

PFITZNER'S *PALESTRINA*

The 'Musical Legend' and its Background

Owen Toller

Preface by Dietrich Fischer-Dieskau



Pfitzners Palestrina

Chris Walton



Pfitzners Palestrina:

Pfitzner's Palestrina Owen Toller, 1997 Investigation of unjustly neglected opera Hans Pfitzner's musical legend Palestrina is considered in the German speaking countries to be one of the supreme masterpieces of music and yet it is all but unknown elsewhere The opera first performed in 1917 tells the story of the composer Palestrina his struggle to compose following the death of his wife and in the face of anti musical decrees from the Church and his eventual composition of the Missa Papae Marcelli which it is said was dictated to him by angels and reconciled the Church to contrapuntal music The story set against the historical background of the Council of Trent is an allegory of the individual artist in society as well as a statement of Pfitzner's own beliefs about the musical climate of his time Toller discusses the music and the dramatic structure and presents a comprehensive introduction to the background material in the many diverse fields encompassed by the opera OWEN TOLLER is Head of Mathematics at Merchant Taylor's School he is a member of the London Symphony Chorus and sings with a number of other groups His interest in Pfitzner began when he sang in the first British performance of Palestrina a semi professional production by Abbey Opera in London in 1979 **Pfitzner's Palestrina** Owen Toller, 1997 Investigation of unjustly neglected opera **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 **The Rough Guide to Opera** Matthew Boyden, Nick Kimberley, 2002 Sketches of opera composers opera synopses and CD reviews New York Magazine , 1997-08-11 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea German Modernism Walter Frisch, 2005-07-25 In this pioneering erudite study of a

pivotal era in the arts Walter Frisch examines music and its relationship to early modernism in the Austro German sphere Seeking to explore the period on its own terms Frisch questions the common assumption that works created from the later 1870s through World War I were transitional between late romanticism and high modernism Drawing on a wide range of examples across different media he establishes a cultural and intellectual context for late Richard Wagner Richard Strauss Gustav Mahler and Arnold Schoenberg as well as their less familiar contemporaries Eugen d Albert Hans Pfitzner Max Reger Max von Schillings and Franz Schreker Frisch explores ambivalent modernism in the last quarter of the nineteenth century as reflected in the attitudes of and relationship between Nietzsche and Wagner He goes on to examine how naturalism the first self conscious movement of German modernism intersected with musical values and practices of the day He proposes convergences between music and the visual arts in the works of Brahms Max Klinger Schoenberg and Kandinsky Frisch also explains how near the turn of the century composers drew inspiration and techniques from music of the past the Renaissance Bach Mozart and Wagner Finally he demonstrates how irony became a key strategy in the novels and novellas of Thomas Mann the symphonies of Mahler and the operas of Strauss and Hofmannsthal

Masculinity and Western Musical Practice
Kirsten Gibson, 2017-07-05 How have men used art music How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations This collection of essays addresses these questions by examining some of the ways in which men music and masculinity have been implicated with each other since the Middle Ages Feminist musicologies have already dealt extensively with music and gender from the phallogocentric tendencies of the Western tradition to the explicit marginalization of women from that tradition This book builds on that work by turning feminist critical approaches towards the production rhetorical engagement and subversion of masculinities in twelve different musical case studies In other disciplines within the arts and humanities men s studies is a well established field Musicology has only recently begun to address critically music s engagement with masculinity and as a result has sometimes thereby failed to recognize its own discursive misogyny This book does not seek to cover the field comprehensively but rather to explore in detail some of the ways in which musical practices do the cultural work of masculinity The book is structured into three thematic sections effeminate and virile musics and masculinities national masculinities national musics and identities voices discourses Within these themes the book ranges across a number of specific topics late medieval masculinities early modern discourses of music masculinity and medicine Renaissance Italian masculinities eighteenth nineteenth and early twentieth century ideas of creativity gender and canonicity masculinity imperialist and nationalist ideologies in the nineteenth century and constructions of the masculine voice in late nineteenth and twentieth century opera and song While the case studies are methodologically disparate and located in different historical and geographical locations they all share a common conc

