



Jean Sibelius

# Sibelius A Personl Portrait

**Simon P. Keefe**



## **Sibelius A Personl Portrait:**

Sibelius Santeri Levas,1972     **Jean Sibelius** Santeri Levas,1986     Jean Sibelius: Muistelmia Suuresta Ihmisestä.  
Sibelius: a Personal Portrait ... Translated by Percy M. Young Santeri LEVAS,1972     **Sibelius, a Personal Portrait** Santeri  
Levas,1972     Sibelius Santeri Levas,1973     **Sibelius** Andrew Barnett,2007-01-01 Informed by a wealth of information  
that has come to light in recent years this engaging biography tells the complete story of the life and musical work of Finnish  
composer Jean Sibelius 1865 1957 Drawing on Sibelius s own correspondence and diaries contemporary reviews and the  
remarks of family and friends the book presents a rich account of the events of the musician s life In addition this volume is  
the first to set every work and performable fragment by Sibelius in its historical and musical context Filling a significant gap  
the biography also provides the first accurate information about much of the composer s early music Writing for the general  
music lover Andrew Barnett combines his own extensive knowledge of Sibelius s music with the insights of other scholars  
and musicians He lays to rest a number of myths and untruths that Sibelius wrote no chamber music of value for example  
and that he stopped composing in 1926 and didn t need to compose to earn a living Barnett completes the volume with the  
most thorough worklist available and an authoritative chronology of Sibelius s entire output     Jean Sibelius's Legacy Tim  
Howell,Anna Krohn,Veijo Murtomäki,2017-08-21 In 2015 at the 150th anniversary of Jean Sibelius birth research about his  
music and personality is more active than ever Recent discoveries about the musical literary artistic political and social life  
around him have decisively widened the scope of scholarly discussion As part of the anniversary celebrations a great number  
of Sibelius scholars gathered in H meenlinna his birth town for a conference leading up to his birthday on December 8 This  
volume draws upon the most current achievements of Sibelius research It brings together the diverse and sometimes even  
divergent viewpoints that emerged from this international meeting These studies cover all of the genres in Sibelius  
production orchestral works incidental music piano and chamber music and songs including both well known works and  
rarities and even some fresh discoveries The chapters in this book are also a welcome reminder of the manifold sources of  
inspiration the music of his contemporaries nature literature and visual art The versatility of Sibelius output and the richness  
of his creative imagination are presented here to any reader interested to learn more about the music of the Finnish master

**Four Last Songs** Linda Hutcheon,Michael Hutcheon,2015-05-22 Aging and creativity can seem a particularly fraught  
relationship for artists who often face age related difficulties as their audience s expectations are at a peak In Four Last  
Songs Linda and Michael Hutcheon explore this issue via the late works of some of the world s greatest composers Giuseppe  
Verdi 1813 1901 Richard Strauss 1864 1949 Olivier Messiaen 1908 92 and Benjamin Britten 1913 76 all wrote operas late in  
life pieces that reveal unique responses to the challenges of growing older Verdi s Falstaff his only comedic success  
combated Richard Wagner s influence by introducing young Italian composers to a new model of national music Strauss on  
the other hand struggling with personal and political problems in Nazi Germany composed the self reflexive Capriccio a life

review of opera and his own legacy Though it exhausted him physically and emotionally Messiaen at the age of seventy five finished his only opera Saint Fran ois d Assise which marked the pinnacle of his career Britten meanwhile suffering from heart problems refused surgery until he had completed his masterpiece Death in Venice For all four composers age far from sapping their creative power provided impetus for some of their best accomplishments With its deft treatment of these composers final years and works Four Last Songs provides a valuable look at the challenges and opportunities that present themselves as artists grow older

The Disappointed Bridge Richard Pine,2014-06-02 This original study is the first major critical appraisal of Ireland s post colonial experience in relation to that of other emergent nations The parallels between Ireland India Latin America Africa and Europe establish bridges in literary and musical contexts which offer a unique insight into independence and freedom and the ways in which they are articulated by emergent nations They explore the master servant relationship the functions of narrative and the concepts of nationalism map making exile schizophrenia hybridity magical realism and disillusion The author offers many incisive answers to the question What happens to an emerging nation after it has emerged

*Jean Sibelius's Violin Concerto* Tina K. Ramnarine,2020 Jean Sibelius s Violin Concerto is the story of Sibelius as performer and composer of violin performing traditions of histories of musical transmission and of virtuosity itself It investigates the history and legacy of one of the most recorded concertos in the violin repertoire Sibelius a celebrated and influential composer of the late 19th and 20th centuries was an accomplished violinist whose enduring interest in the instrument has been paralleled by the broad success of the only concerto in his oeuvre his violin concerto premiered in 1904 and revised in 1905 Considering how violinists engage with the work author Tina K Ramnarine discusses technology s central role in the concerto s transmission from Jascha Heifetz s seminal 1935 recording to contemporary online performances gender issues in violin solo careers and nature based musical aesthetics that lead to thinking about the ecology of virtuosity in an era of environmental crisis Beginning with Sibelius s early training as a violinist and his aspirations as a performer Ramnarine traces the dramatic historical context of the violin concerto It was composed as Finland underwent a period of heightened self determination nationalism and protest against Russian imperial policies and it heralded intense political dynamics relating to Europe s East West border that have extended to the present This story of the violin concerto points to the notion of Sibelius and the virtuoso more generally as a political figure

