

Gtterdmmierung Band 3 Fafner

Michael C. Tusa

Great Wagner Conductors Jonathan Brown, 2014-01-30 This is the Ebook version of the award-winning Great Wagner Conductors published in 2012, now scarce in print. It contains corrections to the hardback edition, and remedies some omissions to the discographies. It also contains all 723 illustrations in the book, brilliantly illuminated, many showing the conductors at work. Some of these are rare, some are in colour. (These are not displayed in the free sample.) Great Wagner Conductors is the first in-depth study to bring the great historical Wagner conductors to life - through anecdote, their own views on Wagner's music, reports of their performances throughout the world, and their recordings. There is a substantial introductory chapter on Wagner - what he was like as a conductor of his own works and what he wanted of his conductors - then follow chapters on Hans von Bülow, Hans Richter, Anton Seidl, Hermann Levi, Felix Mottl, Karl Muck, Artur Nikisch, Albert Coates, Gustav Mahler, Felix Weingartner, Bruno Walter, Arturo Toscanini, Artur Bodanzky, Wilhelm Furtwängler, Fritz Busch, Erich Kleiber, Hans Knappertsbusch, Clemens Krauss, Karl Böhm, Richard Strauss, Otto Klemperer, and Fritz Reiner. Thousands of reviews of performances from many countries have been distilled to bring us as close as we can to knowing what the conductors were really like. There are comprehensive discographies setting out what the conductors recorded. Rare recordings are documented. There is comment on or excerpts from reviews of all the major recordings, and on many of the more obscure. A section on timings of actual and recorded performances, from Wagner onwards, reveals how widely practice has varied. There is a Select Bibliography, and an Index. The level of detail achieved is quite breathtaking, wrote David Patmore in Classical Recordings Quarterly reviewing the hardback, It extends to a vast arsenal of footnotes ... as a resource they will be amazingly useful in a vast range of different contexts... For anyone interested in conducting from the mid-nineteenth century onwards, and in particular the performance of Wagner, this book will be an essential acquisition. Its strength lies in the collection of so many different and varied contemporary reports of Wagner in performance from approximately 1850 to 1960. If this is where your interest lies, it will provide much fascinating reading. (Winter 2012). Great Wagner Conductors is a major contribution to the literature on this subject, wrote Gary Galo in the ARSC Journal, and belongs in the library of every serious Wagner enthusiast. (May 2013). The book was awarded an Association for Recorded Sound Collections (ARSC) Award for Excellence in Historical Recorded Sound Research in 2013.

National Traditions in Nineteenth-Century Opera, Volume II Michael C. Tusa, 2017-03-02 This volume offers a cross-section of English-language scholarship on German and Slavonic operatic repertoires of the long nineteenth century, giving particular emphasis to four areas: German opera in the first half of the nineteenth century; the works of Richard Wagner after 1848; Russian opera between Glinka and Rimsky-Korsakov; and the operas of Richard Strauss and Janáček. The essays reflect diverse methods, ranging from stylistic, philological, and historical approaches to those rooted in hermeneutics, critical theory, and post-modernist inquiry.

Annals of the Metropolitan Opera Gerald Fitzgerald, 2016-06-11

The Complete Classical Music Guide DK, 2020-08-11 Packed with photographs, composer biographies, analyses of major works, and essential information on

every musical genre, style, form, instrument, and ensemble, DK's Complete Classical Music Guide is a portable encyclopedic guide to more than one thousand years of Western classical music. From Bach to Berlioz, Glinka to Gershwin, Stravinsky to Shostakovich, and everyone in between, the Complete Classical Music Guide contains more than three hundred composer profiles, and offers a clear definition of the particular styles and characteristics of seven key eras: Early Music (1000-1600); The Baroque Era (1600-1750); The Classical Era (1750-1820); The Romantic Era (1810-1920); Romantic Opera (1810-1920); National Schools (1830-1950); and Modern Music (1900-). The Complete Classical Music Guide also includes a timeline that charts the evolution of musical styles and forms, instruments, and provides explanations of the building blocks of music – melody, harmony, rhythm, texture, form, tempo, and dynamics. Previously published as *Eyewitness Companion: Classical Music*, this book has been reformatted and designed and now comes packaged in an exclusive presentation slipcase.

Music Lovers' Encyclopedia Rupert Hughes, 1919

Music Lovers' Cyclopedia Rupert Hughes, 1912

Ideas of 'Race' in the History of the Humanities Amos Morris-Reich, Dirk Rupnow, 2017-04-24 This volume is concerned with the hitherto neglected role of the humanities in the histories of the idea of race. Its aim is to begin to fill in this significant lacuna. If, in the decades following World War II and the Holocaust – years that witnessed European decolonization and the African-American civil rights movement – the concept of 'race' slowly but surely lost its legitimacy as a cultural, political and scientific category, for much of the nineteenth and the first half of the twentieth century concepts of race enjoyed widespread currency in numerous fields of knowledge such as the history of art, history, musicology, or philosophy. Bringing together some of the most distinguished scholars in their respective fields, this is the first collective attempt to address the history of notions of race in the humanities as a whole.

