

Anton Von Webern A Chronicle Of His Life And Work

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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. A richly detailed examination of the historical reception of Franz Schubert in nineteenth- and early twentieth-century Europe, with a concentration on fin-de-siècle Vienna.

This important new study reassesses the position of Anton Webern in twentieth-century music. The twelve-note method of composition adopted by Anton Webern had profound consequences for composers of the next generation such as Stockhausen and Boulez, who saw Webern's music as revolutionary. In her detailed analyses, however, Professor Bailey demonstrates a fundamentally traditional aspect to Webern's creativity, when describing his own music. Professor Bailey analyses all Webern's twelve-note works (from Op. 17 to Op. 31) i.e. the instrumental and vocal music written between 1924 and 1943. These analyses draw on sketch material recently made available at the Paul Sacher Foundation in Basel and include transcriptions of little-known drafts and sketches. A most valuable aspect of the book is the inclusion in appendices of such materials as a complete explanation of the row content of each work, the correct prime form of each of the rows from Op. 20 onwards, with a matrix constructed for each, and exhaustive row analyses.

The Modernist Years

String Quartets

The First Golden Age of the Viennese Symphony

An Annotated Bibliography

Intimate Voices: Debussy to Villa-Lobos. The string quartets of Debussy and Ravel

Reader's Guide to Music

This research guide is an annotated bibliography of sources dealing with the string quartet. This second edition is organized as the original publication (chapters for general references, histories, individual composers, aspects of performance, facsimiles and critical editions, and miscellaneous topics) and has been updated to cover research since publication of the first edition. Lists in the previous volume have been updated to reflect the burgeoning interest in this genre (social aspects, newly issued critical editions, doctoral dissertations). It also offers commentary on online links, databases, and references.

First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

This book offers a multitude of provocative new perspectives on one of the most iconic composers in the Western classical tradition. Its collective rethinking of some of our most cherished narratives and deeply held beliefs about Johann Sebastian Bach will allow readers to see the man in a new light and to hear his music with new ears.

The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. Written by an authoritative, opinionated, and controversial figure in musicology, The Oxford History of Western Music provides a critical aesthetic position with respect to individual works, a context in which each composition may be evaluated and remembered. Taruskin combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. It also describes how the composer Berg

Programme Book Incorporating Anton Von Webern : a Chronicle of His Life and Work by Hans Moldenhauer in Collaboration with Rosaleen Moldenhauer

a chronicle of his life and work; Side 697-750: Work List

Guide to the Pianist's Repertoire, Fourth Edition

Webern Studies

Early vocal music, 1899-1909

This volume of essays reflects the breadth and scope of Bach research.

Interpretation is often considered only in theory, or as a philosophical problem, but this book demonstrates and reflects on the interpretive results of analysis.

In recent decades, increased specialization has sharply separated music theory from historical musicology. Music Theory and the Exploration of the Past brings together a group of essays—written by theorists and musicologists—that seek to bridge this gap. This collection shows that music theory can join forces with historical musicology to produce a more humanistic form of musical scholarship. In nineteen essays dealing with musical theories from the twelfth to the twentieth century, two recurring themes emerge. One is the need to understand the historical circumstances of the writing and reception of theory, a humanistic approach that gives theory a place within social and intellectual history. The other is the advantages of applying contemporaneous theory to the music of a given period, thus linking theory to the history of musical styles and structures. The periods given principal attention in these essays are the Renaissance, the years around 1800, and the twentieth century. Abundantly illustrated with musical examples, Music Theory and the Exploration of the Past offers models of new practical applications of theory to the analysis of music. At the same time, it raises the broader question of how historical knowledge can deepen the understanding of an art and of systematic writings about that art.

Volume II considers some of the best-known and most universally admired symphonies by Haydn, Mozart, Beethoven, and Schubert, who created what A. Peter Brown designates as the first golden age of the Viennese symphony during the late 18th and first three decades of the 19th century. The last two dozen symphonies by Haydn, half dozen by Mozart, and three by Schubert, together with Beethoven's nine symphonies became established in the repertoire and provided a standard against which every other symphony would be measured. Most significantly, they imparted a prestige to the genre that was only occasionally rivaled by other cyclic compositions. More than 170 symphonies from this repertoire are described and analyzed in *The First Golden Age of the Viennese Symphony*, the first volume of the series to appear [Publisher description].

The Mahler Companion

Anton von Webern

Chamber Music

Proceedings of the Conference Hosted by the Department of Music, National University of Ireland, Maynooth, 26 & 27 March 2004

The Act of Listening to Music

A collection of essays looking at Webern's music from several different perspectives.

