

Die Lotosblume The Lotus Flower Bora Addict

Designed for use by professional singers, amateurs, teachers, coaches, and students; contains annotations for more than 1,000 songs in the basic vocal repertoire.

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.

A 2007 study into the poet Heinrich Heine's impact on nineteenth-century song.

The Pathways of Song series offers concert songs in easy vocal ranges for the voice

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student, by composers such as Schubert, Brahms, Handel, Bach, Mozart, Beethoven, and Haydn. The series includes representative repertoire, with English translations and piano accompaniment. This title is available in SmartMusic.

A unique guide to enhance and enrich your enjoyment of classical music, this book is for music lovers who want to better understand the works of the masters.

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.

The book prints the words of German poems set to music by Beethoven, Schubert, Schumann, Wagner, Brahms, Wolf, Mahler, and Richard Strauss. In between each line of German text are printed word-for-word literal English translations, and a clear prose translation is also provided for each poem.

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Esteemed by many of his most distinguished contemporaries, including Arnold Schoenberg, Alexander Zemlinsky (1871-1942) was a protege of Brahms and Mahler. With centenary celebrations of Zemlinsky's birth, scholars began a careful examination of his works and realized they had discovered a forgotten master. Zemlinsky's wonderful melodic gift was manifested in operas, choral works, chamber music, and symphonic pieces, but was realized most fully in his more than 100 songs. Gorrell explores these songs and uses them as a lens through which to examine this important, highly influential musical figure of the 19th and 20th centuries.

A thorough revision of the standard catalog of Ives's borrowed tunes
Texts to German Lieder (songs), set to music by various composers of the 19th and 20th centuries.

Focusing on the music of the great song composers--Schubert, Schumann, Brahms, Wolf, and Strauss--Poetry Into Song offers a systematic introduction to the performance and analysis of Lieder . Part I, "The Language of Poetry," provides chapters on the themes and imagery of German Romanticism and the methods of analysis for German Romantic poetry. Part II, "The Language of the Performer," deals with issues of concern to performers: texture, temporality, articulation, and interpretation of notation and unusual rhythm accents and

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stresses. Part III provides clearly defined analytical procedures for each of four main chapters on harmony and tonality, melody and motive, rhythm and meter, and form. The concluding chapter compares different settings of the same text, and the volume ends with several appendices that offer text translations, over 40 pages of less accessible song scores, a glossary of technical terms, and a substantial bibliography. Directed toward students in both voice and theory, and toward all singers, the authors establish a framework for the analysis of song based on a process of performing, listening, and analyzing, designed to give the reader a new understanding of the reciprocal interaction between performance and analysis. Emphasizing the masterworks, the book features numerous poetic texts, as well as a core repertory of songs. Examples throughout the text demonstrate points, while end of chapter questions reinforce concepts and provide opportunities for directed analysis. While there are a variety of books on Lieder and on German Romantic poetry, none combines performance, musical analysis, textual analysis, and the interrelation between poetry and music in the systematic, thorough way of *Poetry Into Song*.

Singer's Library of Song features 37 of the world's best-loved songs from the Medieval era through the 20th Century, presented with historical information and performance suggestions that are designed to enhance and educate developing

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vocalists. Art Songs, Arias, Folk Songs, Spirituals, and Lieder -- they're all here, and they're all beautifully laid out in this comprehensive 200-page anthology for vocal study. English, Latin, Italian, German, French, Spanish, and Hebrew texts are included, and accurate translations and IPA pronunciation guides pave the way for serious singers. Available in low, medium, and high editions with optional accompaniment CDs (set of 2), Singer's Library of Song is a must-have for every voice teacher and student.

Rarely has a single figure had as much influence on Western thought as Sigmund Freud. His ideas permeate our culture to such a degree that an understanding of them is indispensable. Yet many otherwise well-informed students in the humanities labor under misconceptions or lack of knowledge about Freudian theory. There are countless introductions to Freudian psychoanalysis but, surprisingly, none that combine a genuinely accessible account of Freud's ideas with an introduction to their use in literary and cultural studies, as this book does. It is written specifically for use by advanced undergraduate and graduate students in courses dealing with literary and cultural criticism, yet will also be of interest to the general reader. The book consists of two parts. Part one explains Freud's key ideas, focusing on the role his theories of repression, conscious and unconscious mental processes, sexuality, dreams,

