



Franz Schreker

Walter Bernhart



Franz Schreker:

Franz Schreker, 1878-1934 Christopher Hailey, 1993-03-18 Franz Schreker was the most frequently performed opera composer of his generation His controversial works dominated the central European repertory in the years after the First World War and exercised a major influence on such younger contemporaries as Alban Berg Kurt Weill and Ernst Krenek Forced into retirement by Hitler's racial decrees in 1933 the composer his music banned died a broken man Thereafter Schreker became a forgotten chapter in the history of new music Schreker's music is only now beginning to enjoy a revival This first major biography not only introduces the reader to this important repertory but sets the composer's life and works in the context of his turbulent times Franz Schreker is a dramatic narrative of an artist poised between the intoxicating late Romanticism of fin de siècle Vienna and the sober New Objectivity of Weimar Berlin between a precipitous rise to fame and an equally sudden fall from favor in which aesthetic fashion and political intrigue played their parts Above all the Schreker phenomenon can provide a key to understanding the evolution of musical thought during the problematic years before and after the First World War **Franz Schreker. [With a Portrait and a Facsimile.]** Rudolf Stephan HOFFMANN, Franz Schreker, 1921 **Franz Schreker, etc. [With a portrait.]** Julius Kapp, Franz Schreker, 1921 **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 **Anglo-German Theatrical Exchange**, 2015-02-04 Through the great diversity of topics and methodologies the essays in this volume make a seminal contribution to an under researched field at the intersection of literary and cultural criticism comparative literature and theatre as well as translation studies The essays cover a wide range of texts from the eighteenth to the twenty first century From a broad variety of perspectives the exchange between drama and theatre of the Anglophone and the Germanophone worlds and their mutual influence are explored While there is a focus on the successful or unsuccessful bridging of the cultural gaps due consideration is given to the nexus between intercultural translation and mise en scène as well as the intricacies of intermedial reshaping Always placing the analyses within the political and socio historical contexts the essays make an

innovative contribution to the aesthetics of Anglo German theatrical exchange as well as to European cultural history

Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000 D. J. Hoek, 2007-02-15 The latest volume in the Music Library Association's Index and Bibliography series *Analyses of Nineteenth and Twentieth Century Music 1940 2000* features over 9 000 references to analyses of works by more than 1 000 composers of the nineteenth and twentieth centuries. References that address form harmony melody rhythm and other structural elements of musical compositions have been compiled into this valuable resource. This update of Arthur Wenk's well known bibliography last published in 1987 includes all the original entries from that work along with additional references to analyses through 2000. International in scope the bibliography covers writings in English French German Italian and other European languages and draws from 167 periodicals as well as important theses dissertations books and *Festschriften*. References are arranged alphabetically by composer and include subheadings for specific works and genres. This bibliography provides students scholars performers and librarians with broad coverage detailed indexing and ready access to a large and diverse body of analytical literature on nineteenth and twentieth century music.

Reclaiming Late-Romantic Music Peter Franklin, 2014-02-15 Why are some of the most beloved and frequently performed works of the late romantic period Mahler Delius Debussy Sibelius Puccini regarded by many critics as perhaps not quite of the first rank? Why has modernist discourse continued to brand these works as overly sentimental and emotionally self indulgent? Peter Franklin takes a close and even handed look at how and why late romantic symphonies and operas steered a complex course between modernism and mass culture in the period leading up to the Second World War. The style's continuing popularity and its domination of the film music idiom via work by composers such as Max Steiner Erich Wolfgang Korngold and their successors bring late romantic music to thousands of listeners who have never set foot in a concert hall. *Reclaiming Late Romantic Music* sheds new light on these often unfairly disparaged works and explores the historical dimension of their continuing role in the contemporary sound world.

Schoenberg and the New Music Carl Dahlhaus, 1987 This book is a collection of essays by the leading German musicologist of our day on one of the most controversial and influential composers of our century Arnold Schoenberg. Schoenberg is considered here as a historical figure as a thinker and theoretician and as a composer whose works may be subjected to technical analysis and or examined in relation to the history of ideas. Above all he is considered in the context of the New Music the historical and cultural movement of the first two decades of this century which embrace musicians such as Webern Schreker and Scriabin all of whom are allotted individual essays as well as Schoenberg himself. In addition to historical and analytical essays there are essays of a broader cultural historical and even sociological import which should interest all those involved with twentieth century music and ideas.

The Rough Guide to Classical Music Rough Guides, 2010-05-03 The *Rough Guide to Classical Music* is the ideal handbook spanning a thousand years of music from Gregorian chant via Bach and Beethoven to contemporaries such as Thomas Adès and Kaija Saariaho. Both a CD buyer's guide and a who's who the guide includes concise

