

# Theodor W Adorno Der Komponist Musik Konzepte

Hugo Wolf Essays on Music Der Rosenkavalier (The Knight of Rose) Film Music in the Sound Era Adorno The Lasalle Quartet Musik-Konzepte Music as Dream New Developments in Contemporary German Music Bibliographie des Musikschrifttums Musik-Konzepte Musik-Konzepte The Twentieth-Century Composer Speaks The Musical Quarterly The Periodical Literature of Music Lexikon zeitgenössischer Musik aus Österreich The Cultural Context of Mozart's Magic Flute Beat Furrer The New Grove Dictionary of Music and Musicians: Borowski to Canobbio Catalogue Heinz-Klaus Metzger Theodor Adorno Richard Strauss Jonathan Rhodes Lee Stefan Muller-Doohm Robert Spruytenburg Ulrich Tadday Franco Sciannameo Klaus-Michael Hinz Ulrich Tadday Mari Nishimura Oscar George Sonneck Calvin Elliker Bernhard Günther Judith A. Eckelmeyer Stanley Sadie May and May (Firm)

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a book of landmark importance it is unprecedented in its design a brilliantly selected group of essays on music coupled with lucid deeply incisive and in every way masterly analysis of adorno s thinking about music no one who studies adorno and music will be able to dispense with it and if they can afford only one book on adorno and music this will be the one for in miniature it contains everything one needs a collection of exceptionally important writings on all the principal aspects of music and musical life with which adorno dealt totally reliable scholarship and powerfully illuminating commentary that will help readers at all levels read and re read the essays in question rose rosengard subotnik author of deconstructive variations music and reason in western society an invaluable contribution to adorno scholarship with well chosen essays on composers works the culture industry popular music kitsch and technology leppert s introduction and commentaries are consistently useful his attention to secondary literature remarkable his interpretation responsible the new translations by susan gillespie and others are outstanding not only for their care and readability but also for their sensitivity to adorno s forms and styles lydia goehr author of the quest for voice music politics and the limits of philosophy with its careful full edition of adorno s important musical texts and its exhaustive yet eminently readable commentaries richard leppert s magisterial book represents a brilliant solution to the age old dilemma of bringing together primary text and interpretation in one volume james deaville director school of the arts mcmaster university the developing variations of adorno s life long involvement with musical themes are fully audible in this remarkable collection what might be called his literature on notes brilliantly complements the notes to literature he devoted to the written word richard leppert s superb commentaries constitute a book length contribution in their own right which will enlighten and challenge even the most learned of adorno scholars martin jay author of the dialectical imagination a history of the frankfurt school and the institute of social research there is afoot in anglo american musicology today the first wholesale reconsideration of adorno s thought since the pioneering work of rose rosengard subotnik around 1980 essays on music will play a central

role in this effort it will do so because richard leppert has culled adorno s writings so as to make clear to musicologists the place of music in the broad critique of modernity that was adorno s overarching project and it will do so because leppert has explained these writings in commentaries that amount to a book length study so as to reveal to non musicologists the essentially musical foundation of this project no one interested in adorno from any perspective or for that matter in modernity and music all told can afford to ignore essays on music gary tomlinson author of metaphysical song an essay on opera this book is both a major achievement by its author editor and a remarkable act of scholarly generosity for the rest of us until now english translations of adorno s major essays on music have been scattered and often unreliable until now there has been no comprehensive scholarly treatment of adorno s musical thinking this volume remedies both problems at a single stroke it will be read equally and eagerly for adorno s texts and for richard leppert s commentary on them both of which will continue to be essential resources as musical scholarship seeks increasingly to come to grips with the social contexts and effects of music no one knows adorno better than leppert and no one is better equipped to clarify the complex interweaving of sociology philosophy and musical aesthetics that is central to adorno s work from now on everyone who reads adorno on music whether a beginner or an expert is in richard leppert s debt for devoting his exceptional gifts of learning and lucidity to this project lawrence kramer author of musical meaning toward a critical history

the english national opera guides were originally conceived in partnership with the english national opera and edited by nicholas john the eno s dramaturg who died tragically in an accident in the alps most of the guides are devoted to a single opera which is described in detail with many articles that cover its history and information about the composer and his times the complete libretto is included in both the original language and in a modern singing translation except where the opera was written in english each has a thematic guide to the most important

musical themes in musical notation and each guide is lavishly illustrated they also contain a bibliography and a discography which is updated at each reprint the eno guides are widely regarded as the best series of their kind and excellent value

film music in the sound era a research and information guide offers a comprehensive bibliography of scholarship on music in sound film 1927 2017 thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies broad coverage of works from around the globe paired with robust indexes and thorough cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film this guide is published in two volumes volume 1 histories theories and genres covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films volume 2 people cultures and contexts covers individual people social and cultural studies studies of musical genre pedagogy and the industry a complete index is included in each volume

stefan müller doohm provides a rich and comprehensive account of the life and work of one of the most brilliant minds of the twentieth century this authoritative biography ranges across the whole of adorno s life and career from his childhood and student years to his years in emigration in the united states and his return to postwar germany at the same time muller doohm examines the full range of adorno s writings on philosophy sociology literary theory music theory and cultural criticism drawing on an array of sources from adorno s personal correspondence with horkheimer benjamin berg marcuse kracauer and mann to interviews notes and both published and unpublished writings muller doohm situates adorno s contributions in the context of his times and provides a rich and balanced appraisal of his significance in the 20th century as a whole publisher

