



THE OPERAS OF
**alban
berg**

VOLUME ONE/ WOZZECK

George Perle

The Operas Of Alban Berg Volume One Wozzeck

Alex Ross



The Operas Of Alban Berg Volume One Wozzeck:

The Operas of Alban Berg, Volume I George Perle, 2023-11-15 Of the greatest significance The first volume of George Perle's two volume study on the two operas of Alban Berg is one of those few works of scholarship and analysis you can label definitive it may in time be supplemented but not superseded Richard Dyer Boston Sunday Globe It is difficult to see how Professor Perle's exhaustive study can ever be superseded or how such future work as may appear can do anything but add new details to his exposition of the basic elements of the work's musical language After twenty years work on the composer he brings to this study of Wozzeck not only a penetrating analytical mind great scholarship and a comprehensive knowledge of the music but an almost uncanny insight into what seem to be the inner workings of Berg's mind Douglas Jarman Music and Letters If you have ever had any questions about Berg's opera Wozzeck Mr Perle probably answers them for you in *The Operas of Alban Berg Volume One Wozzeck* An indispensable work on Berg's life as reflected in his work Donal Henahan The New York Times As with Perle's previous books one notes with pleasure how well written is this one how simultaneously economical and comfortable the prose even when the subject is as complex and manifold as Wozzeck Mark DeVoto Music Library Association Notes A great and unique contribution Perle is a leading authority on Berg and his analysis of Berg's compositional methods in the two operas is likely to be definitive George Martin The Opera Quarterly George Perle has contributed more than anyone of any nationality to a true understanding of Berg's music Douglass Green Journal of Music Theory George Perle possesses the kind of complete credential required for this study Volume I Wozzeck is a model of scholarly writing Every paragraph each quoted music example each analysis moves the argument forward in a clear incisive manner Essential reading for the serious student of the music of Alban Berg Choice Of the greatest significance The first volume of George Perle's two volume study on the two operas of Alban Berg is one of those few works of scholarship and analysis you can label definitive it may in time be supplemented but not superse [The Operas of Alban Berg](#) George Perle, 1980 **The Operas of Alban Berg** George Perle, 1980 **Wozzeck** Douglas Jarman, 1989 A clear and accessible introduction to one of the most significant operas of the twentieth century [The Operas of Alban Berg](#) Alan Berg, George Perle, 1985 **The Music of Alban Berg** David John Headlam, 1996-01-01 Headlam closely analyzes Berg's compositional technique and the use of symmetry and cycles throughout his oeuvre He brings into the discussion Berg's own writings as well as those of composer and musicologist George Perle the techniques of Schoenberg Webern and other serialists and aspects of pitch class set and twelve tone theory [Encrypted Messages in Alban Berg's Music](#) Siglind Bruhn, 1998 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company [Berg's Wozzeck](#) Patricia Hall, 2011-05-10 Although Berg decided immediately after seeing Bchner's play Woyzeck in May 1914 to set it to music he did not complete his opera until 1922 with the Berlin premiere taking place in 1925 Berg's Wozzeck traces the composer's slow but determined progress Using compositional sketches diaries notebooks and other archival material author Patricia Hall reveals

the challenges Berg faced from his induction as a soldier in World War I to the hyperinflation of the twenties In addition to the precise chronology of the opera the sketches show how Berg derived large scale form from the Bchner text and how his compositional style evolved during the nine years in which he composed the opera A comprehensive visual database on the book's companion website of the extant sketches from seven archives in the United States Germany and Austria allows the reader to examine for the first time Berg's sketches in high resolution color scans

The Symphonic Repertoire, Volume IV A. Peter Brown, 2024-03-29 Central to the repertoire of Western art music since the 18th century the symphony has come to be regarded as one of the ultimate compositional challenges Surprisingly heretofore there has been no truly extensive broad based treatment of the genre and the best of the existing studies are now several decades old In this five volume series A Peter Brown explores the symphony from its 18th century beginnings to the end of the 20th century Synthesizing the enormous scholarly literature Brown presents up to date overviews of the status of research discusses any important former or remaining problems of attribution illuminates the style of specific works and their contexts and samples early writings on their reception The Symphonic Repertoire provides an unmatched compendium of knowledge for the student teacher performer and sophisticated amateur The series is being launched with two volumes on the Viennese symphony Volume IV The Second Golden Age of the Viennese Symphony Brahms Bruckner Dvorak Mahler and Selected Contemporaries Although during the mid 19th century the geographic center of the symphony in the Germanic territories moved west and north from Vienna to Leipzig during the last third of the century it returned to the old Austrian lands with the works of Brahms Bruckner Dvorak and Mahler After nearly a half century in hibernation the sleeping Viennese giant awoke to what some viewed as a reincarnation of Beethoven with the first hearing of Brahms's Symphony No 1 which was premiered at Vienna in December 1876 Even though Bruckner had composed some gigantic symphonies prior to Brahms's first contribution their full impact was not felt until the composer's complete texts became available after World War II Although Dvorak was often viewed as a nationalist composer in his symphonic writing his primary influences were Beethoven Schubert and Brahms For both Bruckner and Mahler the symphony constituted the heart of their output for Brahms and Dvorak it occupied a less central place Yet for all of them the key figure of the past remained Beethoven The symphonies of these four composers together with the works of Goldmark Zemlinsky Schoenberg Berg Smetana Fibich Jancek and others are treated in Volume IV The Second Golden Age of the Viennese Symphony covering the period from roughly 1860 to 1930

