

PAUL HINDEMITH

THE MAN BEHIND THE MUSIC

A biography by Geoffrey Skelton



Paul Hindemith The Man Behind The Music A Biography

Michael H. Kater



Paul Hindemith The Man Behind The Music A Biography:

Paul Hindemith Geoffrey Skelton,1975 Paul Hindemith Geoffrey Skelton,1977-10-01 **British Music and Modernism, 1895-1960** Matthew Riley,2017-07-05 Imaginative analytical and critical work on British music of the early twentieth century has been hindered by perceptions of the repertory as insular in its references and backward in its style and syntax escaping the modernity that surrounded its composers Recent research has begun to break down these perceptions and has found intriguing links between British music and modernism This book brings together contributions from scholars working in analysis hermeneutics reception history critical theory and the history of ideas Three overall themes emerge from its chapters accounts of British reactions to Continental modernism and the forms they took links between music and the visual arts and analysis and interpretation of compositions in the light of recent theoretical work on form tonality and pitch organization Walt Whitman and Modern Music Lawrence Kramer,2018-12-07 Walt Whitman s poetry especially his Civil War poetry attracted settings by a wide variety of modern composers in both English and German speaking countries The essays in this volume trace the transformation of Whitman s nineteenth century texts into vehicles for confronting twentieth century problems aesthetic social and political The contributors pay careful attention to music and poetry alike in examining how the Whitman settings become exemplary means of dealing with both the tragic and utopian faces of modernism The book is accompanied by a recording by Joan Heller and Thomas Stumpf of complete Whitman cycles composed by Kurt Weill George Crumb and Lawrence Kramer and the first recording of four Whitman songs composed in the 1920s by Marc Blitzstein **A History of the Oratorio** Howard E. Smither,2012-09-01 With this volume Howard Smither completes his monumental History of the Oratorio Volumes 1 and 2 published by the University of North Carolina Press in 1977 treated the oratorio in the Baroque era while Volume 3 published in 1987 explored the genre in the Classical era Here Smither surveys the history of nineteenth and twentieth century oratorio stressing the main geographic areas of oratorio composition and performance Germany Britain America and France Continuing the approach of the previous volumes Smither treats the oratorio in each language and geographical area by first exploring the cultural and social contexts of oratorio He then addresses aesthetic theory and criticism treats libretto and music in general and offers detailed analyses of the librettos and music of specific oratorios thirty one in all that are of special importance to the history of the genre As a synthesis of specialized literature as well as an investigation of primary sources this work will serve as both a springboard for further research and an essential reference for choral conductors soloists choral singers and others interested in the history of the oratorio Originally published 2000 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value Composers of the Nazi Era Michael H. Kater,2000 How does creativity thrive in the face of fascism How

can a highly artistic individual function professionally in so threatening a climate The final book in a critically acclaimed trilogy that includes *Different Drummers* OUP 1992 and *The Twisted Muse* OUP 1997 this is a detailed study of the often interrelated careers of eight outstanding German composers who lived and worked amid the dictatorship of the Third Reich Werner Egk Paul Hindemith Kurt Weill Karl Amadeus Hartmann Carl Orff Hans Pfitzner Arnold Schoenberg and Richard Strauss Noted historian Michael H Kater weighs issues of accommodation and resistance to ask whether these artists corrupted themselves in the service of a criminal regime and if so whether this is evident in their music He also considers the degrees to which the Nazis poetically socially economically and aesthetically succeeded in their treatment of these individuals whose lives and compositions represent diverse responses to totalitarianism

Sourcebook for Wind Band and Instrumental Music Russ Girsberger, Frank L. Battisti, William Berz, 2014-11-01 Meredith Music Resource This sourcebook was created to aid directors and teachers in finding the information they need and expand their general knowledge The resources were selected from hundreds of published and on line sources found in journals magazines music company catalogs and publications numerous websites doctoral dissertations graduate theses encyclopedias various databases and a great many books Information was also solicited from outstanding college university school wind band directors and instrumental teachers The information is arranged in four sections Section 1 General Resources About Music Section 2 Specific Resources Section 3 Use of Literature Section 4 Library Staffing and Management