God and Mystery in Words David Brown, 2008-03-20
In this wide ranging book that moves from Greek drama to modern poetry David Brown explores the ways in which the

poetry and drama of the past were rooted in religious questions He posits that their creative potential needs to be rediscovered to bring present day worship and experience of God alive **Opera after 1900** Margaret Notley,2017-07-05

The articles reprinted in this volume treat operas as opera and from some sort of critical angle none of the articles uses methodology appropriate for another kind of musical work Additional criteria used in selecting the articles were that they should not have been reprinted widely before and that taken together they should cover an extended array of significant operas and critical questions about them Trends in Anglophone scholarship on post 1900 opera then determined the structure of the volume The anthologized articles are organized according to the place of origin of the opera discussed in each of them the introduction however follows a thematic approach Themes considered in the introduction include questions of genre and reception perspectives on librettos and librettists words lyricism and roles of the orchestra and modernism and other political contexts **“Music’s Obedient Daughter”** Sabine Lichtenstein,2014-03-01 A libretto is an indispensable part of an opera as a musical genre with few exceptions operas have been the subject of musicological studies and instrumental versions of sung or unsung opera numbers may be heard but we never listen to libretto texts being performed without the music Thus as a literary form the libretto is a highly specific genre with its own particular attributes This volume offers an approach to the libretto through the discussion of these attributes in many different examples It explores what may be expected of a librettist in response to the demands of the genre s characteristics his trials and tribulations his exchanges with the composer while adapting or converting a source almost always a literary source into the eventual libretto and about the different musical ways of dealing with the text In this way the volume clarifies the fundamental differences between the libretto and other literary genres **Opera and Politics** John Bokina,1997-01-01 To what extent do operas express the political and cultural ideas of their age How do they reflect the composer s view of the changing relations among art politics and society In this book John Bokina focuses on political aspects and meanings of operas from the baroque to postmodern period showing the varied ways that operas become sensuous vehicles for the articulation of political ideas Bokina begins with an analysis of Monteverdi s three extant operas which address in an oblique way the political and ideological dualities of aristocratic rule in the seventeenth century Italy He then moves to Mozart s Don Giovanni which he views as a celebration of the demise of a predatory aristocracy He presents Beethoven s Fidelio as an example of the political spirit of a revolution based on republican virtue and Wagner s Parsifal as a utopian music drama that projects romantic anticapitalist ideals onto an imagined past He shows that Strauss s Elektra and Schoenberg s Erwartung transform the traditional operatic depiction of madness by reflecting the emerging Freudian psychoanalysis of that era And he argues that operas by Pfitzner Hindemith and Schoenberg explore the political roles of art and the artists each couching contemporary conditions in an allegory about the fate of art in a historical period of transition Finally Bokina offers a reappraisal of Henze s The Bassarids as a political opera that confronts the promise and limits of the sensual sexual revolt of the twentieth century *The Metropolitan Opera*

Stories of the Great Operas John W. Freeman, 1984 Contains the plots of 150 of the world's most popular operas short biographies of the 72 composers represented plus background material pertinent to each work *Lies and Epiphanies* Chris Walton, 2014 *Lies and Epiphanies* offers case studies of inspiration in five composers Their own tales of their epiphanies played a determining role in the reception history of their works the finale of Mahler's Second Symphony was supposedly inspired by a lightning bolt of inspiration at the funeral of Hans von Bulow while Alban Berg's Violin Concerto was purportedly his direct response to the tragic early death of Alma Mahler's daughter Chris Walton looks behind these lightning bolts to explore instead the composers dual roles a **The Routledge Handbook to Music under German**

