

GOTTSCHER VOLKSLIEDER

Aus mündlicher Überlieferung

Authentische Tonaufnahmen 1954 – 1966
von Johannes Künzig und Waltraut Werner

Drei Langspielplatten mit Textheft

Gottscheer Volkslieder Vol 1

Donald F. Reindl



Gottscheer Volkslieder Vol 1:

Central European Folk Music Philip V. Bohlman, 2013-10-28 This is the first annotated bibliography in German or English to gather the rich sources for German language folk music scholarship. It presents a comprehensive view of both historical and contemporary trends in a field embracing folkloristics and ethnomusicology as well as philological and cultural studies. Beginning with early theories of folk song formulated by Herder, Goethe, the Brothers Grimm and others, the book examines the most important collections of the 19th century folk song movement and surveys the 20th century institutions and publications that have made folk music scholarship essential to an understanding of German speaking Europe. The book represents the enormous diversity of folk music. Ideas of genre and classification contrast with the ways in which minority and ethnic groups have contributed to the complex constructs of 19th and 20th century nationalism. The intellectual history in this book often takes the form of a clash between institutions and the forceful personalities of scholars who theorized that folk music was the product of individuals or the linguistic core of nations. Entries that illustrate the ways in which constructs of folk music have contributed to the politics of culture, e.g. in Nazi Germany or in the workers culture of the former German Democratic Republic, also constitute the expansive musical landscape covered by this book. The author includes diverse disciplinary perspectives, not just those of folklorists but also concepts from ethnomusicology, historical musicology and religious and cultural studies. In addition to traditional studies of the canons of German folk music, e.g. ballads and singing society repertoires, Bohlman includes studies of religious and ethnic minorities and of German folk music in nations and regions outside Central Europe. The comprehensive nature of this book not only makes available a rich history of scholarship but also contextualizes Central European folk music as a vital and critical discipline for the interpretation of a changing Europe. Includes index.

Music and German National Identity Celia Applegate, Pamela Potter, 2002-08 Concert halls all over the world feature mostly the works of German and Austrian composers as their standard repertoire. Composers like the three Bs of classical music, Bach, Beethoven and Brahms, all of whom are German. Over the past three centuries many supporters of German music have even nurtured the notion that the German speaking world possesses a peculiar strength in the cultivation of music. This book brings together seventeen contributors from the fields of musicology, ethnomusicology, history and German literature to explore these questions: how music came to be associated with German identity, when and how Germans came to be regarded as the people of music, and how music came to be designated the most German of arts. Unlike previous volumes on this topic, many of which focused primarily on Wagner and Nazism, the essays here are wide ranging and comprehensive, examining philosophy, literature, politics and social currents as well as the creation and performance of folk music, art music, church music, jazz, rock and pop. The result is a striking volume adeptly addressing the complexity and variety of ways in which music insinuated itself into the German national imagination and how it has continued to play a central role in the shaping of a German identity. Contributors to this volume: Celia Applegate, Doris L. Bergen, Philip Bohlman, Joy Haslam.