Masculinity in Opera Philip Purvis, 2013-07-18 This book addresses the ways in which masculinity is negotiated constructed represented and problematized within operatic music and practice Although the consideration of masculine ontology and epistemology has pervaded cultural and sociological studies since the late 1980s and masculinity has been the focus of recent if sporadic musicological discussion the relationship between masculinity and opera has so far escaped detailed critical scrutiny Operating from a position of sympathy with feminist and queer approaches and the phallogocentric tendencies they identify this study offers a unique perspective on the cultural relativism of opera by focusing on the male operatic subject Anchored by musical analysis or close readings of musical discourse the contributions take an interdisciplinary approach by also engaging with theatre popular music and cultural musicology scholarship The various musical theoretical and socio political trajectories of the essays are historically dispersed from seventeenth to twentieth first century operatic works and practices visiting masculinity and the operatic voice the complication or refusal of essentialist notions of masculinity and the operatic representation of the crisis of masculinity This volume will not only enliven the study of masculinity in opera but be an appealing contribution to music scholars interested in gender history and new musicology

Musical Ekphrasis in Rilke's *Marien-Leben* Siglind Bruhn, 2000 In 1923 the twenty seven year old Paul Hindemith published a composition for voice and piano entitled *Das Marienleben* based on Rainer Maria Rilke's poetic cycle of 1912 Twenty five years later the composer presented a thoroughly revised partially rewritten version The outcome of this revision has been highly controversial Ever

since its first publication musicologists have argued for or against the value of such a decisive rewriting They do so both by comparing the two compositions on purely musical grounds and by attempting to assess whether the more strictly organized tonal layout and dynamic structuring of *Marienleben II* is more or less appropriate for the topic of a poetic cycle on the Life of Mary This study is the first to analyze the messages conveyed in the two versions with an emphasis on their implicit aesthetic philosophical and spiritual significance Acknowledging the compositions as examples of musical ekphrasis a representation in one artistic medium of a message originally composed in another medium the author argues in exhaustive detail that the young Hindemith of 1922-23 and the mature composer of 1941-48 can be seen as setting two somewhat different poetic cycles This volume is of interest for musicologists and music lovers scholars of German literature and lovers of Rilke's poetry as well as for readers interested in the interartistic relationships of music and literature

Neoclassical Music in America R. James Tobin, 2014-07-02 From the 1920s to the 1950s neoclassicism was one of the dominant movements in American music Today this music is largely in eclipse mostly absent in performance and even from accounts of music history in spite of and initially because of its adherence to an expanded tonality No previous book has focused on the nature and scope of this musical tradition *Neoclassical Music in America: Voices of Clarity and Restraint* makes clear what neoclassicism was how it emerged in America and what happened to it Music reviewer and scholar R. James Tobin argues that efforts to define musical neoclassicism as a style largely fail because of the stylistic diversity of the music that fall within its scope However neoclassicists as different from one another as the influential Igor Stravinsky and Paul Hindemith did have a classical aesthetic in common the basic characteristics of which extend to other neoclassicists This study focuses in particular on a group of interrelated neoclassical American composers who came to full maturity in the 1940s These included Harvard professor Walter Piston who had studied in France in the 1920s Harold Shapero the most traditional of the group Irving Fine and Arthur Berger his colleagues at Brandeis Lukas Foss later an experimentalist composer whose origins lay in neoclassicism of the 1940s Alexei Haieff and Ingolf Dahl both close associates of Stravinsky and others Tobin surveys the careers of these figures drawing especially on early reviews of performances before offering his own critical assessment of individual works Adventurous collectors of recordings performing musicians concert and broadcasting programmers as well as music and cultural historians and those interested in musical aesthetics will find much of interest here Dates of composition approximate duration of individual works and discographies add to the work's reference value

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 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

Notes for Clarinetists Albert R. Rice, 2017 Notes for Clarinetists A Guide to the Repertoire offers historic and analytical information concerning thirty major works for solo clarinet clarinet and piano and clarinet and orchestra This information will enhance performance and be useful in preparing and presenting concerts and recitals

The Bitter Taste of Victory Lara Feigel, 2016-01-28 As the Second World War neared its conclusion Germany was a nation reduced to rubble 3 6 million German homes had been destroyed leaving 7 5 million people homeless an apocalyptic landscape of flattened cities and desolate wastelands In May 1945 Germany surrendered and Britain America Soviet Russia and France set about rebuilding their zones of occupation Most urgent for the Allies in this divided defeated country were food water and sanitation but from the start they were anxious to provide for the minds as well as the physical needs of the German people Reconstruction was to be cultural as well as practical denazification and re education would be key to future peace and the arts crucial in modelling alternative less militaristic ways of life Germany was to be reborn its citizens as well as its cities were to be reconstructed the mindset of the Third Reich was to be obliterated When later that year twenty two senior Nazis were put in the dock at Nuremberg writers and artists including Rebecca West Evelyn Waugh John Dos Passos and Laura Knight were there to tell the world about a trial intended to ensure that tyrannous dictators could never again enslave the people of Europe And over the next four years many of the foremost writers and filmmakers of their generation were dispatched by Britain and America to help rebuild the country their governments had spent years bombing Among them Ernest Hemingway Martha Gellhorn Marlene Dietrich George Orwell Lee Miller W H Auden Stephen Spender Billy Wilder and Humphrey Jennings The Bitter Taste of Victory traces the experiences of these figures and through their individual stories offers an entirely fresh view of post war Europe Never before told this is a brilliant important and utterly mesmerising history of cultural transformation