This volume demonstrates a new approach to cultural history, as it now being practiced by both historians and musicologists, and the field's quest to grasp the realms of human experience, understanding, communication and meaning through the study of music and of musical practices. The contributors employ a resonant new methodological synthesis which combines the theoretical perspectives drawn from the "new cultural history" and "new musicology" of the 1980s with recent social, sociological, and anthropological theories.

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).

Proceedings of international conference at NUI Maynooth on Goethe's contribution to music. Goethe was interested in, and acutely aware of, the place of music in human experience generally - and of its particular role in modern culture. Moreover, his own literary work - especially the poetry and Faust - inspired some of the major composers of the European tradition to produce some of their finest works.' (Martin Swales) [Subject: Music Studies, Goethe]

Twenty-three Selected Essays by George Perle on Twentieth-century Music

The Anton Webern collection

The Right Notes

Tradition and Innovation

A Research and Information Guide

An Essential History

A compelling look at the life and work of the Austrian composer.

Based on the discovery of previously unknown Webern manuscripts, notebooks, and diaries, this biography of the twentieth-century composer examines all the crucial elements of his life and work, including his years as a pupil of Schoenberg

Anton Von Webern, a Chronicle of His Life and Work Random House Incorporated

"This book contains a new study of the life and works of the composer Alban Berg (1885-1935). The major events in his life are recounted, based on a reassessment of archival documents, correspondence, and the recollections of those who knew him. His relationship with other modernists in music, art, and literature-including Arnold Schoenberg, Karl Kraus, and Alma Mahler-Werfel-is traced. The role played in Berg's personal and artistic life by his wife, Helene, is emphasized, and her management of his legacy-often controversial-for the forty years following his death is explored. The book contains a close study of each of Berg's major musical works, including his operas *Wozzeck* and *Lulu*"--

Exploring Twentieth-Century Music

Dictionary of World Biography

Proof Through the Night

Schubert/Webern Series

Schoenberg and Words

To Boulez and Beyond

Anton Webern: A Research and Information Guide offers carefully selected and annotated sources regarding Webern from 1975 to present day, including sources on Webern's life, his music, and the interpretation and reception of his music. Along with this comprehensive annotated listing of print and online sources, the book discusses the history of research on Webern and includes a brief chronology of his life. It is a major reference tool for those interested in Webern and his music and valuable for researchers of 20th century music and the Second Viennese School.

The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. *Music in the Early Twentieth Century*, the fourth volume in Richard Taruskin's history, looks at the first half of the twentieth century, from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II. Taruskin discusses modernism in Germany and France as reflected in the work of Mahler, Strauss, Satie, and

Debussy, the modern ballets of Stravinsky, the use of twelve-tone technique in the years following World War I, the music of Charles Ives, the influence of peasant songs on Bela Bartok, Stravinsky's neo-classical phase and the real beginnings of 20th-century music, the vision of America as seen in the works of such composers as W.C. Handy, George Gershwin, and Virgil Thomson, and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

A fascinating account of Webern's life.

A thorough overview and history of chamber music

Historical Dictionary of Modern and Contemporary Classical Music

Schubert in the European Imagination

5-vol. set

Music in the Early Twentieth Century

Old Forms in a New Language

Rethinking Bach

The Mahler Companion consists of a collection of original essays on Mahler written especially for the occasion by Mahler specialists from around the world. It addresses all parts of his life and work--symphonies, songs and song-cycles (each of which is discussed individually), his conducting activities, compositional habits, and aesthetic development--and sets these within the cultural and political context of his time. In addition, it responds to the global spread of this remarkable composer's music, and an almost universal fascination with it, by attempting to give an account of the reception of Mahler's music in many of the countries in which it eventually came to flourish, eg. Holland, France, Japan, Russia, England, and the United States. This particular series of chapters reveals that the 'Mahler Phenomenon' earned its description principally in the years after the Second World War, but also that the Mahler revival was already well under way pre-war, perhaps especially in England and the States, and most surprisingly of all, Japan. The selection of contributors, who between them cover all Mahler's musical output, shows that here too this volume significantly crosses national boundaries. The very diverse approaches, analyses and commentaries, amply illustrated with music examples, are evidence of the uniquely rich and complex character of a music that spans more than one culture and more than one century. The volumes includes the most significant and up-to-date Mahler research and debate, and illumines some hitherto unexplored areas of Mahler's life eg. his visit to London in 1892, his sculptor daughter, Anna, and the hall in which the Seventh Symphony was first performed in Prague in 1908. It has often been claimed that Mahler, born in 1860, was in fact a prophet of much that was to come in the 20th century. His later works undeniably anticipate, often with dazzling virtuosity, many of the principal techniques and aesthetics of the new century, only the first decade of which he lived to see. Small wonder that among his earliest admirers was a collective of some of the most important and innovative composers of our time, Schoenberg, Berg, and Webern. Their successors (Copland, Shostakovich, and Britten, to name a few) were to range across contrasting cultures and national frontiers. Drawing on the best resources and the most up-to-date information about the composer, this volume fulfils the need in Mahler literature for a genuinely comprehensive guide to the composer and will be the authoritative guide for Mahler enthusiasts for years to come.

Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.

The author of several books on music and culture looks at the various roles of music during World War I, from "La Marseillaise" to "Over There," and examines music's ability to reflect the profound doubts, passions, and aspirations of society, both during the war and in its aftermath. (Performing Arts)

This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

The Oxford History of Western Music

Goethe: Musical Poet, Musical Catalyst

Haydn, Mozart, Beethoven, and Schubert

Being Musically Attuned

Music Theory and the Exploration of the Past

A Chronicle of His Life and Work : Y Hans Moldenhauer in Collaboration with Rosaleen Moldenhauer

Listening according to mood is likely to be what most people do when they listen to music. We want to take part in, or even be part of, the emerging world of the musical work. Using the sources of musical history and philosophy, Erik Wallrup explores this extremely vague and elusive phenomenon, which is held to be fundamental to musical hearing. Wallrup unfolds the untold musical history of the German word for 'mood', Stimmung, which in the 19th century was abundant in the musical aesthetics of the German-Austrian sphere. Martin Heidegger's much-discussed philosophy of Stimmung is introduced into the field of music, allowing Wallrup to realise fully the potential of the concept. Mood in music, or, to be more precise, musical attunement, should not be seen as a peculiar kind of emotionality, but that which constitutes fundamentally the relationship between listener and music. Exploring mood, or attunement, is indispensable for a thorough understanding of the act of listening to music.

Joan Peyser offers a history of twentieth century music through the lives and works of its greatest composers in *To Boulez and Beyond*. Peyser provides historical context and suggests psychological insight for these masters, including Schoenberg, Berg, and Webern of the Second Viennese School; their immediate ancestors Wagner and Mahler; Rimsky-Korsakov and his pupil Stravinsky; and Hindemith, Bartók, Cowell, and Varèse. Discussing proponents of serialism and twelve-tone technique, as well as those who worked against these styles, the book also considers Berio, Stockhausen, Shostakovich, Babbitt, Copland, Wuorinen, and Cage, among others, describing how and why music moved throughout the 20th century. The largest section of the book is devoted to the life and works of Pierre Boulez. A new preface and a bibliography help to round out this revised and updated edition.

Leading authorities explore, in direct and accessible language, chamber-music masterpieces by twenty-one prominent composers since 1900.

Guide to the Pianist's Repertoire continues to be the go-to source for piano performers, teachers, and students. Newly updated and expanded with over 250 new composers, this incomparable resource expertly guides readers to solo piano literature. What did a given composer write? What interesting work have I never heard of? How difficult is it? What are its special musical features? How can I reach the publisher? It's all here. Featuring information for more than 2,000 composers, the fourth edition includes enhanced indexes. The new "Hinson" will be an indispensable guide for many years to come.

Music and the Great War

Richard Strauss

Essays on Nineteenth- and Twentieth-Century Music

Bach Studies

Oxford History of Western Music

The 20th Century 0-Z

George Perle has divided this collection into four parts *Composers and Works* (Bartik Berg Schoenberg Scriabin and Webern *Towards a New Musical Language* *Some Critical Appraisals of Contemporary Music* *Theory and On Listening to Modern Music*. These 23 articles reviews lectures and speeches represent the best of 50 years of musical thought and insight by one of the keenest musical minds of this century. Sharing this particular composer's point of view leads the reader to an understanding of the linear progression(not easily apparent) from the last century to the next.

This book re-evaluates a figure whom the author considers to be the greatest composer of the twentieth century. Kennedy deals fully with Strauss's life as leading composer and national figure in the Third Reich, during which he was both fêted and cold-shouldered by the authorities. In putting this period into perspective he draws heavily on hitherto ignored material, including Strauss's own letters and diaries. In addition he reveals much about Strauss's long, happy but tempestuous marriage to the soprano Pauline de Ahna as well as tracing the important relationships to his librettists Hugo von Hofmannsthal, Stefan Zweig, Joseph Gregor and Clemens Krauss. Kennedy reassesses the man and the music, revealing a picture of a level-headed, practical and extremely versatile musician - a great conductor as well as a great composer.

History, Theory and Criticism

Analytical Strategies and Musical Interpretation

Anton Von Webern, a Chronicle of His Life and Work

Anton Webern

The Life of Webern

The Oxford Handbook of the New Cultural History of Music