

Der Hirt Auf Dem Felsen D 965 Arrangement For

Der Hirt Auf Dem Felsen Analysis and Historical Context of a Masterpiece by Franz Schubert
Der Hirt Auf Dem Felsen, Op. 129
Der Hirt auf dem Felsen für Singstimme, Klarinette und Klavier
The Longing Voice
Franz Peter Schubert's Der Hirt Auf Dem Felsen
The Shepherd on the Rock (Der Hirt auf dem Felsen), Opus 129
For Voice, Clarinet and Piano
Alfred Music
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The 1869 English translation of the first full-length biography of the celebrated composer, incorporating reminiscences of his contemporaries.

This quick reference book of musical terminology includes brief biographical sketches of musicians, composers, vocalists, and conductors.

Reprint of the original, first published in 1869.

His fascinating exploration takes you inside the rich music and colorful lives of the world's greatest classical composers. From Bach to Stravinsky and beyond, you will learn how the unique life stories of these gifted composers are reflected in the musical masterpieces that we enjoy to this day. Designed as an introductory book on classical music, this comprehensive collection presents biographical snapshots of the major composers in the context of distinct historical and stylistic periods and in relation to their notable contemporaries. Special attention is given to recognizing their prominent musical works. The book delineates the many forms of instrumental and vocal music; and it explores the "basics" of tonality, musical structure, performance criteria, the orchestra and its instruments, orchestration, chamber music, and the cataloguing of musical works. As well, the newcomer to classical music will find advice on building a musical library. This book is an excellent source of information about classical music in a unique and entertaining format. It will help lay the foundation for a lifelong love of classical music, through the great musical heritage of these fine composers.

This collection of articles clarifies problems of style and chronology in the music Schubert composed during the last decade of his life.

'The Alphorn through the Eyes of the Classical Composer' is the first and definitive book to be written about the alphorn in English. It has been written with English-speaking readers in mind, as it examines the extensive interest of primarily non-Swiss composers, writers and artists in the alphorn as a symbol of the Alps, the influence and significance of the alphorn in culture, literature and the arts across the globe, and the ways in which the instrument has been specifically utilised by the Swiss as the iconic representation of their country. This book also explores the use of the musical language of the alphorn call, to ascertain why and how such references as those of Berlioz or Beethoven can convey so much meaning. Dr Jones seeks out what it is that a composer brings into the concert hall, the theatre, the opera house, the church, or the drawing

room by such a quotation, to what heritage they are referring, and upon what basis there are grounds for an assumption that such a reference will be understood by an audience. The book, which will be of interest to researchers in Swiss cultural studies and ethnomusicology, builds on Dr Jones's research and PhD thesis. The six chapters deal with a variety of topics, including a basic introduction to the alphorn and an exploration of the promotion of the instrument as the symbol of Switzerland, as well as the reasons behind symbolic references to alphorn motifs by European and British composers in concert repertoire, jazz and film.

Of all the great composers, none - not even Mozart - has been so dogged by myth and misunderstanding as Franz Schubert. The notion of Schubert as a pudgy, lovelorn Bohemian schwammerl (mushroom) scribbling tunes on the back of menus in idle moments has never quite been eradicated. In this major new biography, Brian Newbould balances discussion of Schubert's compositions with an exploration of biographical influences that shaped his musical aesthetics.

Schubert: The Music and the Man offers an eminently readable description of a musician who was compulsively dedicated to his art - a composer so prolific that he produced over a thousand works in eighteen years. Gifted with an intuitive know-how, coupled with a Mozartian facility for composition, Schubert combined the relish and wonder of an amateur with the discipline and technical rigor of a professional. He moved quickly and comfortably among genres, and sometimes composed directly into score but many pieces required painstaking revision before they satisfied his growing self-criticism. Examining afresh the enigmas surrounding Schubert's religious outlook, his loves, his sexuality, his illness and death, Newbould offers above all a celebration of a unique genius, an idiosyncratic composer of an astonishing body of powerful, enduring music.

WHAT I HAVE attempted in this book is a survey of song; the kind of song which one finds variously described as 'concert', 'art', or sometimes even 'classical song'. 'Concert song' seems the most useful, certainly the least inexact or misleading, of some descriptions, especially since 'art song' sounds primly off putting, and 'classical song' really ought to be used only to refer to songs written during the classical period, i. e. the 18th century. Concert song clearly means the kind of songs one hears sung at concerts or recitals. Addressing myself to the general music-lover who, though he possesses no special knowledge of the song literature, is never theless interested enough in songs and their singers to attend recitals of Lieder or of songs in various languages, I have naturally confined myself to that period of time in which the vast majority of these songs was composed, though not necessarily only to those composers whose songs have survived to be remembered in recital programmes today. I suppose this to be roughly the three centuries covered by the years 1650-1950, though most of the songs we, as audiences, know and love were composed in the middle of this period, in other words in the 19th century.

