
Anton Von Webern A Chronicle Of His Life And Work

A Research and Information Guide

Oxford History of Western Music

Proof Through the Night

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Anton Von
Webern A
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ADRIENNE KENDRICK

A Research and Information Guide

Indiana University Press
George Perle has divided this collection into four parts Composers and Works (Bartik Berg Schoenberg Scriabin and Webern Towards a New Musical Language Some Critical Appraisals of Contemporary Music Theory and On Listening to Modern Music. These 23 articles reviews lectures and speeches represent the best of 50 years of musical thought and insight by one of the keenest musical minds of this century. Sharing this particular composer's point of view leads the reader to an understanding of the linear progression(not easily apparent) from the last century to the next. Oxford History of Western Music Taylor & Francis This research guide is an annotated bibliography of sources dealing with the string quartet. This second edition is organized as in the original publication (chapters for general

references, histories, individual composers, aspects of performance, facsimiles and critical editions, and miscellaneous topics) and has been updated to cover research since publication of the first edition. Listings in the previous volume have been updated to reflect the burgeoning interest in this genre (social aspects, newly issued critical editions, doctoral dissertations). It also offers commentary on online links, databases, and references. *Proof Through the Night* Rowman & Littlefield This book considers the idea of nature in the music of Anton Webern. It stands out from other studies because it explores the wider social and cultural dimensions of the music, as opposed to the often narrow, technical analysis of the music. In doing so it offers an important case study for the way in which social ideas can be discussed in relation to apparently 'abstract' modern music. Moreover, it does so in relation to musical details not simply on the level of biography or cultural history.

Twenty-three Selected Essays by George Perle on Twentieth-century Music University of Chicago Press

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 the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

Programme Book Incorporating Anton Von Webern : a Chronicle of His Life and Work by Hans Moldenhauer in Collaboration with Rosaleen Moldenhauer Hollitzer
Wissenschaftsverlag
Based on the discovery of previously unknown Webern manuscripts, notebooks, and diaries, this biography of the twentieth-century composer examines all the crucial elements of his life and work, including his years as a pupil of Schoenberg

Exploring Twentieth-Century Music Springer
Intended for the music student, the professional musician, and the music lover, *Chamber Music: An Essential History* covers repertoire from the

Renaissance to the present, crossing genres to include string quartets, piano trios, clarinet quintets, and other groupings. Mark A. Radice gives a thorough overview and history of this long-established and beloved genre, typically performed by groups of a size to fit into spaces such as homes or churches and tending originally toward the string and wind instruments rather than percussion. Radice begins with chamber music's earliest expressions in the seventeenth century, discusses its most common elements in terms of instruments and compositional style, and then investigates how those elements play out across several centuries of composers- among them Mozart, Bach, Haydn, and Brahms- and national interpretations of chamber music. While *Chamber Music: An Essential History* is intended largely as a textbook, it will also find an audience as a companion volume for musicologists and fans of classical music, who may be interested in the background to a familiar and important genre.

Stravinsky Faber & Faber
First Published in 2001.
Routledge is an imprint of

Taylor & Francis, an informa company.

Dictionary of World Biography Peter Lang
The Mahler Companion consists of a collection of original essays on Mahler written especially for the occasion by Mahler specialists from around the world. It addresses all parts of his life and work-- symphonies, songs and song-cycles (each of which is discussed individually), his conducting activities, compositional habits, and aesthetic development-- and sets these within the cultural and political context of his time. In addition, it responds to the global spread of this remarkable composer's music, and an almost universal fascination with it, by attempting to give an account of the reception of Mahler's music in many of the countries in which it eventually came to flourish, eg. Holland, France, Japan, Russia, England, and the United States. This particular series of chapters reveals that the 'Mahler Phenomenon' earned its description principally in the years after the Second World War, but also that the Mahler revival was already well under way pre-war,