**The Rest Is Noise** Alex Ross,2007-10-16 Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative Alex Ross music critic for The New Yorker weaves together the histories of the twentieth century and its music from Vienna before the First World War to Paris in the twenties from Hitler s Germany and Stalin s Russia to downtown New York in the sixties and seventies up to the present Taking readers into the labyrinth of modern style Ross draws revelatory connections between the century s most influential composers and the wider

culture The Rest Is Noise is an astonishing history of the twentieth century as told through its music [A History of Twentieth-Century Music in a Theoretic-Analytical Context](#) Elliott Antokoletz, 2014-03-14 A History of Twentieth Century Music in a Theoretic Analytical Context is an integrated account of the genres and concepts of twentieth century art music organized topically according to aesthetic stylistic technical and geographic categories and set within the larger political social economic and cultural framework While the organization is topical it is historical within that framework Musical issues interwoven with political cultural and social conditions have had a significant impact on the course of twentieth century musical tendencies and styles The goal of this book is to provide a theoretic analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century Focusing on the wide variety of theoretical issues spawned by twentieth century music A History of Twentieth Century Music in a Theoretic Analytical Context reflects the theoretical analytical essence of musical structure and design **Ferruccio Busoni and His Legacy** Erinn E. Knyt, 2017-05-22 An analysis of the composer s unconventional teaching style and philosophy his relationship with his students and his effect on twentieth century music Many students of renowned composer conductor and teacher Ferruccio Busoni had illustrious careers of their own yet the extent to which their mentor s influence helped shape their success was largely unexplored until now Through rich archival research including correspondence essays and scores Erinn E Knyt presents an evocative account of Busoni s idiosyncratic pedagogy focused on aesthetic ideals rather than methodologies or techniques and how this teaching style and philosophy can be seen and heard in the Nordic inspired musical works of Sibelius the unusual soundscapes of Var se the polystylistic meldings of music and technology in Louis Gruenberg s radio operas and film scores the electronic music of Otto Luening and the experimentalism of Philip Jarnach Equal parts critical biography and interpretive analysis Knyt s work compels a reconsideration of Busoni s legacy and puts forth the notion of a Busoni School as one that shaped the trajectory of twentieth century music Erinn Knyt s Ferruccio Busoni and His Legacy is a most welcome addition to the literature on Busoni as a fine example of research based on primary sources Bach [A Brahms Reader](#) Michael Musgrave, 2000-01-01 Johannes Brahms 1833 1897 was prominent not only as a composer but as a pianist conductor editor scholar collector and friend of many notables He was also in private an articulate critic connoisseur of other arts and traveler In this enlightening book the eminent Brahms scholar Michael Musgrave presents a comprehensive and original account of the composer s private and professional lives Drawing on an array of documentary materials Musgrave weaves together diverse strands to illuminate Brahms s character and personality his outlook as a composer his attitudes toward other composers his activities as pianist and conductor his scholarly and cultural interests his friendships with Robert and Clara Schumann and others his social life and travel and critical attitudes toward his music from his own time to the present The book quotes extensively from Brahms s own words and those of his circle Musgrave mines the

composer's letters reminiscences of his contemporaries early biographies reviews and commentary by friends critics and scholars to create an unparalleled source of information about Brahms The author sets the materials in context identifies sources in detail includes a glossary of information on principal individuals and notes recent research on the composer This engaging biographical work with a gallery of illustrations will appeal to general music lovers as well as to scholars with a special interest in Brahms

