Hofmannsthals Weg Zur Oper "Die Frau ohne Schatten"-Jakob Knaus 2015-08-31

Hofmannsthals weg zur oper "die frau ohne schatten".-Walter De Gruyter 1971


Hofmannsthals Weg zur Oper Die Frau ohne Schatten: Rucksichten und Einflusse auf die Musik-Jakob Knaus

Hofmannsthals Weg zur Oper-Jakob Knaus 1971

Opera-Guy A. Marco 2002-05-03 Covering over 320 composers and 43 countries, this book will be invaluable to opera scholars, researchers and serious listeners throughout the world.

Creating Der Rosenkavalier-Michael Reynolds 2016 A full account of the making, during 1909-10, of 'Der Rosenkavalier' with emphasis on its derivation from a French operette of 1907, 'L'ingaenu libertin', which was seen in Paris by Count Harry Kessler and which formed the basis of the opera then to be written by Hofmannsthal and Strauss. Previous scholarship has credited the narrative and characters of 'Der Rosenkavalier' to much older French sources known to and studied by Hofmannsthal, but this book shows clearly how every element in 'L'ingaenu libertin' is in fact taken (and transformed) by Kessler and Hofmannsthal into the work that made fortunes for Hofmannsthal and Strauss, but left Kessler on the sidelines. Michael Reynolds casts a major new light on Strauss's most popular operatic
success, highlighting in particular how it was that Hofmannsthal - who had not until then had any theatrical success as an original playwright - was advised and empowered by Kessler to produce a work that succeeded onstage from its very first performance and went rapidly on to conquer the stages of the world.

Hofmannsthals Weg zur Oper "Die Frau ohne Schatten" - 1971

Richard Strauss: Richard Strauss 1989 The contributions to this handbook bring together a full-length study of Elektra in English. The volume examines the many facets of one of Richard Strauss's most complex operas. First, P. E. Easterling surveys the mythological background, while Karen Forsyth discusses Hofmannsthal's adaptation of his sources. The second part brings the music to the fore. Derrick Puffett offers an introductory essay and synopsis; Arnold Whittall considers the tonal and dramatic structure of the composition; Tethys Carpenter explores the musical language of the work in detail, with special focus given to part of the Klytaemnestra scene. The third part of the volume offers two contrasting critical essays: Carolyn Abbate provides an interpretation informed by her recent work on narrative, and Robin Holloway analyses Strauss's orchestration of the opera. The book also contains a discography and an appendix of excerpts from the Strauss-Hofmannsthal correspondence.

Musico-Poetics in Perspective - 2021-11-08 The volume is dedicated to the memory of the late Calvin S. Brown of the University of Georgia, author of the first systematically conceived survey - Music and Literature: A Comparison of the Arts (1948) - of the branch of interart studies now generally known as Melopoetics. Part One consists of six original contributions by experts from Austria, Belgium, France, and the United States. Authored by a novelist and a composer/scholar, respectively, the first two essays - Jean Libis's "Inspiration musicale et composition littéraire: Réflexions sur un roman schubertien" and David M. Hertz's "The Composer's Musico-Literary Experience: Reflections on Song Writing" - focus, not surprisingly, on the creative process. The third piece - Francis' Claudon's review of the pertinent research done between 1970 and 1990 - complements the honoree's analogous report on the preceding decades, reprinted in the present volume, whereas the fourth - Jean-Louis Cupers' "Métaphores de l'écho et de l'ombre: Regards sur l'évolution des études musico-littéraires" - surveys the plethora of metaphorical applications, in music and literature, of two significant natural phenomena, the one acoustic and the other optical. Linked to each other, the two remaining papers - Ulrich Weisstein's "The Miracle of Interconnectedness: Calvin S. Brown, a Critical Biography" and Walter Bernhart's "A Profile in Retrospect: Calvin S. Brown as a Musico-Literary Scholar" - offer critical accounts of the honoree's theoretical and methodological stance as viewed, in the first case, from a biographical angle and, in the second, in the light of subsequent scholarly practice. Part Two bundles eleven of Professor Brown's...
previously uncollected articles, covering a period of nearly half a century of significant scholarly activity in the field. The selection demonstrates Brown's poignant interest in transpositions d'art exemplifying the “musicalization” of literature in the formal and structural, rather than thematic, domain as culminating in his trenchant critique of “music in poetry” as understood, somewhat naïvely, by Mallarmé and his critics, and, to a slightly lesser extent, by his translation of Josef Weinheber's variations on Friedrich Hölderlin's ode “An die Parzen”. Just as Professor Brown's successive anatomies of melopoetic theory and practice illustrate his steadily growing sophistication and the maturing of his mind, so his Bloomington lecture “The Writing and Reading of Language and Music: Thoughts on Some Parallels Between two Artistic Media” reflects his unique ability to assemble, and organize, vast materials and comprehensive data in such a way as to reveal the underlying pattern.

