

Parsifal Textbuch A Libretto German Edition

This is likewise one of the factors by obtaining the soft documents of this **parsifal textbuch a libretto german edition** by online. You might not require more mature to spend to go to the book inauguration as well as search for them. In some cases, you likewise complete not discover the pronouncement parsifal textbuch a libretto german edition that you are looking for. It will no question squander the time.

However below, in imitation of you visit this web page, it will be thus certainly simple to acquire as capably as download guide parsifal textbuch a libretto german edition

It will not say you will many era as we explain before. You can complete it even if feint something else at house and even in your workplace. as a result easy! So, are you question? Just exercise just what we have the funds for under as competently as review **parsifal textbuch a libretto german edition** what you afterward to read!

Classified Catalogue of the Carnegie Library of Pittsburgh Pittsburgh, Pa. Carnegie Free Library of Alleghany 1914

Music, Books on Music, and Sound Recordings Library of Congress 1989

National Union Catalog 1983

The Cambridge Companion to Music and Romanticism Benedict Taylor 2021-08-26 A stimulating new approach to understanding the relationship between music and culture in the long nineteenth century.

Parsifal Richard Wagner 1920

Bibliographic Guide to Music New York Public Library. Music Division 2004

The Library of Congress Author Catalog Library of Congress 1953

Reinventing Bach Paul Elie 2013-04-04 DIV Johann Sebastian Bach – celebrated pipe organist, court composer and master of sacred music – was also a technical pioneer. Working in Germany in the early eighteenth century, he invented new instruments and carried out experiments in tuning, the effects of which are still with us today. Two hundred years later, a number of extraordinary musicians have utilised the music of Bach to thrilling effect through the art of recording, furthering their own virtuosity and reinventing the composer for our time. In *Reinventing Bach*, Paul Elie brilliantly blends the stories of modern musicians with a polyphonic account of our most celebrated composer's

life to create a spellbinding narrative of the changing place of music in our lives. We see the sainted organist Albert Schweitzer playing to a mobile recording unit set up at London's Church of All Hallows in order to spread Bach's organ works to the world beyond the churches, and Pablo Casals's Abbey Road recordings of Bach's cello suites transform the middle-class sitting room into a hotbed of existentialism; we watch Leopold Stokowski persuade Walt Disney to feature his own grand orchestrations of Bach in the animated classical-music movie *Fantasia* – which made Bach the sound of children's playtime and Hollywood grandeur alike – and we witness how Glenn Gould's *Goldberg Variations* made Bach the byword for postwar cool. Through the Beatles and *Switched-on Bach* and *Gödel, Escher, Bach* – through film, rock music, the Walkman, the CD and up to Yo-Yo Ma and the iPod – Elie shows us how dozens of gifted musicians searched, experimented and collaborated with one another in the service of a composer who emerged as the prototype of the spiritualised, technically savvy artist. /div

Music Into Fiction Theodore Ziolkowski 2017-02-01 Illuminates unexplored dimensions of the music-literature relationship and the sometimes unrecognized talents of certain famous writers and composers.

Wagner Without Fear William Berger 2010-06-16 Do you cringe when your opera-loving friends start raving about the latest production of *Tristan*? Do you feel faint just thinking about the six-hour performance of *Parsifal* you were given tickets to? Does your mate accuse you of having a Tannhäuser complex? If you're baffled by the behavior of Wagner worshipers, if you've longed to fathom the mysteries of Wagner's ever-increasing popularity, or if you just want to better understand and enjoy the performances you're attending, you'll find this delightful book indispensable. William Berger is the most helpful guide one could hope to find for navigating the strange and beautiful world of the most controversial artist who ever lived. He tells you all you need to know to become a true Wagnerite--from story lines to historical background; from when to visit the rest room to how to sound smart during intermission; from the Jewish legend that possibly inspired Lohengrin to the tragic death of the first *Tristan*. Funny, informative, and always a pleasure to read, *Wagner Without Fear* proves that the art of Wagner can be accessible to everyone. Includes: - The strange life of Richard Wagner--German patriot (and exile), friend (and enemy) of Liszt and Nietzsche - Essential opera lore and "lobby talk" - A scene-by-scene analysis of each opera - What to listen for to get the most from the music - Recommended recordings, films, and sound tracks

