



ST. PAUL, MINN. (AP) — A man in a dark suit and white shirt, possibly a police officer or investigator, is seen from the chest up, looking slightly to the right. The image is heavily pixelated and blurry.

Igor Strawinsky Und Seine Zeit

Kerstin Mira Schneider-Seidel



Igor Strawinsky Und Seine Zeit:

Wissenschaftler im George-Kreis Bernhard Böschstein, 2005 Stefan George 1868 1933 ist einer der bedeutendsten deutschen Lyriker des 20. Jahrhunderts. Bei seiner Dichtung hinaus hatte er mit seiner mythisch aristokratischen Kunst Gesellschaft und Lebensauffassung besonders bei den Mitgliedern seines Kreises Bertram Curtius Gundolf Hildebrandt Kommerell von Uexküll erheblichen Einfluss auf verschiedene Wissenschaftsdisziplinen und die Literaturwissenschaft die Pädagogik die Rechts- und Geschichtswissenschaft und die Altertumswissenschaft. Georges Einfluss auf die Geisteswissenschaften und das intellektuelle Leben in der ersten Hälfte des 20. Jahrhunderts kann kaum überschätzt werden. Der kompensierte Band versammelt Beiträge namhafter George-Forscher, die sich dem Einfluss des George-Kreises auf die verschiedenen Wissenschaften widmen. Igor Strawinsky und seine Zeit Volker Scherliess, 2002 The New Grove Stravinsky Stanley Sadie, John Tyrrell, 2003-03-15 Of Russian, French and later American nationality Stravinsky's musical styles are startlingly diverse reflecting his life and era from Tsarist Russia to 1920s France and post-war USA. His early years in Russia saw him launch his international career with Diaghilev's Ballets Russes in Paris and the premieres of *The Firebird*, *Petrushka* and *The Rite of Spring*. Between 1920-1939 Stravinsky lived and worked in France producing his great neo-classical compositions reactivating the modes and manners of the eighteenth century. This stylistic inclination eventually gave way to a highly individual use of serial techniques in his last years when he took up residence in the United States. This biography of Igor Stravinsky is one in a new series of composer biographies derived and adapted from the second edition of *The New Grove Dictionary of Music and Musicians*. These newly written biographies bring the best of the book-length pieces in *The New Grove* to a wider audience. Each title provides fresh new insights into the life and works of a major composer derived from the most recent scholarship. In addition to a detailed and informative view of the subject's life and works written by an expert in the field, each book includes comprehensive tabular work lists and a fully revised and updated bibliography.

Stravinsky Stephen Walsh, 2010-06-09 Packed with rich and fascinating detail, the third volume of the magisterial biography of Igor Stravinsky casts a brilliant new light on the greatest composer of the twentieth century. Among the best musical biographies of the last half century, patiently disentangling fact and myth. Minneapolis Star Tribune. This volume begins in 1934 when Stravinsky is fifty-two and living in France. Already regarded by many as the most important composer of his generation, Stravinsky is nevertheless at this point a fairly unhappy expatriate, all too aware of the war clouds beginning to gather. Though he still maintains a family life with his wife and children, much of his time is spent with his mistress Vera Sudeykina while traveling around Europe giving concerts in order to earn the money to support his dependents, which include a number of relatives. Composing, of course, remains the center of his existence. But changes are imminent: within only a few years his wife Katya will be dead, his family scattered, and Stravinsky himself, together with Vera, starting over again in America. *Stravinsky: The Second Exile* follows the composer through the remainder of his long life, years during which he

produces such masterworks as *The Rake's Progress* and *Symphony in C* and achieves a new level of fame as a conductor and raconteur in his own right. With a dazzling command of sources in several languages and a keen feeling for accuracy in situations where truth and falsehood have become blurred, Walsh traces and illuminates Stravinsky's increasingly complex and often agonized family relationships along with his crucially important connection with his associate Robert Craft. Walsh is also as a musicologist and critic able to speak with knowledge and wit about Stravinsky's work expertly describing and assessing the composer's musical journey from the neoclassicism of his late French and early American periods through his early essays in serial technique and on finally to the astonishing intricacies of his final compositions. The first volume of this biography *Stravinsky: A Creative Spring* was received with glowing praise for its insight, narrative skills and readability. The period covered here beset as it is with myths and misconceptions is handled with even greater authority.