perhaps especially in England and the States, and most surprisingly of all, Japan. The selection of contributors, who between them cover all Mahler's musical output, shows that here too this volume significantly crosses national boundaries. The very diverse approaches, analyses and commentaries, amply illustrated with music examples, are evidence of the uniquely rich and complex character of a music that spans more than one culture and more than one century. The volumes includes the most significant and up-to-date Mahler research and debate, and illumines some hitherto unexplored areas of Mahler's life eg. his visit to London in 1892, his sculptor daughter, Anna, and the hall in which the Seventh Symphony was first performed in Prague in 1908. It has often been claimed that Mahler, born in 1860, was in fact a prophet of much that was to come in the 20th century. His later works undeniably anticipate, often with dazzling virtuosity, many of the principal techniques and aesthetics of the new century, only the first decade of which he lived

to see. Small wonder that among his earliest admirers was a collective of some of the most important and innovative composers of our time, Schoenberg, Berg, and Webern. Their successors (Copland, Shostakovich, and Britten, to name a few) were to range across contrasting cultures and national frontiers.

Drawing on the best resources and the most up-to-date information about the composer, this volume fulfils the need in Mahler literature for a genuinely comprehensive guide to the composer and will be the authoritative guide for Mahler enthusiasts for years to come.

Listening to Musical History Univ of California Press

This volume demonstrates a new approach to cultural history, as it now being practiced by both historians and musicologists, and the field's quest to grasp the realms of human experience, understanding, communication and meaning through the study of music and of musical practices. The contributors employ a resonant new methodological synthesis which combines the

theoretical perspectives drawn from the "new cultural history" and "new musicology" of the 1980s with recent social, sociological, and anthropological theories.

Bach Studies University Rochester Press

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The Mahler Companion

Oxford University Press, USA

Looks at the history of recording technology and its effect on music, including artistic performance, listening habits, and audience participation.

Anton von Webern Detroit : Information Coordinators

Widely regarded the greatest composer of the twentieth century, Igor Stravinsky was central to the development of modernism in art. Deeply influential and wonderfully productive, he is remembered for dozens of masterworks, from *The Firebird* and *The Rite of Spring* to *The Rake's Progress*, but no dependable biography of him exists. Previous studies have relied too heavily on his own unreliable memoirs and conversations, and until now no biographer has possessed both the musical knowledge to evaluate his art and the linguistic proficiency

needed to explore the documentary background of his life--a life whose span extended from tsarist Russia to Switzerland, France, and ultimately the United States. In this revealing volume, the first of two, Stephen Walsh follows Stravinsky from his birth in 1882 to 1934. He traces the composer's early Russian years in new and fascinating detail, laying bare the complicated relationships within his family and showing how he first displayed his extraordinary talents within the provincial musical circle around his teacher, Nikolay Rimsky-Korsakov. Stravinsky's brilliantly creative involvement with the Ballets Russes is illuminated by a sharp sense of the internal artistic politics that animated the group. Portraying Stravinsky's circumstances as an émigré in France trying to make his living as a conductor and pianist as well as a composer while beset by emotional and financial demands, Walsh reveals the true roots of his notorious obsession with money during the 1920s and describes with sympathy the nature of his long affair with Vera

Sudeykina. While always respecting Stravinsky's own insistence that life and art be kept distinct, Stravinsky makes clear precisely how the development of his music was connected to his life and to the intellectual environment in which he found himself. But at the same time it demonstrates the composer's remarkably pragmatic psychology, which led him to consider the welfare of his art to be of paramount importance, before which everything else had to give way. Hence, for example, his questionable attitude toward Hitler and Mussolini, and his reputation as a touchy, unpredictable man as famous for his enmities as for his friendships. Stephen Walsh, long established as an expert on Stravinsky's music, has drawn upon a vast array of material, much of it unpublished or unavailable in English, to bring the man himself, in all his color and genius, to glowing life. Written with elegance and energy, comprehensive, balanced, and original, Stravinsky is essential reading for anyone interested in the adventure of art in our time. Praise from the British press for Stephen

