberg explore the political roles of art and the artists, each couching contemporary conditions in an allegory about the fate of art in a historical period of transition. Finally, Bokina offers a reappraisal of Henze's "The Bassarids" as a political opera that confronts the promise and limits of the sensual-sexual revolt of the twentieth-century.

*Die Opern von Hans Werner Henze im Spiegel der deutschsprachigen, zeitgenössischen Musikkritik bis 1966* - Deborah Hochgesang 1995

Claudio Monteverdi: Orfeo - Claudio Zuan Antonio Monteverdi  
1986-02-27

A detailed study of the earliest opera to have gained a foothold in the modern repertoire, the book begins with a historical section in which all the known evidence about the creation and early performances of Orfeo is drawn together and evaluated. The second section of the book includes a detailed history of the rediscovery of the opera; an influential essay by Joseph Kerman is reprinted here, together with a review by Romain Rolland of the first modern performance of Orfeo. The final section includes essays by a conductor and a producer who have staged notable performances of the opera in recent years. They explain their approaches to the work, and offer solutions to some of the problems it poses in performance.

**Suzuki cello school** - Shin'ichi Suzuki 2003-10

Teach cello with the popular Suzuki Cello School. The Suzuki Method(R) of Talent Education is based on Shinichi Suzuki's view that every child is born with ability, and that people are the product of their environment. According to Shinichi Suzuki, a world-renowned violinist and teacher, the greatest joy an adult can know comes from developing a child's potential so he/she can express all that is harmonious and best in human beings. Students are taught using the mother-tongue approach. Each series of books for a particular instrument in the Suzuki Method is considered a Suzuki music school, such as the Suzuki Cello School. Suzuki lessons are generally given in a private studio setting with additional group lessons. The student listens to the recordings and works with their Suzuki cello teacher to develop their potential as a musician and as a person. This Suzuki book is integral for Suzuki cello lessons. Titles: Sonata in G Major (Allegro, Grave, Vivace) (Sammartini) \* Allegro Appassionato, Op. 43 (Saint-Saëns) \* Élegié (Fauré) \* Scherzo (van Goens). For a complete list of the most recent printings by AMPV number, go to [alfred.com/suzuki](http://alfred.com/suzuki). This title is available in SmartMusic. A Federation Festivals 2020-2024 selection.

**Master Singers** - Donald George 2015

here is often a dichotomy between the academic approach to singing that voice students learn in the studio and what professional singers do on the operatic and concert stage. Great singers at the top of the

performing profession achieve their place with much analysis and awareness of their technique, art, interpretation, and stagecraft that goes far beyond academic study and develops over years of experience, exposure, and the occasional embarrassing error. *Master Singers* brings these insights to the student, teacher, and emerging professional singer, giving them many needed signs and signals along the road to achieving their own artistry and established career. Through interviews with some of today's most accomplished and renowned concert and operatic singers, including Stephanie Blythe, David Daniels, Joyce DiDonato, Denyce Graves, Thomas Hampson, Jonas Kaufmann, Simon Keenlyside, and Ewa Podleas, *Master Singers* provides vocalists making the transition from student to professional with indispensable advice. It addresses matters ranging from technique and its practical application for effective stage projection to the practicalities of the business of professional singing and maintaining a career to recommendations for vocal hygiene and longevity in singing. Rather than relying on a traditional one-singer-at-a-time structure, Donald George and Lucy Mauro distill answers to a range of essential, probing questions into a thematic approach, creating not a standard interview book but a true reference for emerging professional singers. An indispensable resource and reliable guide, *Master Singers* will find its place on the bookshelves of singers of this generation and the next. -- from back cover.

**Ondine** - Hans Werner Henze 2004

In 1957 the English choreographer Frederick Ashton and the German composer Hans Werner Henze began to collaborate on a new ballet, *Ondine*. During the creation of the work Henze kept a diary of its progress and of his thoughts on the choreography and the music. Here translated into English for the first time, this book gives a major insight into the workings of the creators' minds during the composition of one of the twentieth century's major works of art.

*Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen* - 1993

**Metzler Komponisten Lexikon** - Horst Weber 1992

**Song and Significance** - Dinda L. Gorlée 2005

Includes translation studies on music, word and music studies.

**Klaviermusik** - Walter Georgii 1950

*Schweizer Monatshefte* - 1967

**Divorçons** - Victorien Sardou 1885

*Wagner's Parsifal* - William Kinderman 2018-03-01

William Kinderman's detailed study of *Parsifal*, described by the composer as his "last card," explores the evolution of the text and music of this inexhaustible yet highly controversial music drama across Wagner's entire career. This book offers a reassessment of the ideological and political history of *Parsifal*, shedding new light on the connection of Wagner's legacy to the rise of National Socialism in Germany. The compositional genesis is traced through many unfamiliar manuscript sources, revealing unsuspected models and veiled connections to Wagner's earlier works. Fresh analytic perspectives are revealed, casting the dramatic meaning of *Parsifal* in a new light. Much debated aspects of the work, such as Kundry's death at the conclusion, are discussed in the context of its stage history. Path-breaking as well is Kinderman's analysis of the religious and ideological context of *Parsifal*. During the half-century after the composer's death, the Wagner family and the so-called Bayreuth circle sought to exploit Wagner's work for political purposes, thereby promoting racial nationalism and anti-Semitism. Hitherto unnoticed connections between Hitler and Wagner's legacy at Bayreuth are explored here, while differences between the composer's politics as an 1849 revolutionary and the later response of his family to National Socialism are weighed in a nuanced account. Kinderman combines new historical research, sensitive aesthetic criticism, and probing philosophical reflection in this most intensive examination of Wagner's culminating music drama.

