

RETHINKING DVOŘÁK

Views from Five Countries



Edited by
DAVID R. BEVERIDGE



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Rethinking Dvorak Views From Five Countries

Lorraine Byrne Bodley



Rethinking Dvorak Views From Five Countries:

Rethinking Dvořák David R. Beveridge, 1996 This book's twenty four essays offer the latest insights into this Czech composer by experts worldwide including many Czechs who have never before published in English They present new viewpoints reflecting the changed political climate in Eastern Europe and emphasize Dvorak's significance not only as a Czech nationalist but as a composer whose message is universally understood *New Worlds Of Dvorak With Cd Unabridged Compact Disc* Michael B Beckerman, 2003-01-28 In this reinterpretation of Dvořák's personality and work Beckerman explores the composer's life and music focusing on the composer's three year stay in the United States *Pëtr Il'ich Tchaikovsky* Gerald R. Seaman, 2019-08-23 Pëtr Il'ich Tchaikovsky A Research and Information Guide is an annotated bibliography of substantial relevant published resources relating to the Russian composer Generally regarded as one of the most remarkable composers of the second half of the nineteenth century Tchaikovsky is unique in that he was the first outstanding Russian composer to receive a professional musical education being one of the first students to graduate from the newly opened St Petersburg Conservatory Composer of six symphonies concertos orchestral works eight major operas three ballets and many chamber keyboard and vocal works he also composed important sacred music which is currently being reassessed by contemporary Russian musicologists who are able to examine materials previously restricted or inaccessible during the Soviet period Like his colleagues in St Petersburg Tchaikovsky was deeply interested in Russian folk song which plays an important part in his works This volume evaluates the major studies written about the composer incorporating new information that has appeared in literary publications articles and reviews **Music Preferred** Lorraine Byrne Bodley, 2018-05-28 The contributions to this Festschrift honouring the distinguished Irish musicologist Harry White on his sixtieth birthday have wide repercussions and span a broad timeframe But for all its variety this volume is built around two axes on the one hand attention is focussed on the history of music and literature in Ireland and the British Isles and on the other topics of the German and Austrian musical past In both cases it reflects the particular interest of a scholar whose playful sometimes unconventional way of approaching his subject is so refreshing and time and again leads to innovative surprising insights It also reflects a scholar who for all the broadening of his perspectives that has taken place over the years has always adhered to the strands of his scholarly preoccupations that have become dear to him the music of the Austro Italian Baroque and Irish musical culture first and foremost An international cast of authors announces the sustaining influence of Harry White's wide ranging research Professor Dr Thomas Hochradner Chair of the Department of Musicology University of Music and Dramatic Arts Mozarteum Salzburg **Defining Deutschtum** David Brodbeck, 2014-09-16 Defining Deutschtum Political Ideology German Identity and Music Critical Discourse in Liberal Vienna offers a nuanced look at the intersection of music cultural identity and political ideology in late nineteenth century Vienna Drawing on an extensive selection of writings in the city's political press correspondence archival documents and a large body of recent scholarship in

late Habsburg cultural and political history author David Brodbeck argues that Vienna's music critics were important agents in the public sphere whose writings gave voice to distinct sometimes competing ideological positions. These conflicting positions are exemplified especially well in their critical writings about the music of three notable composers of the day who were Austrian citizens but not ethnic Germans: Carl Goldmark, a Jew from German West Hungary, and the Czechs Bedřich Smetana and Antonín Dvořák. Often at stake in the critical discourse was the question of who and what could be deemed German in the multinational Austrian state. For critics such as Eduard Hanslick and Ludwig Speidel, traditional German liberals who came of age in the years around 1848, Germanness was an attribute that could be earned by any ambitious bourgeois, including Jews and those of non-German nationality, by embracing German cultural values. The more nationally inflected liberalism evident in the writings of Theodor Helm, with its particularist rhetoric of German national property in a time of Czech gains at German expense, was typical of those in the next generation educated during the 1860s. The radical student politics of the 1880s, with its embrace of racialist antisemitism and irredentist German nationalism, just as surely shaped the discourse of certain young Wagnerian critics who emerged at the end of the century. This body of music critical writing reveals a continuum of exclusivity from a conception of Germanness rooted in social class and cultural elitism to one based in blood. Brodbeck neatly counters decades of musicological scholarship and offers a unique insight into the diverse ways in which educated German Austrians conceived of Germanness in music and understood their relationship to their non-German fellow citizens. *Defining Deutschtum* is sure to be an essential text for scholars of music history, cultural studies, and late 19th-century Central European culture and society. The Cambridge Companion to the Lied James Parsons, 2004-07