Walsh's *The Music of Stravinsky* "One of the finest general studies of the composer." --Wilfrid Mellers, composer, *Times Literary Supplement* "The beautiful prose of *The Music of Stravinsky* is itself a fund of arresting images. For those who already love Stravinsky's music, Walsh's essays on each work will bring a smile of recognition and joy at new kernels of insight. For those unfamiliar with many of the works he discusses, Walsh's commentaries are likely to whet appetites for performances of the works." --John Shepherd, *Notes* "This book sent me scurrying back to the scores and made me want to recommend it to other people. Above all, it is a good read." --Anthony Pople, *Music and Letters*
The Life of Webern Knopf
 Anton Webern: A Research and Information Guide offers carefully selected and annotated sources regarding Webern from 1975 to present day, including sources on Webern's life, his music, and the interpretation and reception of his music. Along with this comprehensive annotated listing of print and online sources, the book discusses the history of research on Webern and

includes a brief chronology of his life. It is a major reference tool for those interested in Webern and his music and valuable for researchers of 20th century music and the Second Viennese School.

Anton Von Webern

Taylor & Francis

Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology,

performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

An Essential History
Oxford University Press
The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

The Oxford History of Western Music Carl Fischer, L.L.C.
Anton Von Webern, a

Chronicle of His Life and Work Random House Incorporated
A Century of Recorded Music Cambridge University Press
Bringing together scholars from the fields of musicology and international history, this book investigates the significance of music to foreign relations, and how it affected the interaction of nations since the late 19th century. For more than a century, both state and non-state actors have sought to employ sound and harmony to influence allies and enemies, resolve conflicts, and export their own culture around the world. This book asks how we can understand music as an instrument of power and influence, and how the cultural encounters fostered by music changes our ideas about international history.
Modern Times Phaidon Incorporated Limited
"This book contains a new study of the life and works of the composer Alban Berg (1885-1935). The major events in his life are recounted, based on a reassessment of archival documents, correspondence, and the recollections of those who knew him. His relationship with other modernists in

music, art, and literature-including Arnold Schoenberg, Karl Kraus, and Alma Mahler-Werfel-is traced. The role played in Berg's personal and artistic life by his wife, Helene, is emphasized, and her management of his legacy-often controversial-for the forty years following his death is explored. The book contains a close study of each of Berg's major musical works, including his operas *Wozzeck* and *Lulu*--

Historical Dictionary of Modern and Contemporary Classical Music Oxford University Press on Demand

This important new study reassesses the position of Anton Webern in twentieth-century music. The twelve-note method of composition adopted by Anton Webern had profound consequences for composers of the next generation such as Stockhausen and Boulez, who saw Webern's music as revolutionary. In her

detailed analyses, however, Professor Bailey demonstrates a fundamentally traditional aspect to Webern's creativity, when describing his own music. Professor Bailey analyses all Webern's twelve-note works (from Op. 17 to Op. 31) i.e. the instrumental and vocal music written between 1924 and 1943. These analyses draw on sketch material recently made available at the Paul Sacher Foundation in Basel and include transcriptions of little-known drafts and sketches. A most valuable aspect of the book is the inclusion in appendices of such materials as a complete explanation of the row content of each work, the correct prime form of each of the rows from Op. 20 onwards, with a matrix constructed for each, and exhaustive row analyses.

To Boulez and Beyond Yale University Press
Volume II considers some of the best-known and

most universally admired symphonies by Haydn, Mozart, Beethoven, and Schubert, who created what A. Peter Brown designates as the first golden age of the Viennese symphony during the late 18th and first three decades of the 19th century. The last two dozen symphonies by Haydn, half dozen by Mozart, and three by Schubert, together with Beethoven's nine symphonies became established in the repertoire and provided a standard against which every other symphony would be measured. Most significantly, they imparted a prestige to the genre that was only occasionally rivaled by other cyclic compositions. More than 170 symphonies from this repertoire are described and analyzed in *The First Golden Age of the Viennese Symphony*, the first volume of the series to appear [Publisher description].