Music and Ethics Marcel Cobussen, Nanette Nielsen, 2016-04-22 It seems self evident that music plays more than just an aesthetic role in contemporary society In addition music's social political emancipatory and economical functions have been the subject of much recent research Given this it is surprising that the subject of ethics has often been neglected in discussions about music The various forms of engagement between music and ethics are more relevant than ever and require sustained attention Music and Ethics examines different ways in which music can in itself in a uniquely musical way contribute to

theoretical discussions about ethics as well as concrete moral behaviour We consider music as process and music making as interaction Fundamental to our understanding is music's association with engagement including contact with music through the act of listening music as an immanent critical process that possesses profound cultural and historical significance and as an art form that can be world-disclosive formative of subjectivity and contributive to intersubjective relations Music and Ethics does not offer a general musico-ethical theory but explores ethics as a practical concept and demonstrates through concrete examples that the relation between music and ethics has never been absent Dead Composers, Living Audiences

, *Berg Companion* Douglas Jarman, 1990-02-26 By bringing together the most recent scholarship this book sheds new light on Berg's life and music The three main sections are each devoted to a particular genre The first essay in each section surveys Berg's development within the genre concerned whilst the subsequent chapters discuss particular works in more detail An introductory section to the book sets Berg's music in the context of other artistic and musical developments of the period from 1890 to the 1930s Performing Opera Michael Ewans, 2016-02-25 In *Performing Opera A Practical Guide for Singers and Directors* Michael Ewans provides a detailed and practical workbook to performing many of the most commonly produced operas Drawing on examples from twenty-four operas ranging in period from Gluck and Mozart to Britten and Tippett it illustrates exactly how opera functions as dramatic form Grounded in close analyses of performances of thirty scenes and five whole operas by first-rate singers and celebrated directors *Performing Opera* provides readers with an appreciation of the unique challenges and skills required by performers and directors It will assist them in their own performance and equip them with detailed knowledge of works most commonly featured in the repertoire In the first part of the book the analysis progresses from scenes in which the singers are silent via arias and monologues duets and confrontations up to ensembles Wider issues are subsequently addressed encounters with offstage events encounters with the numinous characterization and the sense of inevitability in tragic opera **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 theoretic-analytical essence of musical structure and design **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

Blueprints Marcus du Sautoy, 2025-09-09 A stunning book a thrilling read Peter Frankopan that reveals how creative people can harness the profound and productive relationship between mathematics and the arts When Shakespeare has the Three Witches cast Macbeth's lot he uses something very weird to do it not simply eye of newt and toe of frog but the number seven And when Hamlet claims To be or not to be that is the question Shakespeare reaches for eleven For Shakespeare prime numbers were magical And he is not alone As Marcus du Sautoy showcases in Blueprints creativity is inseparable from mathematics The designs of Le Corbusier and Leonardo the music of Glass Bach and Debussy the wild visions of Dali the choreography of Laban the animation of Pixar all are shot through with mathematics from primes and fractals to the weirder worlds of Hamiltonian cycles and hyperbolic geometry And Du Sautoy argues that the relationship runs both ways Just as mathematics inspires new art the artistic mindset is a necessity for discovering new mathematics Blueprints will expand your mind but more importantly it shows how to ignite your imagination Anyone who wants to create needs this book

Historical Dictionary of Modern and Contemporary Classical Music Nicole V. Gagné, 2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book cover modernist and postmodern concert music worldwide from the years 1888 to 2018 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 worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music

Alban Berg Bryan R. Simms, 2013-05-13 Alban Berg 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 composer The second edition will include research published since the publication of the first edition and provide electronic resources

Essays on Music Theodor

Adorno, 2002-08-08 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 a foot 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* [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

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