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Das Klavierwerk - Vol. IV



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Paul Hindemith Ein Programmbuch

Franz Georg Kaltwasser



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Paul Hindemith Stephen Luttmann, 2013-01-11 *Paul Hindemith A Research and Information Guide* is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a musician and teacher The second edition includes research published since the publication of the first edition and provides electronic resources

Hindemith-Jahrbuch, 2003 *Das ideale Musikerporträt* Ute Jung-Kaiser, 2019-09-27 Bilder von Musikern fiktive geschichte anekdotische intime oder verklärte gibt es mehr als genug Je jünger die Darstellung desto reichhaltiger das Angebot Umso mehr stellen sich die Fragen Welche dieser Bilder treffen den Kern Welche sagen etwas aus über das was die Künstlerpersönlichkeit definierte ihre Erfahrungen ihre Visionen Träume und Wünsche ihre Erfolge und Enttäuschungen ihre motivierenden Kräfte Leitbilder und Initialzündungen Welche dieser Bilder verdienen wirklich die Bezeichnung Bildnis In vierundzwanzig Einzelstudien zu Künstlerpersönlichkeiten wie Lully Bach Haydn Schubert Liszt Verdi Wagner oder Ravel geht Ute Jung Kaiser diesen Fragen unter Rückgriff auf z.T. unbekanntes und entlegenes Bildmaterial nach Musikwissenschaftliche Vorbehalte gegenüber der Aussagekraft von Bildnissen sind bekannt aber ästhetisch widerlegbar Vergleichende Betrachtungen helfen bei der Entscheidungsfindung wann ein Porträt zu verwerfen und wann es gelungen ist Dabei kommt dem hypothetischen Bildnis des mythischen Sängers Orpheus dem Ideal eines Musikers schlechthin Vorbildcharakter zu und erhebt es zum Prototypen des gesuchten Ideals There are more than enough pictures of musicians fictional idealised anecdotal intimate or romanticised The more recent the depiction the richer the choice It is all the more necessary to ask which of these pictures hit the mark Which of them tell us about the things that defined the artist's personality their visions dreams and desires their successes and disappointments the powers that motivated them their principles and initial inspirations Which of these pictures really deserve the name of portrait In twenty four individual studies of artistic personalities such as Lully Bach Haydn Schubert Liszt Verdi Wagner and Ravel Ute Jung Kaiser investigates these questions with the help of to some extent unknown or unfamiliar pictures Musicological reservations about the expressive value of portraits are well known but can be aesthetically refuted Comparative examinations help us to decide when a portrait can be rejected and when it succeeds The hypothetical portrait of the mythical singer Orpheus the absolute ideal of the musician achieves the status of a model and becomes the prototype of a sought after ideal

Die Bibliothek als Museum Franz Georg Kaltwasser, 1999 **Programmheft** Städtische Oper Berlin, 1955 *Beiträge zum Buch- und Bibliothekswesen* Franz Georg Kaltwasser, 1999 **Selected Essays on Opera** Ulrich Weisstein, 2006 Ulrich Weisstein an international authority in the fields of comparative literature and comparative arts has been a pioneer paving the way for present day intermedia studies Among his broad intermedial interests opera has always held a central place For the first time this volume makes available his major contributions to opera criticism in compact form thus meeting a serious scholarly demand The necessarily stringent selection of essays from

Professor Weisstein's large output on opera reflecting fifty years of involvement with the genre is primarily governed by the wish to present texts that are representative of their author's work and at the same time are unlikely to be readily available through other channels. The fourteen essays collected are arranged in chronological order, some of them showing Ulrich Weisstein as an initiator of librettology, others tracing adaptive processes extending from textual sources to final operas or investigating writer-composer collaborations. Further topics are satirical reflections on operatic activities in early eighteenth-century Italy and practices of opera censorship, artist operas or definitions of romantic and epic opera. The essays are written in an accessible, essentially non-technical language and are expected to make both a profitable and a pleasurable reading for literary scholars as well as musicologists and general art lovers.