European Music Catalogue 1983

Wagner's Parsifal Roger Scruton 2021-03-04

Wagner and the Volsungs Árni Björnsson 2003

Parsifal Richard Wagner 2016-11-19 Richard Wagner: *Parsifal*. Textbuch – Libretto Entstanden 1877–1882. Erstdruck der Dichtung: Mainz (B. Schott's

Downloaded from avenza-dev.avenza.com
on October 5, 2022 by guest

Söhne) 1877. Uraufführung am 26.07.1882, Festspielhaus, Bayreuth. Neuausgabe mit einer Biographie des Autors. Herausgegeben von Karl-Maria Guth. Berlin 2016. Textgrundlage ist die Ausgabe: Richard Wagner: Die Musikdramen. Mit einem Vorwort von Joachim Kaiser, Hamburg: Hoffmann und Campe, 1971. Die Paginierung obiger Ausgabe wird in dieser Neuausgabe als Marginalie zeilengenau mitgeführt. Umschlaggestaltung von Thomas Schultz-Overhage unter Verwendung des Bildes: Hermann Hendrich, Parsifal, 19. Jahrhundert. Gesetzt aus der Minion Pro, 11 pt. Über den Autor: 1813 in Leipzig als das neunte Kind eines Polizisten geboren, wird Richard Wagner zu einer die Musik beherrschenden Persönlichkeit des 19. Jahrhunderts. Ein bewegtes Leben lässt ihn vor politischer Verfolgung wie auch vor seinen Gläubigern in zahlreichen Orten Zuflucht suchen. Nach Stationen u.a. in Königsberg, Riga, London, Paris, und in der Schweiz kommt Wagner schließlich in Bayreuth an, das bis heute untrennbar mit seinem Namen verbunden ist. Seine finanziellen Schwierigkeiten hat der selbstbewusste Mann von kleinem Wuchs als »lächerliche Schulden« empfunden, denen erheblich größere »Aktiva« gegenüberstünden. Und in der Tat ist seine Wirkungsmacht auf die ihm nachfolgende Musik wohl einzigartig.

German Literature: A Very Short Introduction Nicholas Boyle 2008-02-28 German writers, from Luther and Goethe to Heine, Brecht, and Günter Grass, have had a profound influence on the modern world. This Very Short Introduction presents an engrossing tour of the course of German literature from the late Middle Ages to the present, focussing especially on the last 250 years. Emphasizing the economic and religious context of many masterpieces of German literature, it highlights how they can be interpreted as responses to social and political changes within an often violent and tragic history. The result is a new and clear perspective which illuminates the power of German literature and the German intellectual tradition, and its impact on the wider cultural world. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

The Concise Oxford Dictionary of Opera John Warrack 1996-03-07 Derived from the full Oxford Dictionary of Opera, this is the most authoritative and up-to-date dictionary of opera available in paperback. Fully revised for this new edition, with over 3,500 entries, it is designed to be accessible to all those who enjoy opera, whether at the opera-house or on record. * Composers and their works * Singers and their notable performances * Plot summaries and separate entries for well-known roles, arias, and choruses * Leading conductors, producers, and designers * Opera companies and festivals

Classified Catalogue of the Carnegie Library of Pittsburgh Carnegie Library of Pittsburgh 1914

The National Union Catalog, Pre-1956 Imprints 1979

Catalogue of the Allen A. Brown Collection of Music in the Public Library of the City of Boston Boston Public Library. Allen A. Brown Collection of Music 1912

Wagnerism: Art and Politics in the Shadow of Music Alex Ross 2020-09-15 'An absolutely masterly work' Stephen Fry Alex Ross, renowned author of the international bestseller *The Rest Is Noise*, reveals how Richard Wagner became the proving ground for modern art and politics—an aesthetic war zone where the Western world wrestled with its capacity for beauty and violence.