Calico Bruce Campbell John Daverio Thomas S Grey Jost Hermand Michael H Kater Gesa Kordes Edward Larkey Bruno Nettl Uta G Poiger Pamela Potter Albrecht Riethm ller Bernd Sponheuer Hans Rudolf Vaget Yearbook of the International Folk Music Council ,1976 *German Volkskunde* James R. Dow,Hannjost Lixfeld,1986 Music and the Racial Imagination Ronald M. Radano,Philip V. Bohlman,2000 A specter lurks in the house of music and it goes by the name of race write Ronald Radano and Philip Bohlman in their introduction Yet the intimate relationship between race and music has rarely been examined by contemporary scholars most of whom have abandoned it for the more enlightened notions of ethnicity and culture Here a distinguished group of contributors confront the issue head on Representing an unusually broad range of academic disciplines and geographic regions they critically examine how the imagination of race has influenced musical production reception and scholarly analysis even as they reject the objectivity of the concept itself Each essay follows the lead of the substantial introduction which reviews the history of race in European and American non Western and global musics placing it within the contexts of the colonial experience and the more recent formation of world music Offering a bold new revisionist agenda for musicology in a postmodern postcolonial world this book will appeal to students of culture and race across the humanities and social sciences *The World of Learning. 1977-78, Volume One, 1. International, 2. Afghanistan-Qatar. - 28th Ed* ,1977 **The Study of Folk Music in the Modern World** Philip V. Bohlman,1988-06-22 This book is a contribution of considerable substance because it takes a holistic view of the field of folk music and the scholarship that has dealt with it Bruno Nettl a praiseworthy combination of solid scholarship penetrating discussion and global relevance Asian Folklore Studies successfully ties the history and development of folk music scholarship with contemporary concepts issues and shifts and which treats varied folk musics of the world cultures within the rubric of folklore and ethnomusicology with subtle generalizations making sense to serious minds Folklore Forum this book challenges many carefully nurtured sacred cows Bohlman has executed an intellectual challenge of major significance by successfully organizing a welter of unruly data and ideas into a single appropriately complex but coherent system Folk Music Journal Bohlman examines folk music as a genre of folklore from a broadly cross cultural perspective and espouses a more expansive view of folk music stressing its vitality in non Western cultures as well as Western in the present as well as the past *Focus: Music, Nationalism, and the Making of a New Europe* Philip V. Bohlman,2010-09-13 Focus Music Nationalism and the Making of the New Europe surveys the intersection of music and nationalism by tracing its historical development and documenting its persistence today Contrasting different types of music reveals how music expresses core ideas of nationalism for example folk music in the nineteenth century and popular music in the twenty first **La Corónica : a Journal of Medieval Spanish Language and Literature** ,2005 Spanish medieval language and literature newsletter varies *Music in Print Master Title Index, 1999* emusicquest,1999 Language Contact, German and Slovenian Donald F. Reindl,2008 The English and Scottish Popular Ballads Francis James Child,2013-01-03 This 19th century collection

compiles all the extant ballads with all known variants and features Child's commentaries Includes Parts IX and X of the original set ballads 266 305 plus indexes glossary **Hispanic Balladry Today** Ruth H. Webber, 2020-03-09 First published in 1989 The ballad or romance as it is commonly called has played a vital role over the centuries in Hispanic culture as an orally transmitted narrative song It is characteristically the product of people who have had to look to themselves for entertainment From the end of the fifteenth to the early seventeenth century the romancero balladry enjoyed a great vogue among learned poets and their audiences especially in the Spanish and Portuguese courts The authors intent in this book is to survey and to assess the state of the romancero not only in Spain and Portugal but also in peripheral areas where it has migrated and taken root **Gottscheer Volkslieder: Weltliche Lieder, Volkstänze, Nachträge zu Band I**, 1984

Bulletin de la Société internationale de musicologie, 1929 **Dictionary Catalog of the Slavonic Collection** New York Public Library. Slavonic Division, New York Public Library. Research Libraries, 1974 The National Union Catalog. Pre-1956 Imprints Library of Congress, American Library Association. Committee on Resources of American Libraries. National Union Catalog Subcommittee, 1971 **Ballads and Boundaries** James Porter, Ellen Sinatra, 1995 The World of Learning 1981-82 Bernan Associates, 1981 *The Garland Library of Readings in Ethnomusicology: Musical processes, resources, and technologies* Kay Kaufman Shelemay, 1990

Embracing the Track of Phrase: An Psychological Symphony within **Gottscheer Volkslieder Vol 1**

In some sort of taken by displays and the ceaseless chatter of quick transmission, the melodic beauty and psychological symphony developed by the published word frequently diminish in to the back ground, eclipsed by the persistent sound and interruptions that permeate our lives. Nevertheless, set within the pages of **Gottscheer Volkslieder Vol 1** a stunning fictional treasure filled with fresh emotions, lies an immersive symphony waiting to be embraced. Crafted by a masterful composer of language, this charming masterpiece conducts readers on a psychological trip, well unraveling the concealed songs and profound influence resonating within each carefully constructed phrase. Within the depths of the poignant examination, we shall investigate the book is key harmonies, analyze their enthralling publishing fashion, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

<http://www.pet-memorial-markers.com/About/detail/default.aspx/Golden%20Age%20Of%20Dutch%20Art%20Painting%20Sculpture%20Decorative%20Art.pdf>

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