biographical profiles of more than 200 composers and informative summaries of the major compositions in all genres from chamber works to operatic epics For novices and experts alike the fully updated fifth edition features contemporary composer Helmut Lachenmann and Widor the 19th century organ composer of Toccata wedding fame as well as dozens more works added for existing composers You ll find an new Top 10 s section with accessible introductory listings including the Top 10 operas and the Top 10 symphonies plus new essay boxes on topics such as Baroque a style or a period and The clarinet comes of age The Rough Guide to Classical Music features fresh and incisive reviews of hundreds of CDs selecting the very best of the latest recordings and reissues as well as more than 150 illustrations of composers and performers including a rare archive of photos **Austrian Information** ,2005 Figures of Modernity Rūta Stanevičiūtė,2024-11-11 The subject of this book is the activity of the Lithuanian Section of the International Society for Contemporary Music its pre history 1936 1939 and post war reception as well as the history of the Vilnius Chapter of the ISCM Polish Section which is seen as integral part of the modernisation of Lithuanian and international musical culture With the aim of including the modern music movements in Kaunas and Vilnius in the international context the book presents a critical review of ISCM strategies and a history of festivals in the interwar and early Cold War periods In the said context not only the artistic but also the politic al contexts of the Society s activities are important The Lithuanian Section of the ISCM is attributed to typical organisations of small countries stimulated by an international movement of modern music However in an environment of cultural transfer not only the migration of ideas from the centre to the periphery is important but also the response from the periphery to the centre The author addresses the issues which are only marginally represented in many histories of the 20th century musical modernisation **Ernst Krenek** John Lincoln Stewart,1991-01-01 Biografie van de Amerikaanse componist van Oostenrijkse afkomst geb 1900 *Programs of Concerts Conducted by Willem Mengelberg* ,1928 **Ferruccio Busoni and the Ontology of the Musical Work** Erinn Elizabeth Knyt,2010 Ferruccio Busoni s conception of the musical work derives from his multiple roles as performer aesthetician editor composer arranger and intellectual Drawing on unpublished scores manuscripts sketches and documents from the Staatsbibliothek in Berlin concert programs from a private collection in Berkeley acoustic recordings information about Busoni s intellectual interests gleaned from an auction catalogue featuring the contents of his extensive library and the published aesthetic writings letters and compositions the present study offers the first comprehensive account of Busoni s work concept By establishing connections between his ideas and his musical practice it explores and clarifies the reasoning behind his idiosyncratic compositional style a style characterized by a blurring of boundaries between original and borrowed material Polystylistic mixtures of the old and new and a distinctive performance style in which Busoni creatively altered and embellished existing texts exemplify his practice in an age in thrall to Werktreue when originality of idea was prized above all else **Bad Vibrations** James Kennaway,2016-04-15 Music has been used as a cure for disease since as far back as King David s lyre but the notion that it might be a serious cause of

mental and physical illness was rare until the late eighteenth century. At that time physicians started to argue that excessive music or the wrong kind of music could over stimulate a vulnerable nervous system leading to illness, immorality and even death. Since then there have been successive waves of moral panics about supposed epidemics of musical nervousness caused by everything from Wagner to jazz and rock n roll. It was this medical and critical debate that provided the psychiatric rhetoric of degenerate music that was the rationale for the persecution of musicians in Nazi Germany and the Soviet Union. By the 1950s the focus of medical anxiety about music shifted to the idea that musical brainwashing and subliminal messages could strain the nerves and lead to mind control, mental illness and suicide. More recently the prevalence of sonic weapons and the use of music in torture in the so called War on Terror have both made the subject of music that is bad for the health worryingly topical. This book outlines and explains the development of this idea of pathological music from the Enlightenment until the present day, providing an original contribution to the history of medicine, music and the body.

Operas in German: A Dictionary Margaret Ross Griffel, 2018-01-23. With nearly three thousand new entries, the revised edition of *Operas in German: A Dictionary* is the most current encyclopedic treatment of operas written specifically to a German text from the seventeenth century through 2016. Musicologist Margaret Ross Griffel details the operas, composers' scores, librettos, first performances and bibliographic sources. Four appendixes then list composers, librettists, authors whose works inspired or were adapted for the opera librettos and a chronological listing of the entries in the A-Z section. The bibliography details other dictionaries and encyclopedias, performance studies, collections of plot summaries, general studies on operas, sources on locales where opera premieres took place, works on the history of operas in German and selective volumes on individual opera composers, librettists, producers, directors and designers. Finally, two indexes list the main characters in each opera and the names of singers, conductors, producers, composers, directors, choreographers and arrangers. The revised edition of *Operas in German* provides opera historians, musicologists, performers and opera lovers with an invaluable resource for continued study and enjoyment.

Forbidden Music Michael Haas, 2013-06-18. Offers a study of the Jewish composers and musicians banned by the Third Reich and describes the consequences for music around the world.

Alban Berg and His World Christopher Hailey, 2010-08-09. An incisive new look at the pivotal modernist composer Alban Berg and *His World* is a collection of essays and source material that repositions Berg as the pivotal figure of Viennese musical modernism. His allegiance to the austere rigor of Arnold Schoenberg's musical revolution was balanced by a lifelong devotion to the warm sensuousness of Viennese musical tradition and a love of lyric utterance, the emotional intensity of opera and the expressive nuance of late Romantic tonal practice. The essays in this collection explore the specific qualities of Berg's brand of musical modernism and present newly translated letters and documents that illuminate his relationship to the politics and culture of his era. Of particular significance are the first translations of Berg's newly discovered stage work *Night Nocturne*, Hermann Watznauer's intimate account of Berg's early years and the famous memorial issue of the music periodical *23 Contributors*.

consider Berg's fascination with palindromes and mirror images and their relationship to notions of time and identity the Viennese roots of his distinctive orchestral style his links to such Viennese contemporaries as Alexander Zemlinsky Franz Schreker and Erich Wolfgang Korngold and his attempts to maneuver through the perilous shoals of gender race and fascist politics The contributors are Antony Beaumont Leon Botstein Regina Busch Nicholas Chadwick Mark DeVoto Douglas Jarman Sherry Lee and Margaret Notley

Opera Guy A. Marco, 2001 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published Provided by publisher

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