**Self-Portrait of Percy Grainger** Malcolm Gillies, David Pear, Mark Carroll, 2006-06-29 Shortly before his death Percy Grainger 1882 1961 lodged over twenty unpublished sketches in his Australian Museum Self Portrait of Percy Grainger draws exclusively from these sketches revealing for the first time an illuminating portrait of the composer's life With such titles as The Aldridge Grainger Strom Saga Thunks Ere I Forget The Love Life of Helen and Paris and Anecdotes these manuscripts were intended as precursors to Grainger's autobiography My Wretched Tone Life which he only commenced in his final years Expertly shaping these sketches the editors have created a self portrait along the lines that Grainger himself had intended The volume first introduces Grainger's forebears parents friends wife and himself before moving on to his views on composition performance and the musical world In these sketches Grainger addresses such topics as racial and national identity the meaning of work physical culture language reform sexual practice and artistic patronage Grainger also probes the nature of musical genius discussing a broad range of composers including Igor Stravinsky Thomas Beecham Frederick Delius Edvard Grieg Charles Stanford Cyril Scott Fritz Kreisler Donald Tovey Ferruccio Busoni and Balfour Gardiner Among the works of his own that Grainger most featured are his The Warriors Music for an Imaginary Ballet Colonial Song the Lincolnshire Posy series of band pieces his greatest hit Country Gardens and his many settings of English folk music Written in Grainger's own self created Nordic English as well as translated from Danish the language of his most intimate confessions Self Portrait of Percy Grainger sheds light on some of the most revealing details of the composer's life The sketches trace Grainger's changing self perception from the romantically tinged even lustful views of his forties and fifties through a period of wistfulness in his sixties to the bitterness and self loathing of his old age The volume also includes several of Grainger's own drawings as well as both public and private photographs A fascinating and revealing collection of vignettes this extraordinary book will appeal to instructors students and enthusiasts in musicology music history cultural studies and Australian British and American history

[Schenker Studies 2](#) Hedi Siegel, 1999-04-22 Second volume of studies based on the work of Heinrich Schenker

*Ten Masterpieces of Music* Harvey Sachs, 2021-10-26 Some pieces of music survive Most fall into oblivion What gives the ten masterpieces selected for this book their exceptional vitality In this penetrating volume Harvey Sachs acclaimed biographer and historian of classical music takes readers into the hearts of ten extraordinary works of classical music in ten different genres showing both the curious novice and the seasoned listener how to recognize appreciate and engage with these masterpieces on a historical and compositional level Far from what is often thought classical music is neither dead nor dying As a genre it is constantly evolving its pieces passing through countless

permutations and combinations yet always retaining that essential life force. The works collected here, composed in the years between 1784 and 1966, are a testament to this fact. As Sachs skillfully demonstrates, they have endured not because they were exceptionally well made or interesting, but because they were created by composers Mozart and Beethoven, Schubert, Schumann, Berlioz, Verdi, and Brahms, Sibelius, Prokofiev, and Stravinsky, who had a particular genius for drawing music out of their deepest wellsprings. Through music, Sachs writes, they universalized the intimate. In describing how music actually sounds, *Ten Masterpieces of Music* seems to do the impossible: animating the process of composing as well as the coming together of disparate scales and melodies, trills and harmonies. It tells us too how particular compositions came to be, often revealing that the pieces we now consider classic were never intended to be so. In poignant, exquisite prose, Sachs shows how Mozart, a former child prodigy under constant pressure to produce new music, hastily penned Piano Concerto No. 17 in G major, one of his finest piano concertos, for a teenage student, and likewise demonstrates how Goethe's *Faust*, Part One, became a springboard for the musical imagination of the French composer Berlioz. As Sachs explains, these pieces are not presented as candidates for a new Top Ten. They represent neither the most well-known nor the most often performed works of each composer. Instead, they were chosen precisely because he had something profound to say about them, about their composers, about how each piece fits into its composer's life, and about how each of these lives can be contextualized by time and place. In fact, Sachs encourages readers to form their own favorites and teaches them how to discern special characteristics that will enhance their own listening experiences. With *Ten Masterpieces of Music*, it becomes evident that Sachs has lived with these pieces for a veritable lifetime. His often soaring descriptions of the works and the dramatic lives of the men who composed them bring a heightened dimension to the musical perceptions of all listeners, communicating both the sheer improbability of a work becoming a classic and why certain pieces, these ten among them, survive the perilous test of time.

**Virtue in Global Governance** Jan Klabbers, 2022-08-11 *Virtue in Global Governance* offers a framework and vocabulary for discussing the virtues in international affairs.

**Architectures** Andrew Ballantyne, 2008-04-15 *Architectures: Modernism and After* surveys the history of the building from the advent of industrialization to the cultural imperatives of the present moment. Brings together international art and architectural historians to consider a range of topics that have influenced the shape, profile, and aesthetics of the built environment. Presents crucial moments in the history of the field when the architecture of the past is made to respond to new and changing cultural circumstances. Provides a view of architectural history as a part of a continuing dialogue between aesthetic criteria and social and cultural imperatives. Part of the *New Interventions in Art History Series*, which is published in conjunction with the Association of Art Historians.

**The Cambridge Companion to Mozart** Simon P. Keefe, 2003-05-22 *The Cambridge Companion to Mozart* paints a rounded yet focussed picture of one of the most revered artists of all time. Bringing the most recent scholarship into the public arena, this volume bridges the gap between scholarly and popular.

images of the composer enhancing the readers appreciation of Mozart and his extraordinary output regardless of their prior knowledge of the music Part I situates Mozart in the context of late eighteenth century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition Part II surveys Mozart s works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death Part IV offers insight into Mozart s career as a performer as well as theoretical and practical perspectives on historically informed performances of his music



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