A Handbook to Twentieth-Century Musical Sketches Patricia Hall, Friedemann Sallis, 2004-12-02. This indispensable handbook first published in 2004 explains how scholars and students should work with and think about the composer's working manuscripts. This book surveys the knowledge necessary to work efficiently in archives and libraries housing this material and with the skills and techniques specifically related to sketch studies: transcription, reconstructing sketchbooks, deciphering handwriting, dating documents. It deals with the music of important twentieth-century composers and presents visual examples of manuscripts from the collections of world-renowned institutions such as the Paul Sacher Foundation. The book aims to make the work of both researchers and students more efficient and rewarding.

Musik im Exil Chris Walton, Antonio Baldassarre, 2005. Proceedings of a symposium held July 9, 2000 in the Hotel Bellevue in Braunwald, Switzerland, organized by the Hans Schaeuble Stiftung, Zentralbibliothek Zürich, Schweizerischer Tonkünstlerverein and Musikwoche Braunwald.

International Futurism in Arts and Literature Günter Berghaus, 2012-10-25. This publication offers for the first time an interdisciplinary and comparative perspective on Futurism in a variety of countries and artistic media. 20 scholars discuss how the movement shaped the concept of a cultural avant-garde and how it influenced the development of modernist art and literature around the world.

The Wind Ensemble and Its Repertoire Frank J. Cipolla, Donald Hunsberger, 1999-11-27. As part of the mission of The Donald Hunsberger Wind Library, the 1994 hardcover edition, University of Rochester Press, of *The Wind Ensemble and Its Repertoire* has now been published in a paperback edition. This compendium of research includes must-have information on the history and execution of the wind ensemble repertoire.

Stravinsky and Balanchine Robynn Jeananne Stilwell, 1994.

Jean Sibelius Tomi Mäkelä, 2011. Mäkelä's study brings together German, Nordic and Anglo-American work on Sibelius and synthesizes these various strands of Sibelius reception into a single coherent critical narrative. This acclaimed study, available in English for the first time, looks at the music of Jean Sibelius in its biographical context. Myths have surrounded Sibelius (1865-1957) and his work for more than 100 years, often diverting attention away from his creative output. Drawing on many unpublished sources, Mäkelä's study leads us back to Sibelius as a musician and a poet of

universal validity Chapters examine the composer's creativity inspiration influence aspects of genre as well as the relationship of the artist with nature and homeland Those who knew Sibelius at an early age tell of a youthful bohemian in the midst of European decadence This age of Carmen Eduard Munch marked Sibelius's formative years The composer's most important works dating from a time between his third symphony and Tapiola reflect the modernistic mainstream Sibelius's last three decades known as the Silence of Ainola have inspired the masculine clichés that this book deconstructs Sibelius was one of the least political artists of his time who nevertheless became heavily politicized The first supreme musical talent in the region he gave his nation a genuine sound Europeans of the late nineteenth century showed increasing affinity with Nordic culture Aino Sibelius's wife was instrumental in creating the image of her husband as a Nordic icon The book closely scrutinizes this popular image In an Anglo American artistic context his mix of regionalism and modernity remained attractive even when these elements went out of fashion in the art movement of continental Europe Ideas of Finland and the North vastly influenced the interpretation of meaning in Sibelius's music a music that until this day remains enigmatic

'Who says it's twelve-tone?' Fabian Krahe, 2014 Igor Strawinsky 1882 1971 gilt unbestritten als einer der größten Komponisten des 20. Jahrhunderts Mit seinen frühen Balletten *L'Oiseau de feu* 1909 *10 Petrouschka* 1910/11 und *Le sacre du printemps* 1911/13 revolutionierte er die musikalische Ästhetik und legte den Grundstein für eine beispiellose Karriere Umso mehr verwundert es, dass die späten reihentechnischen Werke Strawinskys bis heute ein Schattendasein fristen Besonders im deutschsprachigen Raum und unter den Auspizien der Philosophie Theodor W. Adornos wurden sie lange Zeit nur erst kritisch betrachtet Sie galten als schlechte Kopien der Zwölftonmusik des vermeintlichen Rivalen Arnold Schönberg Fabian Krahe eröffnet in seinem Buch eine faszinierende neue Sicht auf das Alterswerk des Komponisten In mehreren Skizzenstudien führt er die Leserschaft auf anschauliche Weise in die künstlerische Werkstatt Strawinskys ein und ergründet sowohl Wesen als auch Hintergründe dessen späten Komponierens Fabian Krahe geb. 1982 studierte Deutsch Musik und Erziehungswissenschaften an der Universität Bremen und legte dort 2008 das 1. Staatsexamen ab Mit der vorliegenden Studie erfolgte 2013 die Promotion Fabian Krahe war Promotionsstipendiat der Studienstiftung des deutschen Volkes Gefördert wurde er auch von der Paul Sacher Stiftung Basel, wo er mehrere Forschungsaufenthalte verbrachte Strawinsky Wolfgang Burde, 1992 *Concerto recitativo* Hans Christian Schmidt-Banse, 2021-11-19 Hans Christian Schmidt-Banse stellt einen neuen Konzerttypus vor: das Concerto recitativo Das literarisch-musikalische Format mit anspruchsvoll-unterhaltsamem Hörspiel-Charakter orientiert sich am Radio-Feature Ein Concerto recitativo ist sozusagen Live-Radio vor Publikum Schmidt-Banse hat mit seiner Frau Annette Kristina Banse über 20 Jahre an diesem alternativen Konzertformat gefeilt Bei mehr als 250 Konzerten haben sie learning by doing-Einsichten in Möglichkeiten und Grenzen der Konzertpädagogik gewonnen, was man unbedingt tun und was man tunlichst lassen sollte Aus ihrer Praxiserfahrung im Konzertsaal ist das inzwischen hundertfach erprobte Concerto recitativo erwachsen Es ist der lebende Beweis dafür, dass Kunstmusik nicht museal ist Wie funktioniert ein Concerto recitativo? Wo