Opera Production Eaton, Quaintance Eaton, 1974

Hearing and Knowing Music Edward T. Cone, 2009-08-23 Edward T. Cone was one of the most important and influential music critics of the twentieth century. He was also a master lecturer skilled at conveying his ideas to broad audiences. *Hearing and Knowing Music* collects fourteen essays that Cone gave as talks in his later years and that were left unpublished at his death. Edited and introduced by Robert Morgan, these essays cover a broad range of topics, including music's position in culture, musical aesthetics, the significance of opera as an art, setting text to music, the nature of twentieth-century harmony and form, and the practice of musical analysis. Fully matching the quality and style of Cone's published writings, these essays mark a critical addition to his work, developing new ideas, such as the composer as critic; clarifying and modifying older positions, especially regarding opera and the nature of sung utterance; and adding new and often unexpected insights on composers and ideas previously discussed by Cone. In addition, there are essays, such as one on Debussy, that lead Cone into areas he had not previously examined. *Hearing and Knowing Music* represents the final testament of one of our most important writers on music.

The Gramophone , 2006

Gramophone , 2006

Understanding the Leitmotif Matthew Bribitzer-Stull, 2015-05-14 Through

analysis, Matthew Bribitzer-Stull explores the legacy of the leitmotif, from Wagner's Ring cycle to present-day Hollywood film music.

Music's Monisms Daniel Albright, 2021-11-05 The late Daniel Albright was one of the preeminent scholars of musical and literary modernism, leaving behind a rich body of work before his untimely passing. In the essays contained in *Music's Monisms*, he shows how musical phenomena, like literary ones, can be fruitfully investigated through the lens of monism, the philosophical belief that things that appear to be two are actually one. Albright shows how, in music, despite its many binaries-diatonic vs. chromatic, staccato vs. legato, major vs. minor, tonal vs. atonal-there is always a larger system at work that aims to reconcile all tension and resolve all conflict. Albright identifies a radical monism in the work of modernist poets such as T. S. Eliot and musical works by Wagner, Debussy, Britten, Schoenberg, and Stravinsky, and also delves into figures such as Maeterlinck, Rimbaud, and Yeats along the way. Through a series of close readings of musical and literary works, Albright advances powerful philosophical arguments that not only shed light on these specific figures but also aesthetic experience in general--

Gramophone Classical Catalogue ,1990-06

Dennis Brain Stephen Gamble, William C. Lynch, 2011 The British horn player Dennis Brain (1921-1957) is commonly described by such statements as the greatest horn player of the 20th Century, a genius, and a legend. He was both a prodigy and popularizer, famously performing a concerto on a garden hose in perfect pitch. On his usual concert instrument his tone was of unsurpassed beauty and clarity, complemented by a flawless technique. The recordings he made with Herbert von Karajan of Mozart's horn concerti are considered the definitive interpretations. Brain enlisted in the English armed forces during World War II for seven years, joining the National Symphony Orchestra in wartime in 1942. After the war he filled the principal horn positions in both the Philharmonia and Royal Philharmonic Orchestras. He later formed his own wind quintet and began conducting. Composers including Benjamin Britten and Paul Hindemith lined up to write music for him. Even fifty years after his tragic death at the age of 36 in an auto accident in 1957, Peter Maxwell Davies was commissioned to write a piece in his honor. Stephen Gamble and William Lynch have conducted numerous interviews with family, friends, and colleagues and uncovered information in the BBC archives and other lesser known sources about recordings that were previously unknown. This volume describes Brain's life and analyzes in depth his musical career. Its appendices of information on performances will appeal to music historians, and its details on Brain's instruments and equipment will be useful to horn players.

Schwann Opus ,1997

New Music Review and Church Music Review ,1905

The Annotated Ring Cycle Frederick Paul Walter, 2022-02-15 A dazzling, new translation and notes by Frederick Paul Walter spotlight the libretto, lyrics, and stage directions of Wagner's beloved *Twilight for the Gods*, getting the most basic ingredient right: the actual story! The translation and notes are accompanied by classic artwork by Rackham, Howard Pyle, Aubrey Beardsley, and others

The Musical Guide Rupert Hughes, 1903

Church Music Review and Official Bulletin of the American Guild of

Reviewing **Gtterdmerung Band 3 Fafner**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Gtterdmerung Band 3 Fafner**," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Gtterdmerung Band 3 Fafner Introduction

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