the definitive study of the lasalle quartet for forty years the premier exponent of the new music for string quartet the lasalle quartet 1946 1987 was the premier

exponent of the new music for string quartet founded in 1946 at the Julliard School in New York. It became famous for its performances of works by the Second Viennese School and its commissioning of many new pieces by contemporary post-war composers. As a result, the quartets by Lutoslawski, Ligeti, and Nono have since entered the standard repertoire sitting comfortably next to those by Schoenberg, Berg, and Webern. The LaSalle Quartet's brilliant advocacy of the quartets by Alexander Zemlinsky resulted in best-selling recordings for Deutsche Grammophon. In an informative and critical dialogue between new and old, the LaSalle Quartet was also an incisive interpreter of the classical quartet repertoire. Many of its recordings are still in print. Its record as a teaching quartet is equally impressive. Numbering among its students at the University of Cincinnati the Alban Berg, Brahms, Prazak, Artis, Buchberger, Ponche, and Vogler quartets, the LaSalle Quartet's founder and first violinist, Walter Levin, is himself a highly influential teacher whose students have included the conductor James Levine and the violinist Christian Tetzlaff, as well as many third-generation string quartets. This book, based on extensive interviews with Walter Levin conducted by Robert Spruytenburg over five years, is in equal measure autobiography, history of the quartet, reminiscences of the contemporary composers who figured so prominently in its career, and penetrating commentary on the LaSalle Quartet's wide-ranging repertoire. All these aspects are artfully woven into a uniquely valuable, informative, and entertaining document of musical life in the twentieth century. Robert Spruytenburg lives in Basel. He was introduced to Walter Levin in 1988 and took part in his chamber music courses. Since 2003, Spruytenburg has been working on the LaSalle Quartet's archives located at the Paul Sacher Foundation in Basel. He is a frequent contributor to classical music programmes for Swiss Radio.

Wer die Kompositionen des italienischen Komponisten Luciano Berio (1925–2003) als multiple Musik bezeichnet, will damit zum Ausdruck bringen, dass sie divergente, durchaus disparate Elemente in sich zu vereinigen versteht. Multipel erscheinen in Berio's Werk auch Sprache und Geschichte vor allen Dingen. Dann, wenn Werke

genuin sprachgebunden sind wie diejenigen für das musiktheater in denen berio neue verbindungen zwischen musik text und scene herstellt die sprache besitzt aber nicht nur in berios kompositionen für musiktheater sondern darüber hinaus auch in seinen vokal oder tonbandkompositionen wie thema omaggio a joyce sequenza iii oder visage eine besondere bedeutung sie erfährt selbst in seinem wohl bekanntesten werk sinfonia eine besondere behandlung die die autorinnen und autoren des bandes weitgehend beschäftigt aus der multiplen sprachlichkeit der musik berios spricht ein geschichtsbewusstsein das zwischen tradition und innovation angesiedelt ist und ohne die einflüsse umberto ecos und claude lévi strauss weder denkbar noch erklärbar wäre beiträgerinnen und beiträger zu diesem heft sind markus baudur sabine ehrmann herfort flo menezes imke misch und matteo nanni

music as dream essays on giacinto scelsi showcases recent scholarly criticism on the music and philosophy of the brilliantly original composer giacinto scelsi in this collection franco sciannameo and alessandra carlotta pellegrini select and translate into english for the first time essays that reflect the evolution of recent scholarship on scelsi s musical compositions music as dream opens with the scelsi case which erupted shortly after scelsi s death in 1988 when composer vieri tosatti claimed ownership of his works this quarrel reached its zenith in the pages of pianotime s march 1989 issue where musicologist guido zaccagnini questioned a group of noted composers writers and arts managers about whether a composer can claim sole authorship for a work accomplished in collaboration with others the essays are wide ranging in scope french musicologist michelle biget mainfroy a specialist in gestural piano writing offers an in depth study of scelsi s complex piano output gianmario borio looks at scelsi s sound as compositional process alessandra montali examines and details scelsi s theoretical and literary writings luciano martinis and franco sciannameo explore the lives and whereabouts of obscure composers giacinto sallustio walther klein and richard falk who were scelsi s collaborators until the early 1940s when tosatti took sole charge alessandra

carlotta pellegrini elaborates on scelsi s most important composition of his first period presenting a tour de force that pieces together its complex story through research at the newly organized scelsi archive at the fondazione isabella scelsi in rome and friedrich jaecker s and sandro marrocu s essays also draw on research conducted at the archive of fondazione finally an updated bibliography and discography conclude the book

published in conjunction with the goethe institut this volume includes writings on and by contemporary german composers combined with interviews and detailed analyses of specific works some by the composers themselves it provides a comprehensive overview of recent developments in modern music in germany

beigabe zum archiv für musikforschung und zur deutschen musikkultur 1936

this index cites over one thousand interviews with composers of the 20th century each entry lists the name and life spans of the composer interviewed the date and place of the interview the name of the interviewer topics discussed and a full citation of the sources of the interview indexed by interviewers names and by subjects

addressing the problems of symbols and references in the magic flute this text considers a broad cultural heritage including the early 17th century movement of the rosicrucians and 17th and 18th century educational scientific philosophical and religious developments

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