



Ferruccio
BUSONI

Selected
Letters

Translated
and edited by
Anthony
Beaumont

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Ferruccio Busoni Selected Letters

KathrynBailey Puffett



Ferruccio Busoni Selected Letters:

Constructive Dissonance Juliane Brand, Christopher Hailey, 1997-01-01 There cannot ever be too many good books about Schoenberg and so it is a special pleasure to welcome *Constructive Dissonance* which is far beyond just good These essays cover a generous range in style and idea Many of them also are deeply moving and nothing could be more appropriate for the composer of our century's most fiercely intense music Michael Steinberg author of *The Symphony A Listener's Guide* Although much has been written about Schoenberg no group of essays examines his life and work in such a broad context Here we find Schoenberg's matrix the social cultural political and artistic currents that helped shape him and to which he made his own extraordinary contribution Robert P Morgan author of *Twentieth Century Music* As we approach the turn of this century it is clear that Arnold Schoenberg must be counted as one of the most important figures in Western art music during the last one hundred years Schoenberg's influence on art music culture has not only worked its effects through his music but also through his thinking and writing about music This collection makes a fitting tribute to Schoenberg and does an admirable job of presenting the many facets of Schoenberg the composer music theorist and thinker These thought provoking essays present a broad range of approaches to a rich variety of topics within Schoenberg scholarship and readers will find both familiar and not so familiar issues arising during the course of the volume *Constructive Dissonance* is certain to become an important book for those interested in twentieth century art music and culture and seminal reading for anyone interested in Arnold Schoenberg and his work John Covach University of North Carolina at Chapel Hill

International Piano Quarterly, 2004 *Schoenberg's Atonal Music* Jack Boss, 2019-07-04 Portrays Schoenberg's atonal music as successions of motives and pitch class sets that flesh out musical idea and basic image frameworks

Schoenberg's Program Notes and Musical Analyses Arnold Schoenberg, 2016 Schoenberg's *Program Notes and Musical Analyses* is a comprehensive study of the composer's writings about his own music The texts include program notes letters sketch materials pre concert talks public lectures scholarly writings newspaper articles interviews pedagogical materials publicity fliers radio broadcasts and liner notes

Undertones of Insurrection Marc Weiner, 2017-09-29 A basic tenet of literary studies is that aesthetic structures are politically significant because they represent an artist's response to the political implications of cultural codes with which the recipient of the modern work is also acquainted This tenet provides the basis for the ideological associations attending the appearance of music in the modern German narrative With his understanding of the arts as involved in often unacknowledged ideological forces within a culture Marc Weiner's *Undertones of Insurrection* bridges the gap between the New Musicology's rewarding infusion of modern cultural and literary theory into the study of music politically insightful examinations of narrative structures in the modern novel and the methodologically conservative area of musical literary relations in Germanic Studies In other words the questions it raises are different from those pursued in most examinations of music and literature because previous works of this kind concerning the literature of German