Drawing generously from four centuries of Italian, German and French art song,

Exploring Art Song Lyrics embraces the finest of the literature and presents the repertoire with unprecedented clarity and detail. Each of the over 750 selections comprises the original poem, a concise English translation, and an IPA transcription which is uniquely designed to match the musical setting. Enunciation and transcription charts are included for each language on a single, easy to read page. A thorough discussion of the method of transcription is provided in the appendix. With its wide-ranging scope of repertoire, and invaluable tools for interpretation and performance, Exploring Art Song Lyrics is an essential resource for the professional singer, voice teacher, and student. During his short lifetime, Franz Schubert (1797–1828) contributed to a wide variety of musical genres, from intimate songs and dances to ambitious chamber pieces, symphonies, and operas. The essays and translated documents in Franz Schubert and His World examine his compositions and ties to the Viennese cultural context, revealing surprising and overlooked aspects of his music. Contributors explore Schubert's youthful participation in the Nonsense Society, his circle of friends, and changing views about the composer during his life and in the century after his death. New insights are offered about the connections between Schubert's music and the popular theater of the day, his strategies for circumventing censorship, the musical and narrative relationships linking his song settings of poems by Gotthard Ludwig Kosegarten, and musical tributes he composed to commemorate the death of Beethoven just twenty months before his own. The book also includes translations of excerpts from a literary journal produced by Schubert's classmates and of Franz Liszt's essay on the opera Alfonso und Estrella. In addition to the editors, the contributors are Leon Botstein, Lisa Feurzeig, John Gingerich, Kristina Muxfeldt, and Rita Steblin. This classic text first published in 1966 has withstood the test of time as a teaching aid for English-speaking singers, coaches, and accompanists, in order that their art may be more communicative to the public. This word-by-word translation allows the artist to properly interpret and express the feelings and emotions that the words require at the proper time.

Studienarbeit aus dem Jahr 2004 im Fachbereich Musikwissenschaft, Note: 1, Ludwig-Maximilians-Universität München (Institut der Musikwissenschaft), Veranstaltung: Hauptseminar Das Lied in Dichtung und Musik: Beethoven - Schubert, 14 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Das obligate Lied Schuberts "Der Hirt auf dem Felsen" für Klavier, Gesang und Klarinette ist neben dem etwas früher komponierten "Auf dem Strom" ein Sonderling im Liedschaffen des Komponisten. Es verdankt seine Entstehung wie auch seine Form der Welt des Theaters, im Konkreten der Anregung der Opersängerin Anna Milder-Hauptmann. In der Fachliteratur wird "Der Hirt auf dem Felsen" als durchkomponiert in kantatenhafter Form" umschrieben. Dies trifft zwar zu, denn eine Kantate gestaltet sich in der Regel wechselweise rezitativisch, arios und kantabel und die Besetzung der Solokantate ist gerne durch konzertierende Instrumente erweitert, doch ist eine weit differenziertere formale Beschreibung nötig. Der Struktur und Stimmumfang nach handelt es sich bei "Der Hirt auf dem Felsen" nämlich um eine Opernarie, der als Formschema zum einen eine zweisatzige

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italienische Arie mit vorhergehender Szene zugrunde liegt und die sich gegen Ende zu einem klassischen Duett auswachst. Doch allein im Rahmen dieses Grobrasters lässt sich dieser Gesang nicht voll begreifen. So dürfen zum anderen die formalen Kennzeichen der Da-capo-Arie nicht ganz ausser Acht gelassen werden, denn nur mit den Terzi beider Gattungen lässt sich dieses komplexe Gebilde gänzlich umschreiben. Auch dramaturgisch entspricht der Gesang der Funktion, die einer Arie im musikdramatischen Kontext einer Oper zukommt. Leicht lässt sich "Der Hirt auf dem Felsen" als ein konzentrierter Moment der Wende innerhalb eines grosseren Handlungszusammenhangs vorstellen. Um sich dem vielfältigen Charakter des Liedes in ausreichender Weise anzunähern wurden in der vorliegenden Arbeit alle bedeutenden wissenschaftlichen Aspekte behandelt - ei

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