beginnt es Wo will es hin In diesem Lesebuch stellt Schmidt Banse Libretto Ausz ge vor und gibt thematische Inspirationen dramaturgische Tipps und Kompositionsvorschläge

DirigentenBilder Florian Henri Besthorn, 2015-12-02 Kommt dem Dirigieren performative Qualität zu Handelt es sich um einen theatralen Akt einen Tanz am Pult der selber sthetischen Wert besitzt und sich nicht auf die Funktion blo er Zeichengebung f r das Orchester reduzieren lässt Geht es auch darum die unsichtbaren Töne und Tonfolgen durch Gesten sichtbar zu machen ihnen buchstäblich einen Körper zu leihen Und in welchem Verhältnis stehen die Gesten wiederum zu jener Interpretation die ihnen als h rbares Resultat entspringt Diese und andere Fragen bilden den Fokus des vorliegenden Bandes der sich dem Phänomen des Dirigierens sowie der Figur des Dirigenten und der Dirigentin vom Mittelalter bis zur heutigen Zeit widmet Er versammelt historische systematisch empirische und kulturwissenschaftliche Beiträge an der Schnittstelle verschiedenster Disziplinen gebündelt unter der Denkfigur dass der stumme Luftsortierer nicht nur als Regisseur musikalischer Verläufe fungiert sondern in gewisser Weise auch als ihr Darsteller Die titelgebenden DirigentenBilder implizieren dabei eine doppelte Perspektive Auf der einen Seite stehen die vom Dirigenten selbst hervorgerufenen Bilder Welche kinetischen Visualisierungen von Musik sind mit deren gestischer Umsetzung beim Dirigieren verbunden und wie gestaltet sich die Beziehung zwischen dem Körper des Dirigenten und dem Klangkörper des Orchesters Auf der anderen Seite sind aber auch diejenigen Bilder Images relevant die sich von der traditionsreichen Figur des Maestro im kulturellen Gedächtnis gespeichert haben Welche Funktionen wurden dem Dirigenten zugesprochen wie haben sich die Vorstellungen und Klischees über ihn im Laufe der Zeit verändert und welchen Einfluss boten die sich wandelnden Formen der medialen Inszenierung aus von der Karikatur bis zum Film

Antike Sujets und moderne Musik Kerstin Mira Schneider-Seidel, 2016-12-13 In der französischen Musik um 1900 zeigt sich in auffallender Weise die Präsenz des antiken Sujets das mit seiner Themenvielfalt die kulturelle und historische Problematik des Fin de siècle widerspiegelt Die ausgeprägte Affinität französischer Komponisten zur Antike steht in einem engen Zusammenhang mit der Situation der französischen Musik die sich neu zu definieren suchte und sich dabei am Vorbild der Antikenrezeption in Bildender Kunst und Literatur orientierte Die vorliegende Arbeit zeigt die kulturellen Kontexte die für die Rezeption antiker Sujets in der Musik von Bedeutung gewesen sind und sie legt dar in welchem Ausmaß das antike Sujet die französischen Komponisten zu einer neuen musikalischen Sprache inspiriert hat