**Musikkulturen in der Revolte** - Beate Kutschke 2008

This volume analyzes how and to what extent "1968" changed musical

institutions, influenced the compositional development of avantgarde music, and thus contributed to social and cultural change in Europe and Northern America. German text.

**Concerto in C Major, Wq 20** - Carl Philipp Emanuel Bach 2020-06-26  
This volume contains C.P.E. Bach's Concerto in C Major, Wq 20, written in Berlin in 1746.

*Musical Memories* - Camille Saint-Saëns 1921

**History of Greek Culture** - Jacob Burckhardt 2013-01-18

Monumental survey explores regional variations, virtues, and faults of city-states, discusses the fine arts, examines poesy and music, and presents perceptive accounts of enduring Greek achievements in philosophy, science, and oratory. 80 photographs, 25 black-and-white illustrations.

**Elektra** - Richard Strauss 1909

Hans Werner Henze - Peter Petersen 2022-07-08

Hans Werner Henze (1926–2012) war einer der führenden Komponisten, die nach dem Zweiten Weltkrieg einen Neuanfang innerhalb der Musikmoderne einleiteten. Sein Werk umfasst nahezu alle Gattungen der Musik. Offen für die Anknüpfung an bestimmte Musikrichtungen der Vergangenheit trug Henze mit zahlreichen experimentellen und innovativen Werken zugleich zur Weiterentwicklung und Diversifizierung einer zeitgenössischen Musiksprache bei. Anlässlich des zehnten Todestages von Hans Werner Henze am 27. Oktober 2022 legt der renommierte Henze-Forscher Peter Petersen ein Handbuch über das Gesamtwerk des Komponisten vor: Es bietet Beschreibungen und Kommentare zu allen wichtigen Musiktheater-, Vokal-, Orchester- und Kammermusikwerken. Vorangestellt sind ein biografischer Abriss sowie die Einordnung von Henzes kompositorischem Schaffen und musikkulturellem Wirken. Es folgen Verzeichnisse seiner Werke und Schriften sowie CDs und Schallplatten, Videos und Filme. Ausführliche Literaturhinweise und ein Register runden das Handbuch ab. Es wendet sich an alle Musikinteressierte sowie speziell an Musikschaaffende in

Opernhäusern, Orchestern und Chören, an Konzertagenturen, Rundfunkanstalten, Zeitungsverlage, Musikfestivals, Musikhochschulen, Universitäten, Musikverbände und Behörden.

*"Die Bassariden"* von Hans Werner Henze - Wolfram Schottler 1992

**Theater der Zeit** - 1967

The British National Bibliography - Arthur James Wells 1993

*Komponisten-Lexikon* - Horst Weber 2017-02-18

Das viel beachtete Metzler Komponisten Lexikon erscheint jetzt in einer Neuauflage! Es verzeichnet die 350 wichtigsten Komponisten vom Mittelalter bis zur Gegenwart. Der früheste verzeichnete Musiker ist der um 1200 an Notre Dame in Paris wirkende Perotin, die jüngsten sind Matthias Pintscher und Olga Neuwirth. Das Lexikon vereint die Vorzüge einer essayistischen Porträtsammlung mit den Bedürfnissen einer Fachzyklopädie und einer Musikgeschichte. Der Schwerpunkt der einzelnen Beiträge liegt auf der werkgeschichtlichen Darstellung, die das Schaffen nach seiner historischen Bedeutung und künstlerischen Qualität einordnet.

**Knaurs grosser Opernführer** - Thomas Steiert 1999

**Dichterin und Komponist** - Antje Tumat 2004

**Die Bassariden** - Hans Werner Henze 1993

**The British Catalogue of Music** - 1995

ABC der Oper - Eckhardt van den Hoogen 2003

**Composed Theatre** - David Roesner 2012

Composed Theatre gives extensive coverage of a growing field of theatre that is characterized by applying musical and compositional approaches to the creation of theatrical performances. The contributions to this book

seek to establish and closely investigate this field, and range from focused reports by seminal artists and in-depth portraits of their working methods to academic essays contextualising the aesthetics, practices and processes in question. This book looks at Composed Theatre in a unique way by focusing on the creative process, as it is not primarily the aesthetics or the audiences that characterize this field, but the compositional thinking at play in its creation. Since Composed Theatre is often highly self-reflexive, the authors also explore how it is calling into question fundamental certainties about musical composition, dramaturgy and music-theatrical production. Publisher's note.

**Vespro Della Beata Vergine** - Claudio Monteverdi 1994

(Schott). Monteverdi's Vespers of 1610 is a work which has both fascinated and perplexed musicologists and performers for many years. It forms by far the larger part of the composer's first significant

publication of sacred music, entitled: 'Of the most blessed virgin a Mass for six voices for church choirs, and Vespers for more voices with several sacred concertos suitable for princely chapels or apartments'. By the time this publication appeared, Monteverdi had been in the service of the Gonzaga court at Mantua for at least 18 years, and he was seeking a change of employment, so that the dedication of the volume to the reigning pope, Paul V, may be interpreted as a form of self-advertisement. Originally issued as an Urtext study score, the edition is based closely on the extant printed source, the set of partbooks published at Venice in 1610, and retains the original note values, key and mensuration signatures. (Deus in adiutorium) Domine ad adiuvandum \* Dixit Dominus \* Nigra sum \* Laudate pueri \* Pulchra es \* Laetatus sum \* Duo Seraphim \* Nisi Dominus \* Audi coelum \* Lauda Jerusalem \* Sonata sopra Sancta Maria \* Ave maris stella \* Magnificat for Double Mixed Choir (SATTB/SATTB), SSAATTBB Soli and Orchestra