Library of Congress Catalog Library of Congress 1970 A cumulative list of works represented by Library of Congress printed cards.

Studies in Music with Text David Lewin 2006-01-05 Throughout his career, David Lewin labored to make even the most abstract theory speak to the experience of the ordinary listener. This book combines many of Lewin's classic articles on song and opera with newly drafted chapters on songs of Brahms, Robert Schumann, Clara Schumann, and Milton Babbitt. Bound together by Lewin's cogent insight, the resulting collection constitutes a major statement concerning the methodological problems associated with interpretation of texted music.

The Ring of the Nibelung Richard Wagner 2018-07-26 A superb new translation of one of the greatest nineteenth century poems: the libretto to Wagner's Ring cycle The scale and grandeur of Wagner's *The Ring of the Nibelung* has no precedent and no successor. It preoccupied Wagner for much of his adult life and revolutionized the nature of opera, the orchestra, the demands on singers and on the audience itself. The four operas—*The Rhinegold*, *The Valkyrie*, *Siegfried* and *Twilight of the Gods* - are complete worlds, conjuring up extraordinary mythological landscapes through sound as much as staging. Wagner wrote the entire libretto before embarking on the music. Discarding the grand choruses and bravura duets central to most operas, he used the largest musical forces in the context often of only a handful of singers on stage. The words were essential: he was telling a story and making an argument in a way that required absolute attention to what was said. The libretto for *The Ring* lies at the heart of nineteenth century culture. It is in itself a work of power and grandeur and it had an incalculable effect on European and specifically German culture. John Deathridge's superb new translation, with notes and a fascinating introduction, is essential for anyone who wishes to get to grips with one of the great musical experiences.

Song of the Nibelungs 2008-01-08 It portrays the existential struggles and downfall of an entire people, the Burgundians, in a military conflict with the Huns and their king."--Jacket.

Library of Congress Catalogs Library of Congress 1955

A Companion to Wagner's Parsifal William Kinderman 2005 New essays demonstrating and exploring the abiding fascination of Wagner's controversial

Downloaded from avenza-dev.avenza.com
on October 5, 2022 by guest

work.

Wagner's Parsifal William Kinderman 2018-03-01 William Kinderman's detailed study of Parsifal, described by the composer as his "last card," explores the evolution of the text and music of this inexhaustible yet highly controversial music drama across Wagner's entire career. This book offers a reassessment of the ideological and political history of Parsifal, shedding new light on the connection of Wagner's legacy to the rise of National Socialism in Germany. The compositional genesis is traced through many unfamiliar manuscript sources, revealing unsuspected models and veiled connections to Wagner's earlier works. Fresh analytic perspectives are revealed, casting the dramatic meaning of Parsifal in a new light. Much debated aspects of the work, such as Kundry's death at the conclusion, are discussed in the context of its stage history. Path-breaking as well is Kinderman's analysis of the religious and ideological context of Parsifal. During the half-century after the composer's death, the Wagner family and the so-called Bayreuth circle sought to exploit Wagner's work for political purposes, thereby promoting racial nationalism and anti-Semitism. Hitherto unnoticed connections between Hitler and Wagner's legacy at Bayreuth are explored here, while differences between the composer's politics as an 1849 revolutionary and the later response of his family to National Socialism are weighed in a nuanced account. Kinderman combines new historical research, sensitive aesthetic criticism, and probing philosophical reflection in this most intensive examination of Wagner's culminating music drama.