**German Literature and Music**-Thomas Keller 1992

**Derrick Puffett on Music**-Kathryn Bailey Puffett 2017-07-05 ‘I listen to a piece and ask myself what has made the greatest impression on me. What has moved me the most about it, what has excited me the most, what it is I want to write about, what sets my mind working, what sets off my imagination.’ Derrick Puffett's description to a group of Cambridge graduate students of his approach to listening and writing about music is clearly evident in the articles reprinted in this collection. For the first time, the book makes available in one place writings previously widely dispersed amongst many journals and symposia. Resonances emerge that cross from essay to essay, with the result that a larger, coherent project is revealed. Insistent on the need of music analysis to be accompanied by a wider historical knowledge, Puffett believed strongly that the methods to be adopted on each occasion must be dictated by the music at hand. His work on Bruckner, Strauss, Webern, Zemlinsky, Delius and Debussy is of enduring importance to the study of music. With a prose style distinguished for its elegance and clarity, Puffett's writings will enhance the understanding and enjoyment of the music that he discusses amongst students and teachers alike.

**Ariadne Auf Naxos by Hugo Von Hofmannsthala and Richard Strauss**-Karen Forsyth 1982

**Hofmannsthals Sprachgeschichte**-Tobias Heinz 2009-12-15 The study provides a deciphering reading of the language-reflexive and poetological poems of the Austrian poet Hugo von Hofmannsthal, whose texts are interpreted as encrypted signatures of the epoch. The linguistic artistry of the lyric work is opened up and made legible as a document of linguistic history. The linguistic analysis starts from
the conviction that the selected poems by Hofmannsthal arise from an individual experience of language which gains its aesthetic presence in the lyrical text. By approaching an outstanding protagonist of modernism, the account adds an important chapter in German-Austrian language history. The poems as an expression of a literary linguistic awareness are placed in a context with reflexive statements on language, critical linguistic notes and documents of engagement with language culture. This (linguo-)political, social and cultural contextualisation provides the prerequisite for sketching Hofmannsthal’s literary language work - here in his lyric poetry - as a paradigm of classical modernism.

**International Dictionary of Opera: A-K**. Steven LaRue 1993


**University of North Carolina Studies in the Germanic Languages and Literatures**-Donald G. Daviau 1975

**Die Frau Ohne Schatten by Hugo Von Hofmannsthal and Richard Strauss**-Sherrill Hahn Pantle 1978 Many of Strauss's and
Hofmannsthal's biographers have censured the collaboration in which these two men engaged. The Hofmannsthal scholars express the belief that Strauss's sensual settings inundate the libretti, while the Strauss biographers tend to blame the poet for the composer's loss of pre-eminence in the musical avant-garde. The assumption that the poet or the composer would have produced better works had he not collaborated with the other stands behind criticisms of this nature. This study avoids such prejudicial methodology by basing its conclusions upon an exhaustive analysis of one opera and by confining its discussion to the soluble question of whether or not Strauss was successful in fulfilling Hofmannsthal's desires for the libretto of that opera.

**Geschichte der Oper**-Anna Amalie Abert 2016-12-17

**Twentieth-century German Dramatists, 1889-1918**-Wolfgang Elfe 1992 Profiles nearly thirty German playwrights from the period 1889-1918, presenting primary and secondary bibliographies and illustrated biographical essays that chronicle each writer's career in detail.

**Hofmannsthal and Symbolism**-Thomas A. Kovach 1985 This study attempts a revaluation of Hugo von Hofmannsthal's position in relation to twentieth-century literary Modernism through an examination of the poet's complex relationship to French Symbolism. The actual impact of Symbolism on his poetic technique is demonstrated more clearly than has been done previously, while at the same time it is argued that there was no wholesale rejection of Symbolism during and after the -Chandos crisis, - as is generally assumed. Rather, the poet's continued adherence to Symbolist aesthetics, which is apparent in both the essays and the poetic works of his maturity, goes hand in hand with his critique of those aspects of Symbolism associated with the larger movement of Aestheticism."

**Remythisierung und Entmythisierung**-Christian Horn 2008

**Geformte Zeit**-Karl Solibakke 2005 Die Analyse von Ingeborg Bachmanns Malina und Thomas Bernhards Der Ignorant und der Wahnsinnige setzt die Betrachtung der Musik als Diskursgrundlage für die Werkinhalte und als Strukturprinzip bei der Textausformung voraus. In Bachmanns Roman und Bernhards Theaterstück bilden Klangcodes die Basis für musikgeschichtliche und kunstästhetische Ausdrucks- und Diskursebenen, anhand derer intermediäre Verweise markiert werden. Neben der Verwendung von Musikdiskursen
weist die Einarbeitung klanglicher Formschemata ins Textgeflecht auf die Literarisierung musikalischer Organisationsverfahren hin, die dem Text eine klangverbundene Gestaltung geben.

**Hofmannsthals Weg Zur Oper Die Frau Ohne Schatten**

**Hofmannsthal und die Oper**- Werner Pfister 1979

**Shared Creation**- Joanna Bottenberg 1996

**Werke - Briefe - Gespräche - Übersetzungen - Vertonungen**- Horst Weber 1972-01-01

**German Studies in America**- 1978

**Sprache, Dichtung, Musik**- Jakob Knaus 2017-12-04

**Hofmannsthal Blätter**- 1975

**Society in Change**- Béla K. Király 1983


Doctoral Dissertations in Musicology - 1977

"Die Frau ohne Schatten" von Hugo von Hofmannsthal und Richard Strauss - Claudia Konrad 1988

Modern Austrian Literature - 1977

Dichtung für die Singbühne: der Librettist Hugo von Hofmannsthal - Juan Fernando Villafuerte 2005


Literature, Music, Fine Arts - 1972

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