The Twisted Muse : Musicians and Their Music in the Third Reich Department of History York University Michael Kater Distinguished Research Professor, 1996-12-19 Is music removed from politics To what ends beneficent or malevolent can music and musicians be put In short when human rights are grossly abused and politics turned to fascist demagoguery can art and artists be innocent These questions and their implications are explored in Michael Kater s broad survey of musicians and the music they composed and performed during the Third Reich Great and small from Valentin Grimm a struggling clarinetist to Richard Strauss renowned composer are examined by Kater sometimes in intimate detail and the lives and decisions of Nazi Germany s professional musicians are laid out before the reader Kater tackles the issue of whether the Nazi regime because it held music in crassly utilitarian regard acted on musicians in such a way as to

consolidate or atomize the profession Kater's examination of the value of music for the regime and the degree to which the regime attained a positive propaganda and palliative effect through the manner in which it manipulated its musicians and by extension German music is of importance for understanding culture in totalitarian systems This work with its emphasis on the social and political nature of music and the political attitude of musicians during the Nazi regime will be the first of its kind It will be of interest to scholars and general readers eager to understand Nazi Germany to music lovers and to anyone interested in the interchange of music and politics culture and ideology

William Walton Stephen Lloyd, 2001 Using first hand accounts including contemporary correspondence articles and interviews this account of Walton's life also draws on material newly available relating to his friends and associates The reception of *Facade* and Walton's work in both films and radio are fully explored

BOOK JACKET

A History of the Oratorio: The oratorio in the nineteenth and twentieth centuries Howard E. Smither, 1977 With this volume Howard Smither completes his monumental *History of the Oratorio* Volumes 1 and 2 published by the University of North Carolina Press in 1977 treated the oratorio in the Baroque era while Volume 3 published in 1987 explored the

The Twisted Muse Michael H. Kater, 1999-04-22 Is music removed from politics To what ends beneficent or malevolent can music and musicians be put In short when human rights are grossly abused and politics turned to fascist demagoguery can art and artists be innocent These questions and their implications are explored in Michael Kater's broad survey of musicians and the music they composed and performed during the Third Reich Great and small from Valentin Grimm a struggling clarinetist to Richard Strauss renowned composer are examined by Kater sometimes in intimate detail and the lives and decisions of Nazi Germany's professional musicians are laid out before the reader Kater tackles the issue of whether the Nazi regime because it held music in crassly utilitarian regard acted on musicians in such a way as to consolidate or atomize the profession Kater's examination of the value of music for the regime and the degree to which the regime attained a positive propaganda and palliative effect through the manner in which it manipulated its musicians and by extension German music is of importance for understanding culture in totalitarian systems This work with its emphasis on the social and political nature of music and the political attitude of musicians during the Nazi regime will be the first of its kind It will be of interest to scholars and general readers eager to understand Nazi Germany to music lovers and to anyone interested in the interchange of music and politics culture and ideology

Music in the Early Twentieth Century Richard Taruskin, 2006-08-14 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 William Walton: A Catalogue Stewart Craggs,2015-06-25 This revised updated and expanded edition of the definitive catalogue of works by Sir William Walton 1902 83 follows the completion of the William Walton Edition A comprehensive source of musical and documentary information relevant to Walton s life and work the catalogue features full details of composition dates instrumentation first performance publication the location of autograph manuscripts critical comment and significant recordings as well as previously undiscovered pieces Appended are a helpful bibliography for further reading and indexes including for works authors of texts first lines and dedicatees **Censorship** Derek Jones,2001-12-01 Censorship A World Encyclopedia presents a comprehensive view of censorship from Ancient Egypt to those modern societies that claim to have abolished the practice For each country in the world the history of censorship is described and placed in context and the media censored are examined art cyberspace literature music the press popular culture radio television and the theatre not to mention the censorship of language the most fundamental censorship of all Also included are surveys of major controversies and chronicles of resistance Censorship will be an essential reference work for students of the many subjects touched by censorship and for all those who are interested in the history of and contemporary fate of freedom of expression

Reviewing **Paul Hindemith The Man Behind The Music A Biography**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Paul Hindemith The Man Behind The Music A Biography**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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