Beginning several generations before Schubert, the Lied first appears as domestic entertainment. In the century that follows, it becomes one of the primary modes of music making. By the time German song comes to its presumed conclusion with Richard Strauss's 1948 *Vier letzte Lieder*, this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall. This is a 2004 introductory chronicle of this fascinating genre. In essays by eminent scholars, this Companion places the Lied in its full context, at once musical, literary, and cultural, with chapters devoted to focal composers as well as important issues such as the way in which the Lied influenced other musical genres, its use as a musical commodity, and issues of performance. The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography. *Reader's Guide to Music* Murray Steib, 2013-12-02

The *Reader's Guide to Music* is designed to provide a useful single-volume guide to the ever-increasing number of English-language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked, from early chant to rock and roll, and topics important to the various disciplines of music scholarship, from aesthetics to gay/lesbian

musicology **Schubert Studies** Brian Newbould, 2017-07-05 Schubert Studies comprises eleven essays by renowned Schubert scholars and performers. The volume sheds light on certain aspects of Schubert's music and biography which have hitherto remained relatively neglected or which warrant further investigation. Musical topics include analyses of tempo conventions, transitional procedures and rhythmic organization. There are reassessments of several works using autograph research, performing experience and other approaches while assumptions as to the extent of Schubert's influence on later Czech composers are also brought into question. Concerns with aspects of Schubert's biography, in particular the social and musical circles in which he moved, come under examination in several essays. The final two chapters deal specifically with the composer's relationships with women and the psychological and physiological illnesses from which he suffered. Each of the essays here charts new and existing evidence to provide fresh perspectives on these aspects of Schubert's life and music, making this volume an indispensable tool for scholars concerned with his work.

The Classical Music Lover's Companion to Orchestral Music Robert Philip, 2018-01-01 An invaluable guide for lovers of classical music designed to enhance their enjoyment of the core orchestral repertoire from 1700 to 1950. Robert Philip, scholar, broadcaster and musician, has compiled an essential handbook for lovers of classical music designed to enhance their listening experience to the full. Covering four hundred works by sixty-eight composers from Corelli to Shostakovich, this engaging companion explores and unpacks the most frequently performed works, including symphonies, concertos, overtures, suites and ballet scores. It offers intriguing details about each piece while avoiding technical terminology that might frustrate the non-specialist reader. Philip identifies key features in each work as well as subtleties and surprises that await the attentive listener, and he includes enough background and biographical information to illuminate the composer's intentions. Organized alphabetically from Bach to Webern, this compendium will be indispensable for classical music enthusiasts whether in the concert hall or enjoying recordings at home.

Musical Visitors to Britain Peter Gordon, 2007-05-07 This book paints a broad picture of musical life in Britain over the last three centuries, charting the rise of the celebrity composer, the opening of public halls and growth of music festivals, the rapid influx of composers and new musical forms.

Rusalka Timothy Cheek, 2013 Known worldwide as a composer of symphonies and chamber music, Czech composer Antonín Dvořák declared toward the end of his life that his main love was writing operas. Written in 1900 at the height of Dvořák's creative powers, his fairy tale opera *Rusalka* is a masterpiece firmly established in the international repertory. From 2010 to 2012 alone, over 200 performances of 27 productions of the opera played in 21 European cities alone. Worldwide music schools and summer programs have mounted the work as well, reflecting not only the power of Dvořák's music but the lyricism and depth of Jaroslav Kvapil's Czech libretto, one of the greatest of all opera libretti regardless of language. This book serves as an aid to anyone seeking to perform and gain a deeper understanding of this multi-layered opera, which so trenchantly asks what it means to be human, to love and to be loved in return. In the first part, Czech music scholar Timothy Cheek offers a thorough review of Czech lyric diction and

inflection describes the characters and their vocal requirements and supplies a synopsis of the plot an elucidation of the layers of meaning in Kvapil s libretto a section on musical style and dance elements and a fascinating explanation of why such a remarkable work took so long to be embraced by Western audiences In the second half Cheek gives word for word and idiomatic English translations of the Czech libretto including stage directions along with the International Phonetic Alphabet for pronunciation Rounding out the book are illustrations from the Prague National Theatre New York Metropolitan Opera and elsewhere as well as an appendix listing recordings and videos Rusalka A Performance Guide with Translations and Pronunciation is written for singers pianists vocal coaches conductors stage directors translators and opera enthusiasts anyone who wishes to perform the work or who is simply moved and intrigued by this stunning opera