Leiblichkeit und Seele im Spannungsfeld von Weltbezug und Transzendenz Hermes Andreas Kick, 2021 Die Frage nach dem Status des Leibes der Leiblichkeit in der Welt ist eine Grundfrage auf die jede Philosophie steht hängen doch damit weitere große Fragen zusammen nämlich die nach dem Verhältnis von Leiblichkeit und Seele und die nach dem Weltbezug der Leiblichkeit in der Zeit Damit aber sind Grenzfragen behrt wie sie im Bewusstsein der Endlichkeit aufscheinen Sie verlangen nach Lösungen im Bereich konkreter Utopie oder der Transzendenz Diesen Spannungsfeldern möchte sich der vorliegende Band widmen

Komponist und Religion Hans-Jörg Nieden, Marcel Nieden, 2019 Ist der Komponist per se religiös determiniert durch den Umgang mit dem

Material Musik das von alters her theomorph qualifiziert ist Und bildet diese genuine Grundbindung zusammen mit der jeweils speziell religiösen konfessionell kirchlichen bis atheistischen Prägung seine spezifische Persönlichkeit Der freilich nur näherungsweise möglichen Erhellung dieser komplexen Anfrage versuchen die Komponisten Porträts des Bandes nachzugehen in denen auf kulturhistorischer Folie anhand von Analysen in die musikalische Idiomatik und den Religionsbezug des jeweiligen Komponisten eingeführt wird Porträtiert werden Mozart Beethoven Schubert Mendelssohn Liszt Wagner Franck Bruckner Brahms Mahler Debussy Strauss und Strawinsky Leonide Massine Monika Woitas, 2012-10-25 Leonide Massine 1896 1979 nach Fokine und Nijinsky langjähriger Chefchoreograph und Solist der Ballets Russes wird in Fachkreisen zu den bedeutendsten Choreographen des 20. Jahrhunderts gerechnet Die allgemeine Wiederentdeckung von Körper und Bewegung als Spezifika theatraler Darstellung aber auch neue tänzerische Konzepte trugen in den ersten Jahrzehnten unseres Jahrhunderts zu einer Aufwertung des Tanztheaters bei das sich zunehmend als Podium der Avantgarde anbot Wichtige Impulse gingen dabei neben dem Ausdruckstanz zweifellos von Diaghilews Ensemble 1909 1929 aus Geprägt durch die ästhetischen Prinzipien seines Entdeckers und Mentors Diaghilew entpuppt sich Massine ähnlich wie seine Freunde und künstlerischen Weggefährten Picasso und Strawinsky als konsequenter Verfechter eines Stilpluralismus der letztlich die Versöhnung wenn nicht gar Synthese von Tradition und Avantgarde anstrebt Die vorliegende theaterwissenschaftliche Studie versucht erstmals das umfangreiche Oeuvre Massines systematisch zu erfassen und vor dem Hintergrund der tanz- und theaterhistorischen Entwicklungen in der ersten Hälfte des 20. Jahrhunderts zu bewerten *The New Grove Dictionary of Music and Musicians: Sources of instrumental ensemble music to Tait* Stanley Sadie, John Tyrrell, 2001 This reference classic has approximately doubled in size since its last publication 20 years ago and the expansion involves more than the thorough revision and addition of articles about music of the past More articles about 20th century composers and composer performers have been added as well as topical articles about the gender related multicultural and interdisciplinary ways that music is now being studied Add to these changes that New Grove is also available online making it a source that would have made its many faceted creator Sir George Grove proud Outstanding reference sources American Libraries May 2002

Musikunterricht, der Spaß macht! Schülerorientierter Musikunterricht durch offene Unterrichtsformen Maike Hübeler, 2015-08 Was ist Schülerorientierung Was sind offene Unterrichtsformen Wie sind diese gerade im Musikunterricht einsetzbar und was bewirken sie Dieses Buch widmet sich gerade diesen Fragen und beleuchtet dabei was unter den vielen Begriffen zu verstehen ist zeigt aber auch wie diese Methoden schließlich im schulischen Unterricht eingesetzt werden können Relevant erscheint diese Betrachtung besonders durch den immer häufiger zu vernehmenden Ruf nach einem Einsatz von kooperativen Lernmethoden im Unterricht Und gerade an diesem Punkt ermöglichen die offenen Unterrichtsformen eine Vielzahl von Möglichkeiten denn sie schaffen für die Schülerinnen und Schüler einen großen Rahmen für individuelles und kooperatives Lernen Um dies beispielhaft zu verdeutlichen werden existierende Materialien des Musikunterrichts auf die

Aspekte Schülerorientierung und offene Unterrichtsformen hin untersucht. Schwerpunkt liegt dabei schließlich betrachtet ob und wie vorteilhaft die Methode des Stationenlernens für die Schülerorientierung im Unterricht und speziell im Musikunterricht anhand der vorgestellten Materialien ist.

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