

**Dietrich
Fischer-Dieskau:
Texte
deutscher Lieder**
Ein Handbuch



dtv

Texte Deutscher Lieder Ein Handbuch

Dietrich Fischer-Dieskau



Texte Deutscher Lieder Ein Handbuch:

Texte deutscher Lieder Dietrich Fischer-Dieskau, 2010 (bariton), 1968 Texte deutscher Lieder Dietrich Fischer-Dieskau, 1968 **German Lieder in the Nineteenth Century** Rufus Hallmark, 2009-09-10 German Lieder in the Nineteenth Century provides a detailed introduction to the German lied Beginning with its origin in the literary and musical culture of Germany in the nineteenth century the book covers individual composers including Schubert Schumann Brahms Strauss Mahler and Wolf the literary sources of lieder the historical and conceptual issues of song cycles and issues of musical technique and style in performance practice Written by eminent music scholars in the field each chapter includes detailed musical examples and analysis The second edition has been revised and updated to include the most recent research of each composer and additional musical examples The Cambridge Companion to the Lied James Parsons, 2004-07-01 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 **Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office, 1979 **Afterlives of Romantic Intermediality** Leena Eilittä, Catherine Riccio-Berry, 2015-12-24 Afterlives of Romantic Intermediality addresses the manifold even global artistic developments that were initiated by European Romantics In the first section the contributors show how the rising perspective of intermediality was discussed in philosophical terms and adapted itself to Romantic literature and music In the second section the contributors show how post Romantic writers visual artists and composers have engaged with Romantic heritage By exploring primary works that range from European arts to Latin American literature these essays focus on the interdisciplinary developments that have emerged in literature music painting film architecture and video art Overall the contributions in this volume demonstrate that intermedial connections or sometimes the conscious lack of such connections embody intriguing aspects of modernity and postmodernity **Symbolik und Rhetorik im Liedschaffen von Franz Schubert** Richard Böhm, 2006 Richard Böhm wendet sich in seiner Arbeit der Frage zu ob Franz Schubert bei der Komposition seiner Lieder vornehmlich ganz persönliche Bedeutungsgebungen entwickelt hat oder ob er auf jenen Fundus traditioneller Symbolik zurückgriff der damals nicht nur professionellen Musikern bekannt sondern auch von breiten Kreisen des musikgebildeten Publikums verstanden wurde Um sich dieser Frage systematisch zu nähern hat er 187 Lieder

unterschiedlicher Bauart eingehend analysiert deren bedeutungsgebende Sprachlichkeit in den Blick genommen und schließlich das dingfest gemachte Vokabular statistisch erfasst Dabei handelt es sich insbesondere um musikalisch rhetorische Figuren um die Tonarten und deren je eigene Charakteristik um harmonische Ausweichungen wenn sie gleichsam eine zweite Tonart konstituieren um spezielle harmonische oder melodische Besonderheiten um auffällige Chromatik sowie um ostentative Unisono F hungen Ein Überblick über die historische Anwendung dieser Bausteine und deren Gebrauch in Schuberts Liedoeuvre zeigt dann dass das alte Gebäude der Affekten und Figurenlehre hier grundsätzlich bestehen blieb zusätzlich aber durch eigenständige Bedeutungsgebungen ergänzt und bereichert wurde Und so stellt sich Franz Schubert sowohl als später Vollender der Musiksprache des 18. Jahrhunderts wie auch als Schöpfer neuer Ausdrucksmöglichkeiten dar die in vieler Hinsicht deutlich in die Zukunft weisen Die vorliegende Arbeit stellt eine am Institut für Musikalische Stilforschung der Universität für Musik und darstellende Kunst Wien verfasste Dissertation dar die Promotion Richard Böhm fand auf Grund seiner hervorragenden Leistungen sub auspiciis praesidentis statt

The Harvard Dictionary of Music Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music

German Lieder in the Nineteenth Century Rufus E. Hallmark, 1996 The book begins with a chapter by Harry Seelig on the literary context of the nineteenth century lied arguing that Goethe practically single handedly created German Romantic poetry and influenced poets and composers alike Subsequent chapters focus on the contributions of individual lied composers Susan Youens presents an overview of Schubert's songs and discusses in detail his text setting and style in selected songs Rufus Hallmark does the same for Schumann extending his discussion to the composer's little known late songs and songs for more than one voice Virginia Hancock makes a case for treating Brahms's folk tune and folk lyric settings on an equal footing with his Kunstlieder Lawrence Kramer examines Wolf's distinctive approach to the lied in light of the contemporary emergence of psychiatry Barbara A

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