Puccini's La fanciulla del West and American Musical Identity Kathryn Fenton, 2019-08-30 On 10 December 1910 Giacomo Puccini s seventh opera La fanciulla del West had its premiere before a sold out audience at New York City s Metropolitan Opera House The performance was the Metropolitan Opera Company s first world premiere by any composer By all accounts the premiere was an unambiguous success and the event itself recognized as a major moment in New York cultural history The initial public opinion matched Puccini s own evaluation of his opera He called it the best he had ever written and expected it to become as popular as La Boh me Yet the music reviews tell a different story Marked by ambivalence the reviews expose the New York City critics struggle to reconcile the opera they expected to see with the one they actually saw and the opera itself became embroiled in controversy over the essence of musical Americanness and the nativist perception that a uniquely American national opera tradition continued to elude both American and foreign born opera composers This book seeks to account for the differences between Puccini s own assessments of the opera and those of its first audience Offering transcriptions of the central reviews and of letters unavailable elsewhere the book provides a historically informed understanding of La fanciulla del West and the reception of this European work as it intersected with both opera production and consumption in the United States and with the process of American musical identity formation during the very period that Americans actively sought to eradicate European cultural influences As such it offers a window into the development of nativism and cosmopolitan nationalism in New York City s musical life during the first decade of the twentieth century

Wagner in Russia, Poland and the Czech Lands Stephen Muir, Anastasia Belina-Johnson, 2016-02-24 Richard Wagner has arguably the greatest and most long term influence on wider European culture of all nineteenth century composers And yet among the copious English language literature examining Wagner s works influence and character research into the composer s impact and role in Russia and Eastern European countries and perceptions of him from within those countries is noticeably sparse Wagner in Russia Poland and the Czech Lands aims to redress imbalance and stimulate further research in this rich area The eight essays are divided in three parts one each on Russia the Czech lands and Poland and cover a wide historical span from the composer s first contacts with and appearances in these regions through to his later reception in the

Communist era The contributing authors examine his influences in a wide range of areas such as music literary and epistolary heritage politics and the cultural histories of Russia the Czech lands and Poland in an attempt to establish Wagner's place in a part of Europe not commonly addressed in studies of the composer The Cambridge Companion to Grand Opera David Charlton,2003-09-04 This 2003 Companion is a fascinating and accessible exploration of the world of grand opera Through this volume a team of scholars and writers on opera examine those important Romantic operas which embraced the Shakespearean sweep of tragedy history love in time of conflict and the struggle for national self determination Rival nations rival religions and violent resolutions are common elements with various social or political groups represented in the form of operatic choruses The book traces the origins and development of a style created during an increasingly technical age which exploited the world renowned skills of Parisian stage designers artists and dancers as well as singers It analyses in detail the grand operas by Rossini Auber Meyerbeer and Hal vy discusses grand opera in Russia and Germany and also in the Czech lands Italy Britain and the Americas The volume also includes an essay by the renowned opera director David Pountney *The Rest Is Noise* Alex Ross,2007-10-16 Ross music critic for The New Yorker journeys from Vienna before the First World War to New York in the 1970s and 80s The result is not so much a history of 20th century music as it is a history of the 20th century through its music **Martinů's Subliminal States** Bohuslav Martinů,Thomas D. Svatos,2018 The composer's diaries translated for the first time with commentary on his distinctive musical aesthetics and his relationship to artistic cross currents in Czechoslovakia France and America **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 Music Makes the Nation , New Makers of Modern Culture Justin Wintle,2016-04-22 New Makers of Modern Culture will be widely acquired by both higher education and public libraries Bibliographies are attached

to entries and there is thorough cross referencing **New Makers of Modern Culture** Wintle Justin, 2013-05-13 New Makers of Modern Culture is the successor to the classic reference works Makers of Modern Culture and Makers of Nineteenth Century Culture published by Routledge in the early 1980s The set was extremely successful and continues to be used to this day due to the high quality of the writing the distinguished contributors and the cultural sensitivity shown in the selection of those individuals included New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty five years and the epochal changes that have occurred the demise of Marxism and the collapse of the Soviet Union the rise and fall of postmodernism the eruption of Islamic fundamentalism the triumph of the Internet Containing over eight hundred essay style entries and covering the period from 1850 to the present New Makers includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley next to John Ruskin is Salmon Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping runs shoulders with Jacques Derrida Julia Kristeva with Kropotkin Once again Wintle has enlisted the services of many distinguished writers and leading academics such as Sam Beer Bernard Crick Edward Seidensticker and Paul Preston In a few cases for example Michael Holroyd and Philip Larkin contributors are themselves the subject of entries With its global reach New Makers of Modern Culture provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing There is an index of names and key terms

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