speaking Europe have often disregarded social concerns in general and political issues in particular Ranging from 1900 to Doctor Faustus 1947 Weiner study sets the stage by examining public debates that conflated such issues as national identity racism populism the role of the sexes and xenophobia with musical texts In the literary analyses that follow Weiner discusses both obvious connections between music and sociopolitical issues Hesse's equation of jazz and insurrection in Steppenwolf and covert ones the suppression of music in Death in Venice and the use of politically charged musical subtexts in Werfel's Verdi and Schnitzler's Rhapsody By uncovering the ideological agendas informing cultural practice in modernist Germany Undertones of Insurrection calls for a reevaluation of the function of music in the modern German narrative Music for the Superman David Huckvale, 2017-06-09 Friedrich Nietzsche regarded himself as the most musical philosopher he played the piano wrote his own compositions and espoused a philosophy encouraging all to dance for joy Central to his life and his ideas were the music and personality of Richard Wagner whom he both loved and loathed at different times of his life Nietzsche had considerable influence on composers many of whom employed Wagnerian sonorities to set his words and respond to his ideas This book explores Nietzsche's relationship with Wagner the influence of his writings on the music of Strauss Mahler Delius Scriabin Busoni and others his place in Thomas Mann's critique of German Romantic music in the novel Doctor Faustus and his impact on 20th century popular music Schoenberg's Early Correspondence, 2016-08-02 This volume presents English translations of the entirety of Arnold Schoenberg's early correspondence providing a wealth of information on Schoenberg's early career and offering invaluable insights into his daily life and working habits Alongside the editors' extensive running commentary the more than 300 letters in this volume create a vivid picture of the young Schoenberg and his times **Rachmaninoff and His World** Philip Ross Bullock, 2022-07-01 A biography of composer Sergei Rachmaninoff published in collaboration with the Bard Music Festival One of the most popular classical composers of all time Sergei Rachmaninoff 1873-1943 has often been dismissed by critics as a conservative nostalgic holdover of the nineteenth century and a composer fundamentally hostile to musical modernism The original essays collected here show how he was more responsive to aspects of contemporary musical life than is often thought and how his deeply felt sense of Russianness coexisted with an appreciation of American and European culture In particular the essays document his involvement with intellectual and artistic circles in prerevolutionary Moscow and how the form of modernity they promoted shaped his early output This volume represents one of the first serious explorations of Rachmaninoff's successful career as a composer pianist and conductor first in late Imperial Russia and then after emigration in both the United States and interwar Europe Shedding light on some unfamiliar works especially his three operas and his many songs the book also includes a substantial number of new documents illustrating Rachmaninoff's celebrity status in America *After the Golden Age* Kenneth Hamilton, 2008 Hamilton dissects the oft-invoked myth of a Great Tradition or Golden Age of pianism He then goes on to discuss the performance style great pianists from Liszt to Paderewski and delves into the far from inevitable development of the piano

recital **Berg** Bryan R. Simms, Charlotte Erwin, 2021 Introduction Music in the Twilight of the Habsburg Empire Two Viennese Families The Bergs and Nahowskis Berg's Musical Apprenticeship 1899 1911 A Struggle for Recognition 1911 1915 The War and Its Aftermath 1915 1922 Wozzeck International Acclaim 1923 1925 Secret Programs with Twelve Tones 1925 1927 The Celebrated Composer 1928 1934 Lulu Berg's Final Year 1935 Helene Berg and the Management of Berg's Legacy 1936 1976 Epilogue Berg the Outsider **Helmholtz and the Modern Listener** Benjamin Steege, 2012-07-19 Steege explores Helmholtz's significance within a historical shift in the theory and practice of listening in nineteenth century European culture **Proof through the Night** Glenn Watkins, 2002-12-30 Carols floating across no man's land on Christmas Eve 1914 solemn choruses marches and popular songs responding to the call of propaganda ministries and war charities opera keyboard suites ragtime and concertos for the left hand all provided testimony to the unique power of music to chronicle the Great War and to memorialize its battles and fallen heroes in the first post Armistice decade In this striking book Glenn Watkins investigates these variable roles of music primarily from the angle of the Entente nations perceived threat of German hegemony in matters of intellectual and artistic accomplishment a principal concern not only for Europe but also for the United States whose late entrance into the fray prompted a renewed interest in defining America as an emergent world power as well as a fledgling musical culture He shows that each nation gave proof through the night ringing evidence during the dark hours of the war not only of its nationalist resolve in the singing of national airs but also of its power to recall home and hearth on distant battlefields and to reflect upon loss long after the guns had been silenced Watkins's eloquent narrative argues that twentieth century Modernism was not launched full force with the advent of the Great War but rather was challenged by a new set of alternatives to the prewar avant garde His central focus on music as a cultural marker during the First World War of necessity exposes its relationship to the other arts national institutions and international politics From wartime scores by Debussy and Stravinsky to telling retrospective works by Berg Ravel and Britten from *La Marseillaise* to *The Star Spangled Banner* from *It's a Long Way to Tipperary* to *Over There* music reflected society's profoundest doubts and aspirations By turns it challenged or supported the legitimacy of war chronicled misgivings in miniature and grandiose formats alike and inevitably expressed its sorrow at the final price exacted by the Great War *Proof through the Night* concludes with a consideration of the post Armistice period when on the classical music front memory and distance forged a musical response that was frequently more powerful than in wartime *Modernism: The Lure of Heresy* Peter Gay, 2010-08-16 Rich learned briskly written maddening yet necessary study Lee Siegel New York Times Book Review Peter Gay explores the shocking modernist rebellion that beginning in the 1840s transformed art literature music and film Modernism presents a thrilling pageant of heretics that includes Oscar Wilde Pablo Picasso D W Griffiths James Joyce Virginia Woolf T S Eliot Walter Gropius Arnold Schoenberg and of course Andy Warhol **After Wagner** Mark Berry, 2014 This book is both a telling of operatic histories after Richard Wagner and a philosophical reflection upon the

