

The Cambridge Companion To Wagner Cambridge Companions To Music

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The Cambridge Companion to Bach Cambridge University Press
Richard Wagner is remembered as one of the most influential figures in music and theatre, but his place in history has been marked by a considerable amount of controversy. His attitudes towards the Jews and the appropriation of his operas by the Nazis, for example, have helped to construct a historical persona that sits uncomfortably with modern sensibilities. Yet Wagner's absolutely central position in the operatic canon continues. This volume serves as a timely reminder of his ongoing musical, cultural, and political impact. Contributions by specialists from such varied fields as musical history, German literature and cultural studies, opera production, and political science consider a range of topics, from trends and problems in the history of stage production to the representations of gender and sexuality. With the inclusion of invaluable and reliably up-to-date biographical data, this collection will be of great interest to scholars, students, and enthusiasts.

A Companion to Wagner's Parsifal Cambridge University Press
This Companion, first published in 2000, provides a comprehensive view of Beethoven and his work. The first part of the book presents the composer as a private individual, as a professional, and at the work-place, discussing biographical problems, Beethoven's professional activities when not composing and his methods as a composer. In the heart of the book, individual chapters are devoted to all the major genres cultivated by Beethoven and to the elements of style and structure that cross all genres. The book concludes by looking at the ways that Beethoven and his music have been interpreted by performers, writers on music, and in the arts, literature, and philosophy. The essays in this volume, written by leading Beethoven specialists, maintain traditional emphases in Beethoven studies while incorporating other developments in musicology and theory.

The Cambridge Companion to Elgar Cambridge University Press
Specially-commissioned essays explore key dimensions of Thomas Mann's writing and life. Wagner's Musikdrama Boydell & Brewer

A collection of essays revealing how operetta spread across borders and became popular on the musical stages of the world.

The Cambridge Companion to Berlioz Cambridge University Press
A collection of specially commissioned essays investigating the extraordinary diversity of twentieth-century opera.

Richard Wagner Cambridge University Press
Richard Wagner was one of the most influential and controversial composers in the history of music. His massive, myth-laden operas revolutionized musical drama and overturned traditional harmony, while his charismatic personality and inflammatory writings made him an object of both veneration and scorn. In *Simply Wagner*, author Thomas Grey deftly merges biography with an appreciation of Wagner's musical achievement to produce a fascinating and wholly accessible portrait of this larger-than-life figure, whose radical ideas and complex legacy are still being debated today.

The Cambridge Companion to Bruckner Cambridge University Press
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.

The Cambridge Introduction to Sylvia Plath Cambridge University Press
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The Cambridge Companion to Richard Strauss Cambridge University Press
This Companion provides orientation for those embarking on the study of Beethoven's much-discussed Eroica Symphony, as well as providing fresh insights that will appeal to scholars, performers and listeners more generally. The book addresses the symphony in three thematic sections, on genesis, analysis and reception history, and covers key topics including political context, dedication, sources of the Symphony's inspiration, 'heroism' and the idea of a 'watershed' work. Critical studies of writings and analyses from Beethoven's day to ours are included, as well as a range of other relevant responses to the work, including compositions, recordings, images and film. The Companion draws on previous literature but also illuminates the work from new angles, based on new evidence and a range of approaches by twelve leading scholars in Beethoven research.

Simply Wagner Cambridge University Press
One of the most controversial figures in the history of ideas as well as music, Richard Wagner continues to stimulate debate whenever his works are performed. Drawing upon the scholarship of *The New Grove Dictionary of Opera*, the most comprehensive dictionary of opera in the world, Barry Millington offers a concise, portable survey and guide, which will make a welcome addition to the shelf of anyone who loves opera. Millington has completely updated the original pieces and contributed four new chapters

on Wagner, including a summary of Wagner productions from 1876 to the present day, a suggested listening and viewing gyide, complete chronology of Wagner's operas, and a glossary of terms that will delight any opera-goer. In addition, there are detailed entries on each of Wagner's operas, a main biographical section, and a group of separate articles on such topics as Leitmotif and Gesamtkunstwerk, as well as a newly revised updated article on Bayreuth. Complete with a new preface, updated bibliography, glossary, and discography--including first release dates of each recording--*The New Grove Guide to Wagner and his Operas* furnishes both seasoned Wagner-lovers and neophytes with all they require for an in-depth appreciation of this unique historical figure.

The New Grove Guide to Wagner and His Operas Cambridge University Press
The first collection of academic essays focused entirely on the musical, historical, cultural and media impact of the Rolling Stones.

