



Paul Hindemith Komponist Zwischen

Mark Carroll



Paul Hindemith Komponist Zwischen:

Selected Letters of Paul Hindemith Paul Hindemith, 1995-01-01 Paul Hindemith had a multifaceted career as an internationally acclaimed composer performer festival organizer teacher lecturer and writer Born in Germany in 1895 he was a leading member of the musical avant garde and when the Nazis came to power his compositions eventually were banned as decadent art In 1938 Hindemith went into voluntary exile in Switzerland and in 1940 migrated to the United States where he became a citizen His return to Europe after the war in response to urgent calls for help in rebuilding European musical life gave rise to many inner emotional problems This selection of letters written by Hindemith spans his entire career from the First World War until shortly before his death in 1963 Translated and edited by a leading authority on Hindemith the letters some of which were written in English reveal that he was an observant engaging and opinionated correspondent who took a keen interest in contemporary culture and politics The first such selection to appear in English the letters deal with personal and professional matters and are addressed to his wife publishers and friends in both Europe and America Among the many important personalities with whom he came into contact were the composers Stravinsky and Milhaud the conductors Mengelberg Furtwängler Koussevitzky and Klemperer and the choreographers Massine and Balanchine Published to coincide with the centenary of Hindemith's birth the letters fill out our portrait of him and provide an absorbing chronicle of his life and times

Paul Hindemith Stephen Luttman, 2013-01-11 Paul Hindemith A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a musician and teacher The second edition includes research published since the publication of the first edition and provides electronic resources

Recomposing German Music Elizabeth Janik, 2005 This book is a social history of musical life in Berlin it investigates the tangled relationship between music and politics in 20th century Germany emphasizing the division of Berlin's musical community between east and west in the early Cold War era

"The Artist-Operas of Pfitzner, Krenek and Hindemith" Claire Taylor-Jay, 2017-07-05 This is the first book length study of the genre of artist opera in which the work's central character is an artist who is uncomfortable with his place in the world It investigates how three such operas Pfitzner's *Palestrina* 1915 Krenek's *Jonny spielt auf* 1926 and Hindemith's *Mathis der Maler* 1935 contributed to the debate in early twentieth century Germany about the place of art and the artist in modern society and examines how far the artist character may be taken as functioning as a persona for the real composer of the work Because of their concern with the place of art within society the works are also engaged with inherently political questions and each opera is read in the light of the political context of its time conservatism circa World War I Americanism and democracy and the rise of National Socialism

The New Grove Dictionary of Music and Musicians: Harpegeß to Hutton Stanley Sadie, 2001 **Studien zur Gesualdo-Rezeption durch Komponisten des 20. Jahrhunderts** Robert Abels, 2017-05-17 Kein Komponist vor J S Bach

hat in den letzten Jahrzehnten eine so konstante und vielfältige Rezeption durch zeitgenössische Komponisten erfahren wie Carlo Gesualdo der Erste von Venosa 1566-1613. Die intensive Darstellung von Liebesqualen, Schmerz und Schuld in seinen späten Madrigalen und geistlichen Werken befremdet und fasziniert uns auch heute noch aufgrund des Dissonanzenreichtums und der harmonischen Kühnheiten dieser Musik. Auch wenn der Gesualdo-Mythos der alleinige Grund für die Ermordung seiner ersten Ehefrau zur Erklärung hat, durch eine mehrfache Kontextualisierung des Spätwerks leicht zu entkräften ist. Die Vielfalt möglicher Rezeptionsweisen dieser Musik. Edition, Aufführung, wissenschaftlicher Text etc. wird am Beispiel Wilhelm Weismanns, Paul Hindemiths und Igor Strawinskys dargestellt, bevor dann am Beispiel Jörg Baur und Klaus Hubers zwei möglichst gegensätzliche kompositorische Auseinandersetzungen aus intertextueller Perspektive untersucht werden.

The New Grove Dictionary of Music and Musicians: Harpégé to Hutton Stanley Sadie, John Tyrrell, 2001. This reference classic has approximately doubled in size since its last publication 20 years ago and the expansion involves more than the thorough revision and addition of articles about music of the past. More articles about 20th century composers and composer performers have been added as well as topical articles about the gender-related, multicultural and interdisciplinary ways that music is now being studied. Add to these changes that New Grove is also available online, making it a source that would have made its many faceted creator Sir George Grove proud. Outstanding reference sources. American Libraries, May 2002.