Classified Catalogue of the Carnegie Library of Pittsburgh. 1907-1911 1914

Was Hitler a Darwinian? Robert J. Richards 2013-11-06 In tracing the history of Darwin's accomplishment and the trajectory of evolutionary theory during the late nineteenth and early twentieth centuries, most scholars agree that Darwin introduced blind mechanism into biology, thus banishing moral values from the understanding of nature. According to the standard interpretation, the principle of survival of the fittest has rendered human behavior, including moral behavior, ultimately selfish. Few doubt that Darwinian theory, especially as construed by the master's German disciple, Ernst Haeckel, inspired Hitler and led to Nazi atrocities. In this collection of essays, Robert J. Richards argues that this orthodox view is wrongheaded. A close historical examination reveals that Darwin, in more traditional fashion, constructed nature with a moral spine and provided it with a goal: man as a moral creature. The book takes up many other topics—including the character of Darwin's chief principles of natural selection and divergence, his dispute with Alfred Russel Wallace over man's big brain, the role of language in human development, his relationship to Herbert Spencer, how much his views had in common with Haeckel's, and the general problem of progress in evolution. Moreover, Richards takes a forceful stand on the timely issue of whether Darwin is to blame for Hitler's atrocities. Was Hitler a Darwinian? is intellectual history at its boldest.

The National Union Catalogs, 1963- 1964

Richard Wagner: Parsifal Lucy Beckett 1981-08-20 A comprehensive account of Wagner's last, and strangest opera.

Cum Notis Variorum 1987

The Life & Letters of Peter Ilich Tchaikovsky Modest Chaïkovskii 1906

Musicology and Dance Davinia Caddy 2020-08-31 Long treated as peripheral to music history, dance has become prominent within musicological research, as a prime and popular subject for an increasing number of books, articles, conference papers and special symposiums. Despite this growing interest, there is a need for thorough-going critical examination of the ways in which musicologists might engage with dance, thinking not only about specific repertoires or genres, but about fundamental commonalities between the two, including embodiment, agency, subjectivity and consciousness. This volume begins to fill this gap. Ten chapters illustrate a range of conceptual, historical and interpretive approaches that advance the interdisciplinary study of music and dance. This methodological eclecticism is a defining feature, integrating insights from critical theory, cultural studies, the visual arts, phenomenology, cultural anthropology and literary criticism into the study of music and dance.

Siegfried-Idyll Richard Wagner 1984 Text in German, French and English

The Musical Times and Singing-class Circular 1878

Parsifal's Page Gerald Morris 2008 In medieval England, eleven-year-old Piers' dream comes true when he becomes page to Parsifal, a peasant whose quest for knighthood reveals important secrets about both of their families.

Götterdämmerung Richard Wagner 1914

The Emotional Power of Music Tom Cochrane 2013-07-18 How can an abstract sequence of sounds so intensely express emotional states? How does music elicit or arouse our emotions? What happens at the physiological and neural level when we listen to music? How do composers and performers practically manage the expressive powers of music? How have societies sought to harness the powers of music for social or therapeutic purposes? In the past ten years, research into the topic of music and emotion has flourished. In addition, the relationship between the two has become of interest to a broad range of disciplines in both the sciences and humanities. *The Emotional Power of Music* is a multidisciplinary volume exploring the relationship between music and emotion. Bringing together contributions from psychologists, neuroscientists, musicologists, musicians, and philosophers, the volume presents both theoretical perspectives and in-depth explorations of particular musical works, as well as first-hand reports from music performers and composers. In the first section of the book, the authors consider the expression of emotion within music, through both performance and composing. The second section explores how

music can stimulate the emotions, considering the psychological and neurological mechanisms that underlie music listening. The third section explores how different societies have sought to manage and manipulate the power of music. The book is valuable for those in the fields of music psychology and music education, as well as philosophy and musicology

Classified Catalogue of the Carnegie Library of Pittsburgh. 1907-1911 Carnegie Library of Pittsburgh 1914