The Cambridge Companion to the Harpsichord The Cambridge Companion to Wagner
In this wide-ranging inside view of the history and practice of conducting, analysis and advice comes directly from working conductors, including Sir Charles Mackerras on opera, Bramwell Tovey on being an Artistic Director, Martyn Brabbins on modern music, Leon Botstein on programming and Vance George on choral conducting, and from those who work closely with conductors: a leading violinist describes working as a soloist with Stokowski, Ormandy and Barbirolli, while Solti and Abbado's studio producer explains orchestral recording, and one of the world's most powerful managers tells all. The book includes advice on how to conduct different types of groups (choral, opera, symphony, early music) and provides a substantial history of conducting as a study of national traditions. It is an unusually honest book about a secretive industry and managers, artistic directors, soloists, players and conductors openly discuss their different perspectives for the first time.

The Cambridge Companion to Thomas Mann University of Chicago Press
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Disturbing the Universe Cambridge University Press
Explores how Gershwin's iconic music was shaped by American political, intellectual, cultural and business interests as well as technological advances.

The Cambridge Companion to Brahms Cambridge University Press
Sylvia Plath is widely recognized as one of the leading figures in twentieth-century Anglo-American literature and culture. Her work has constantly remained in print in the UK and US (and in numerous translated editions) since the appearance of her first collection in 1960. Plath's own writing has been supplemented over the decades by a wealth of critical and biographical material. The Cambridge Introduction to Sylvia Plath provides an authoritative and comprehensive guide to the poetry, prose and autobiographical writings of Sylvia Plath. It offers a critical overview of key readings, debates and issues from almost fifty years of Plath scholarship, draws attention to the historical, literary, national and gender contexts which frame her writing and presents informed and attentive readings of her own work. This accessibly written book will be of great use to students beginning their explorations of this important writer.

The Cambridge Companion to Wagner Cambridge University Press
The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline.
The Cambridge Companion to Mozart Cambridge University Press
The Cambridge Companion to Bach, first published in 1997, goes beyond a basic life-and-works study to provide a late twentieth-century perspective on J. S. Bach the man and composer. The book is divided into three parts. Part One is concerned with the historical context, the society, beliefs and the world-view of Bach's age. The second part discusses the music and Bach's compositional style, while Part Three considers Bach's influence and the performance and reception of his music through the succeeding generations. This Companion benefits from the insights and research of some of the most distinguished Bach scholars, and from it the reader will gain a notion of the diversity of current thought on this great composer.

Cambridge University Press
Richard Wagner is one of the most controversial figures in Western cultural history. He revolutionized not only opera but the very concept of art, and his works and ideas have had an immeasurable impact on both the cultural and political landscapes of the late nineteenth and twentieth centuries. From "absolute music" to "Zurich" and from "Theodor Adorno" to "Hermann Zumpe," the vividly-written entries of *The Cambridge Wagner Encyclopedia* have been contributed by recognized authorities and cover a comprehensive range of topics. More than eighty scholars from around the world, representing disciplines from history and philosophy to film studies and medicine, provide fascinating insights into Wagner's life, career, and influence. Multiple appendices include listings of Wagner's works, historic productions, recordings, and addresses where he lived, to round out a volume that will be an essential and reliable resource for enthusiasts and academics alike.

The Cambridge Companion to Music in Digital Culture Cambridge University Press
This Companion gives a comprehensive view of the German composer Johannes Brahms (1833–97). Twelve specially-commissioned chapters by leading scholars and musicians provide systematic coverage of the composer's life and works. Their essays represent recent research and reflect changing attitudes towards a composer whose public image has long been out-of-date. The first part of the book contains three chapters on Brahms's early life in Hamburg and on the middle and later years in Vienna. The central section considers the musical works in all genres, while the last part of the book offers personal accounts and responses from a conductor (Roger Norrington), a composer (Hugh Wood), and an editor of Brahms's original manuscripts (Robert Pascall). The volume as a whole is an important addition to Brahms scholarship and provides indispensable information for all students and enthusiasts of Brahms's music.
Richard Wagner Cambridge University Press
The Companion is an essential, interdisciplinary tool for those both familiar and unfamiliar with

Wagner's Ring. It opens with a concise introduction to both the composer and the Ring, introducing Wagner as a cultural figure, and giving a comprehensive overview of the work. Subsequent chapters, written by leading Wagner experts, focus on musical topics such as 'leitmotif', and structure, and provide a comprehensive set of character portraits, including leading players like Wotan, Brünnhilde, and Siegfried. Further chapters look to the mythological background of the work and the idea of the Bayreuth Festival, as well as critical reception of the Ring, its relationship to Nazism, and its impact on literature and popular culture, in turn offering new approaches to interpretation including gender, race and environmentalism. The volume ends with a history of notable stage productions from the world premiere in 1876 to the most recent stagings in Bayreuth and elsewhere.