Die Musik in Geschichte und Gegenwart Friedrich Blume, Ludwig Finscher, 1994
"Theater ist ein Traumort" Hanspeter Krellmann, Jürgen Schläder, 2005 **Die**

Hindemith-Rezeption Theodor W. Adornos Wolfgang Lessing, 1999 Score **Frankfurt feiert Hindemith** Leo Karl Gerhartz, 1996 **Prosa wird Musik** Caroline Gommel, 2002 **Programmheft** Zurich (Switzerland). Stadttheater, 1956

Essays on Literature and Music (1985 - 2013) by Walter Bernhart Walter Bernhart, 2015-07-28 This volume is dedicated to the musico-literary oeuvre of Walter Bernhart, professor of English literature at Karl Franzens Universität Graz, Austria, and pioneer in the field of intermedial relations between literature and other arts and media. It renders accessible a wide variety of texts which are sometimes no longer easily retrievable. The 37 texts collected here in chronological order span the period from 1985 to 2013 and thematically range from contributions to opera programmes and the discussion of musical aspects of Romantic and modernist poetry to inquiries into individual operas and composers as well as into theoretical aspects of word and music relations, e.g. the ways of setting poetry to music, musico-literary comparative poetics, the concept of genre in music and literature, iconicity in both media, their narrative as well as metareferential and illusionist capacities. The volume is of relevance to literary scholars and musicologists but also to all those with an interest in intermediality studies in general and in the relations between literature and music in particular.

Katalog Musikantiquariat Hans Schneider, 1998 *Bibliotheksforum Bayern*, 1984 **Schweizerische Musikzeitung und Sängerblatt**, 1930

Wiederaufnahme? Matthias Pasdzierny, 2020-03-11 Aus dem Exil zur rückgekehrten Emigranten haben beim Wiederaufbau des westdeutschen Musiklebens eine weit größere Rolle gespielt als bislang angenommen. In dieser Monografie wird die Bedeutung der Frage nach Exil und Rückkehr für die westdeutsche Musikkultur der Nachkriegszeit erstmals auf einer breiten Quellenbasis untersucht. Das Erkenntnisinteresse richtet sich dabei in erster Linie darauf, die vieldimensionalen Kommunikations- und Handlungsstrukturen in denen die Entscheidungen für oder gegen eine Rückkehr getroffen wurden zu beschreiben. Auf dieser Grundlage wird nach der vergangenheitspolitischen wie kulturellen Tragweite der Rückkehrvorgänge gefragt sowie nach der Wirkung, die von den zurückgekehrten Musikschaffenden ausging. Durch die Auswertung und Kontextualisierung vieler Einzelgeschichten werden auf diese Weise für den Bereich der Musikkultur die so oft ins Feld gef

hrten Brüche und Kontinuitäten der Nachkriegszeit in ihrer Widersprüchlichkeit ebenso wie in ihrer bis in die heutige Zeit reichenden Wirkungsmächtigkeit erkennbar und darstellbar gemacht Der späte Hindemith Ulrich Tadday, 2004 Paul Hindemith 1895-1963 zählt zu den umstrittensten Komponisten des 20. Jahrhunderts. Urteile über sein Werk sind häufig Vorurteile. Das neue Doppelheft der Reihe Musik Konzepte beschäftigt sich mit dem weniger bekannten Spätwerk Hindemiths, das durch eine große Vielfalt von Werken gekennzeichnet wird. In den Jahren 1957 bis 1963 schuf Paul Hindemith nicht nur Madrigale, Motteten und eine Messe, sondern auch Orchesterwerke wie die Pittsburgh Symphony und ein Orgelkonzert. Bezieht man noch die Oper Die Harmonie der Welt und die Kammermusik in die Überlegungen mit ein, so wirft die unendliche Vielfalt des Spätwerks die Frage nach seiner inneren ästhetischen Einheit auf. Die Autoren dieses Heftes suchen und geben Antwort auf diese Frage unter besonderer Berücksichtigung der Werke und der Biografie Paul Hindemiths, seiner akademischen Lehrtätigkeit an der Universität Zürich und seiner umfangreichen internationalen Konzerttätigkeit als Dirigent und Interpret fremder wie auch eigener Werke. Den unvermindert aktuellen musikalischen, ästhetischen und ethischen Bezugspunkt des Doppelheftes bildet dabei die musikgeschichtliche Moral und der pessimistische Protest des späten Hindemiths gegen die zunehmend selbstbezogene Ausdifferenzierung der Neuen Musik. **German Literature and Music** Claus Reschke, Howard Pollack, 1992

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