Hindemith große Instrumentalwerke Siglind Bruhn, 2009. Der dritte Band der Buchtrilogie zum Werk Paul Hindemiths behandelt sein zu erst umfangreiches Schaffen im Bereich der Instrumentalmusik. Neben einem Überblick über das nicht vokale Œuvre bietet die Studie detaillierte Analysen von 34 ausgewählten Kompositionen. Die Breite des instrumentalen Spektrums und der Werkgattungen wird dabei ebenso berücksichtigt wie die Vielfalt der Besetzungen vom Solo zum großen Orchester. Die dargestellten Werke spiegeln zudem Hindemiths Schaffenszeit und die innerhalb eines Zeitraumes von fast einem halben Jahrhundert durchlaufene Entwicklung. Die Werke sind nach Umfang ihrer Besetzung zu sieben Gruppen zusammengefasst und innerhalb dieser jeweils chronologisch angeordnet. Die ersten drei Gruppen umfassen Solowerke I Duosonaten für je ein Orchesterinstrument mit Klavier II sowie zwei der Streichquartett und je ein Trio Quintett und Oktett III. Zwei weitere Gruppen stellen Werke der konzertierenden Musik vor, in denen Solisten einem Kammerorchester nach barockem Vorbild IV oder aber einem großen Orchester romantischer Prägung V gegenüber treten. Den Abschluss bilden fünf sinfonische Kompositionen der absoluten Musik VI sowie eine Gruppe von Orchesterwerken, die durch außermusikalische Programme bestimmt sind VII.

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.

"*Rival Sisters, Art and Music at the Birth of Modernism, 1815-1915*" James H. Rubin, 2017-07-05. Introducing the concept of music and painting as rival sisters during the nineteenth century, this interdisciplinary collection explores the productive exchange from rivalry to inspiration to collaboration between the two media in the age of Romanticism and Modernism. The volume traces the relationship between art and music from the opposing claims for superiority of the early nineteenth century to the emergence of the concept of synesthesia around 1900. This collection puts forward a more complex history of the relationship between art and music than has been described in earlier works, including an intermixing of models and distinctions between approaches to them. Individual essays from art history, musicology, and literature examine the growing influence of art upon music and vice versa in the works of Berlioz, Courbet, Manet, Fantin Latour, Rodin, Debussy, and the Pre-Raphaelites among other artists.

Symphonic Aspirations
Karen Painter, 2008-01-15. Can music be political? Germans have long claimed the symphony as a pillar of their modern national culture. By 1900, the critical discourse on music, particularly symphonies, rose to such prominence as to command front-page news. With the embrace of the Great War, the humiliation of defeat, and the ensuing economic turmoil, music evolved from the most abstract to the most political of the arts. Even Goebbels saw the symphony as a tool of propaganda. More than composers or musicians, critics were responsible for this politicization of music, aspiring to change how music was heard and understood. Once hailed as a source of individual heroism, the symphony came to serve a communal vision. Karen Painter examines the politicization of musical listening in Germany and Austria, showing how nationalism, anti-Semitism, liberalism, and socialism profoundly affected the experience of serious music. Her analysis draws on a vast collection of writings on the symphony, particularly those of Mahler and Bruckner, to offer compelling evidence that music can and did serve ideological ends. She traces changes in critical discourse that reflected but also contributed to the historical conditions of the *fin de siècle*, World War I, and the Nazi regime.

Dictionnaire des Compositeurs Encyclopaedia Universalis, 2015-10-27. Extrait du monumental Dictionnaire des Musiciens précédemment paru dans la même collection, ce Dictionnaire des Compositeurs est dédié à toutes les formes de musique, c'est-à-dire celle dont les œuvres peuvent être attribuées à un auteur identifié comme tel. La musique classique y tient le premier rôle, mais les musiques savantes européennes et les diverses formes de musique de divertissement ou d'accompagnement y sont aussi représentées. D'ABSIL Jean, ZUMSTEEG Johann Rudolf. Plus de 1500 compositeurs de tous les temps et du monde entier sont les personnages de ce vaste ensemble.

se c toient Mozart et Cole Porter Elizabeth Jacquet de La Guerre et Maurice Ravel Nino Rota et Josquin des Pr s Par l
ampleur de son sommaire le Dictionnaire des Compositeurs invite une d couverte de chaque instant sous la conduite des
guides les plus s rs Un index facilite la consultation du Dictionnaire des Compositeurs auquel ont collabor 99 auteurs parmi
lesquels Philippe Beaussant Alain F ron St phane Goldet Dominique Jameux Alain P ris Claude Samuel Marc Vignal