writing of those histories Historical musicology reckons with intellectual and cultural history and vice versa The after of the title denotes chronology but also harmony and antagonism within a Wagnerian tradition Parsifal in which Wagner attempted to go beyond his achievement in the Ring to write after himself is followed by two apparent antipodes the strenuously modernist Arnold Schoenberg and the stheticist Richard Strauss Discussion of Strauss s Capriccio partly in the light of Schoenberg s Moses und Aron reveals a more political work than either first acquaintance or the composer s intention might suggest Then come three composers from subsequent generations Luigi Dallapiccola Luigi Nono and Hans Werner Henze Geographical context is extended to take in Wagner s Italian successors the problem of political emancipation in and through music drama takes another turn here confronting challenges and opportunities in more avowedly politically engaged art A final section explores the world of staging opera of so called Regietheater as initiated by Wagner himself Stefan Herheim s celebrated Bayreuth production of Parsifal and various performances of Lohengrin are discussed before looking back to Mozart Don Giovanni and forward to Alban Berg s Lulu and Nono s Al gran sole carico d amore Throughout the book invites us to consider how we might perceive the sthetic and political integrity of the operatic work after Wagner After Wagner will be invaluable to anyone interested in twentieth century music drama and its intersection with politics and cultural history It will also appeal to those interested in Richard Wagner s cultural impact on succeeding generations of composers

MARK BERRY is Senior Lecturer in Music at Royal Holloway University of London

Ernst Krenek and the Politics of Musical Style Peter Tregear, 2013-07-05 Ernst Krenek has been described as a one man history of twentieth century music His vast compositional output encompasses many of its extremes and expresses many of its contradictions Few have attempted however to contextualize Krenek s compositional output because our understanding of classical music in the first half of the twentieth century still largely remains focused on the music of a few canonical figures Responding to renewed interest from performers in Krenek s work particularly his operas Peter Tregear s *Ernst Krenek and the Politics of Musical Style* addresses this gap in the scholarly literature and makes an important contribution to our comprehension of the ways in which his music reflected and informed broader social and political debates in Austria and Germany at the time Focusing on Krenek s compositional path from the eclectic musical language of Jonny spielt auf to the austere twelve tone technique of Karl V Tregear provides an historical and critical context to this most historically significant period of Krenek s creative life His study also enriches our understanding of many of Krenek s contemporaries such as Alban Berg and Arnold Schoenberg This book should interest students scholars and practitioners with an interest in modern opera and contemporary classical music as well as early 20th century German history more generally