Occupation, 1938-1945 David Fanning, Erik Levi, 2019-12-06 Following their entry into Austria and the Sudetenland in the late 1930s the Germans attempted to impose a policy of cultural imperialism on the countries they went on to occupy during World War II Almost all music institutions in the occupied lands came under direct German control or were subject to severe scrutiny and censorship the prime objective being to change the musical fabric of these nations and force them to submit to the strictures of Nazi ideology This pioneering collection of essays is the first in the English language to look in more detail at the musical consequences of German occupation during a dark period in European history It embraces a wide range of issues presenting case studies involving musical activity in a number of occupied European cities as well as in countries that were part of the Axis or had established close diplomatic relations with Germany The wartime careers and creative outputs of individual musicians who were faced with the dilemma of either complying with or resisting the impositions of the occupiers are explored In addition there is some reflection on the post war implications of German occupation for the musical environment in Europe Music under German Occupation is written for all music lovers students professionals and academics who have particular interests in 20th century music and or the vicissitudes of European cultural life during World War II

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 Schoenberg Malcolm MacDonald, 2008 Directly or indirectly Arnold Schoenberg

had a greater impact on the music of the twentieth century than any other composer. He was a vigorous polemicist whose theories were driven by his compositional practice and although his music was for many decades more talked about than listened to, Schoenberg's influence has been incalculable. In this completely rewritten and much enlarged updating of his long indispensable study, Malcolm MacDonald takes advantage of thirty years of recent scholarship, new biographical information and deeper understanding of the composer's aims and significance to produce a richly argued and thought provoking guide to Schoenberg's life and work. He demonstrates how Schoenberg's musical language, including the much misunderstood twelve note method, his personal character and his creative ideas are indissolubly linked, as is his genius as a teacher and as an original composer. He also examines virtually every work in the oeuvre to demonstrate its vitality and many-sidedness. A chronology of Schoenberg's life, a work list, an updated bibliography and a much expanded personalia enhance the usefulness of this new edition.

BOOK JACKET *Re-reading Wagner* Reinhold Grimm, Jost Hermand, 1993. This multidisciplinary collection of readings offers suggestive new interpretations of Richard Wagner's ideological position in German history. The issues discussed range from the biographical, the reasons for Wagner's travels, his spotted political life, to the aesthetic and ideological regarding his re-creation of medieval Nuremberg, his representations of gender and nationality, his vocal iconography, his anti-Semitism and his vegetarian arguments, and finally his musical heirs. The essays are written by Tamara S. Evans, Edward R. Haymes, Peter Uwe Hohendahl, Peter Morris, Keitel Alexa, Larson Thorisch, Audrius Dundzila, Marc A. Weiner, Jost Hermand, Frank Trommler, and Hans Rudolf Vaget. Avoiding journalistic or iconoclastic approaches to Wagner, these writers depart from the usual uncritical admiration of earlier scholars to develop a stimulating and ultimately cohesive collection of new perspectives.

Selected Essays on Opera Ulrich Weisstein, 2006. Ulrich Weisstein, an international authority in the fields of comparative literature and comparative arts, has been a pioneer paving the way for present-day intermedia studies. Among his broad intermedial interests, opera has always held a central place. For the first time, this volume makes available his major contributions to opera criticism in compact form, thus meeting a serious scholarly demand. The necessarily stringent selection of essays from Professor Weisstein's large output on opera, reflecting fifty years of involvement with the genre, is primarily governed by the wish to present texts that are representative of their author's work and at the same time are unlikely to be readily available through other channels. The fourteen essays collected are arranged in chronological order, some of them showing Ulrich Weisstein as an initiator of librettology, others tracing adaptive processes extending from textual sources to final operas or investigating writer-composer collaborations. Further topics are satirical reflections on operatic activities in early eighteenth-century Italy and practices of opera censorship, artist-operas or definitions of romantic and epic opera. The essays are written in an accessible, essentially non-technical language and are expected to make both a profitable and a pleasurable reading for literary scholars as well as musicologists and general art-lovers.

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 and 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's 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.

New York Magazine
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