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

Hindemiths große Bühnenwerke Siglind Bruhn, 2009 Im Zentrum dieses Buches stehen Hindemiths drei gro e Opern die
als musikdramatische Charakterstudien die lebensgeschichtlichen und sozialen Konflikte au ergew hnlicher Menschen
nachzeichnen In Cardillac portr tiert der Komponist den von E T A Hoffmann verewigten genialen aber verbrecherischen
Goldschmied aus dem Paris Ludwigs XIV mittels moderner Nachsch pfungen zeitgen ssischer h fischer Musikformen in
Mathis der Maler deutet er das Leben Gr newalds im Kontext von Reformation und Bauernkriegen indem er es szenisch
dramatisch und musikalisch im hl Antonius des Isenheimer Altars spiegelt in Die Harmonie der Welt zeigt er Johannes Kepler
einen der Sch pfer des modernen Weltbildes der die Spannungen im bergang vom Mittelalter zur Neuzeit ebenso verk rpert
wie die Sehnsucht nach kosmischer Ordnung und universeller Harmonie Erg nzt werden die Diskussionen dieser Hauptwerke
durch zwei Einakter Das Fr hwerk Sancta Susanna die Vertonung eines Textes des Expressionisten August Stramm kreist um
die Ambivalenz von mystischer Liebe und Erotik im Sp twerk The Long Christmas Dinner f r das Thornton Wilder das Libretto
schrieb reflektiert Hindemith musikalisch raffiniert den Sinnverlust b rgerlicher Konventionen vor dem Hintergrund
unaufhaltsam verrinnender Zeit Den Abschluss der Studie bildet eine Analyse der Ballettmusik H rodiade einer u erst ungew
hnlichen Vertonung und Ausdeutung eines Gedichtes von St phane Mallarm **Icon**, 2001 **Forbidden Music** Michael
Haas, 2013-06-18 Offers a study of the Jewish composers and musicians banned by the Third Reich and describes the

consequences for music around the world **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 **Music and Ideology** Mark Carroll, 2017-07-05 This volume gathers together a cross section of essays and book chapters dealing with the ways in which musicians and their music have been pressed into the service of political nationalist and racial ideologies Arranged chronologically according to their subject matter the selections cover Western and non Western musics as well as art and popular musics from the eighteenth century to the present day The introduction features detailed commentaries on sources beyond those included in the volume and as such provides an invaluable and comprehensive reading list for researchers and educators alike The volume brings together for the first time seminal articles written by leading scholars and presents them in such a way as to contribute significantly to our understanding of the use and abuse of music for ideological ends [The Concerto](#) Michael Steinberg, 2000-10-26 Michael Steinberg's 1996 volume *The Symphony A Reader's Guide* received glowing reviews across America It was hailed as wonderfully clear recommended warmly to music lovers on all levels Washington Post informed and thoughtful Chicago Tribune and composed by a master stylist San Francisco Chronicle Seiji Ozawa wrote that his beautiful and effortless prose speaks from the heart Michael Tilson Thomas called *The Symphony* an essential book for any concertgoer Now comes the companion volume *The Concerto A Listener's Guide* In this marvelous book Steinberg discusses over 120 works ranging from Johann Sebastian Bach in the 1720s to John Adams in 1994 Readers will find here the heart of the standard repertoire among them Bach's Brandenburg Concertos eighteen of Mozart's piano concertos all the concertos of Beethoven and Brahms and major works by Mendelssohn Schumann Liszt Bruch Dvorak Tchaikovsky Grieg Elgar Sibelius Strauss and Rachmaninoff The book also provides luminous introductions to the achievement of twentieth century masters such as Arnold Schoenberg Be la Bartok Igor Stravinsky Alban Berg Paul Hindemith Sergei Prokofiev Aaron Copland and Elliott Carter Steinberg examines the work of these musical giants with unflagging enthusiasm and bright style He is a master of capturing the expressive dramatic and emotional values of the music and of conveying the historical and personal context in which these wondrous works were composed His writing blends impeccable scholarship deeply felt love of music and entertaining whimsy Here then is a superb journey through one of music's richest and most diverse forms with

Michael Steinberg along as host guide and the best of companions **Change and Permanence** Ann Clark Fehn, Gottfried Benn, 1977 The monograph analyses the poem Gottfried Benn wrote for Paul Hindemith's oratorio *Das Unaufhörliche* and examines Benn's assumption about permanence as revealed in the images he used in the oratorio text and in his other works. Special attention is given to the problem of nihilism in Benn's work and to the question of the relation of *Das Unaufhörliche* to religious tradition. A final chapter describes Hindemith's setting for the poem and analyses various types of word-music relationships. Emphasis is placed on structural aspects of Benn's text that allow a comparison to music.

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