Derrick Puffett on Music Kathryn Bailey Puffett, 2017-07-05 I listen to a piece and ask myself what has made the greatest impression on me What has moved me the most about it what has excited me the most what it is I want to write about what sets my mind working what sets off my imagination Derrick Puffett s description to a group of Cambridge graduate students of his approach to listening and writing about music is clearly

evident in the articles reprinted in this collection For the first time the book makes available in one place writings previously widely dispersed amongst many journals and symposia Resonances emerge that cross from essay to essay with the result that a larger coherent project is revealed Insistent on the need of music analysis to be accompanied by a wider historical knowledge Puffett believed strongly that the methods to be adopted on each occasion must be dictated by the music at hand His work on Bruckner Strauss Webern Zemlinsky Delius and Debussy is of enduring importance to the study of music With a prose style distinguished for its elegance and clarity Puffett's writings will enhance the understanding and enjoyment of the music that he discusses amongst students and teachers alike

Weill's Musical Theater Stephen Hinton, 2012-04-10 In the first musicological study of Kurt Weill's complete stage works Stephen Hinton charts the full range of theatrical achievements by one of twentieth century musical theater's key figures Hinton shows how Weill's experiments with a range of genres from one act operas and plays with music to Broadway musicals and film opera became an indispensable part of the reforms he promoted during his brief but intense career Confronting the divisive notion of two Weills one European the other American Hinton adopts a broad and inclusive perspective establishing criteria that allow aspects of continuity to emerge particularly in matters of dramaturgy Tracing his extraordinary journey as a composer the book shows how Weill's artistic ambitions led to his working with a remarkably heterogeneous collection of authors such as Georg Kaiser Bertolt Brecht Moss Hart Alan Jay Lerner and Maxwell Anderson

Grace Notes for a Year Norman Gilliland, 2002 This irresistible collection of stories is perfect for anyone interested in a fresh perspective on what it means to be a human being who creates art Grace Notes for a Year sheds light on the fragile and perilous process of inspiration composition and performance required to create classical music whether the final product is a masterpiece or a mess Each page of the book corresponds to a different day of the year and features a true story about a famous figure in musical history These delightful anecdotes inspirational informative and often hilarious disprove the myth of the artist as untouchable Instead Norman Gilliland exposes in them human vulnerability we can all relate to From Beethoven to Wagner these artists suffered from poverty spent lazy days in bed had scandalous love affairs and often failed in their creative endeavors as often as they succeeded

The Composer-pianists Robert Rimm, 2002 The recordings made by Marc Andre Hamelin in recent years have cast new light on an extraordinary group of composers Alkan Busoni Feinberg Godowsky Medtner Rachmaninov Scriabin and Sorabji whose works heralded a Golden Age of virtuosic writing for the piano The Eight as author Robert Rimm has termed these composer pianists have much in common traits shared in our own age with Marc Andre Hamelin their foremost interpreter For all their evident differences of age nationality and philosophy they each created music of unprecedented ingenuity often complex and of immense scale that stretched the limits of the piano's capabilities And all were genuine virtuosos with the technical resources to play these demanding works in public The volume includes rare photographs and concludes with an extensive bibliography listings of the complete solo piano works of The Eight and discographies of their solo piano recordings In

exploring the art of those who knew their instrument both as composers and as pianists this book serves in the words of pianist Stephen Hough both as a fascinating exhaustive study of the riches of the past and as a stimulating inspiration for the future

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **Music** Ivan Hewett, 2005-04-29 The word music in the early 21st century means many things It means Mozart in the elevator 50s pop songs on TV adverts Finnish folk songs on Nokia phones It means inflammatory Serbian nationalist song ancient Coptic Church chant Berlin electronica Wynton Marsalis Given this bewildering abundance how we can speak of a single thing called music This book will argue that we can More than that it will argue that a vast area of cultural practice is at risk of vanishing behind the deafening roar of all those dead simulations of music that fill the airwaves In this passionately argued and convincing book Ivan Hewett re claims the unique place of music should have in our culture in its own right

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