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free associations, "Freudian slips," resistance, and transference play in psychoanalysis, and on the relationship between ego, superego, and id. Here de Berg refutes many popular misconceptions, using examples throughout. The assumption underlying this account is that Freud offers not simply a model of the mind, but an analysis of the relation between the individual and society. Part two discusses the implications of Freudian psychoanalysis for the study of literature and culture. Among the topics analyzed are Hamlet, Heinrich Heine's Lore-Ley, Freud's Totem and Taboo and its influence on literature, the German student movement of the late 1960s, and the case of the Belgian pedophile Marc Dutroux and the public reactions to it. Existing books focus either on Freudian psychoanalysis in general or on psychoanalytic literary or cultural criticism; those in the latter category tend to be abstract and theoretical in nature. None of them are suitable for readers who are interested in psychoanalysis as a tool for literary and cultural criticism but have no firm knowledge of Freud's ideas. Freud From opera diva Karita Mattila to Lady Gaga, from Broadway's Mandy Patinkin to pop star Jason Mraz, singers are doing yoga, and experiencing its ability to free their voices and psyches. Yoga provides bountiful rewards for singers: the practice of rib-opening and spine-lengthening asanas can improve alignment, while spinal twists, pranayama breathing techniques, and meditation can focus

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the mind and calm performance anxiety. Some singers have turned to beta blockers to deal with the stress of stage fright, but yoga proves there is a medication-free, self-nurturing method of combating the pressure of performing. Yoga For Singers gives singers and voice teachers the tools that yoga can provide to help improve their physical, emotional and thus vocal well-being and to manage performing with the most personal of instruments, their voices

Songs for Young Singers, a careful review of more than 2,000 songs printed in over 70 anthologies, has been written to address the needs of choir directors and voice teachers of junior high and high school age students. Section I lists songs by title as well as the anthologies in which they are found. Teachers wishing to explore the works of a particular composer will turn to section II, where songs are listed by composer.

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.

The Pathways of Song series offers concert songs in easy vocal ranges for the voice student, by composers such as Schubert, Brahms, Handel, Bach, Mozart, Beethoven

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and Haydn. The series includes representative repertoire, with English translations and piano accompaniment.

Great masters of lieder from Beethoven to Richard Strauss are represented among 48 songs that have been chosen for their appeal to young singers. Musical excerpts studied in Gateway to German Diction appear as complete scores. The comb binding creates a lay-flat book that is perfect for study and performance.

Includes all known Brunswick label recordings through 1931, including subsidiary labels such as Vocalion and Melotone.

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Singing Schumann is likely to become the standard introduction to some of the best-loved songs in the singer's repertoire. Written by a distinguished performer and internationally known teacher, the book offers astute, practical advice for bringing Robert Schumann's Lieder to life in performance. Richard Miller guides the reader through the interpretation of all of Schumann's solo and duet songs, drawing thoroughly on Schumann's compositional style and its historical background. In addition to covering the "familiar forty"--the much-performed songs Schumann composed in and around 1840 while trying to win the hand of Clara Wieck--Miller takes an in-depth look at the lesser known early and later songs. In particular, he focuses on the rich and varied repertoire of Schumann's later years, challenging the conventional view that these

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works reflect a decline in the composer's creative powers. Singing Schumann begins with an overview of Schumann as a song composer and then proceeds to survey the entire repertoire, song by song. It features the well-known cycles, including the Eichendorff Liederkreis, Frauenliebe und -leben, and Dichterliebe, as well as the Liederalbum für die Jugend and settings of texts by Goethe, Burns, Rückert, and Kulmann. Using numerous musical examples, Miller uncovers Schumann's characteristic compositional devices and describes his novel and experimental approaches to the interpretation of texts, often achieved through exceptionally colorful keyboard accompaniments. Musically sensitive and eminently readable, Singing Schumann is an invaluable guide for teachers, coaches, pianists, and singers.

The violet = Das Veilchen / Wolfgang Amadeus Mozart -- Adelaide : op. 46 / Ludwig van Beethoven -- The Erlking = Der Erlkönig : op. 1 ; The wanderer = Der Wanderer : op. 4, no. 1 ; Death and the maiden = Der Tod und das Mädchen : op. 7, no. 3 ; My peace thou art = Du bist die Ruh : op. 59, no. 3 ; Hark, hark, the lark = Horch, horch, die Lerch : posthumous ; The inn = Das Wirthshaus : op. 89, no. 21 ; My abode = Aufenthalt : Schwanengesang, no. 5 ; My phantom double = Der Doppelgänger : Schwanengesang, no. 13 / Franz Schubert -- My delight = Meine Freuden ; The parted lovers = Zwei Leichen / Frédéric Chopin -- Dedication = Widmung : op. 25, no. 1 ; The lotus flower = Die Lotosblume : op. 25, no. 7 ; In the forest = Waldesgespräch : op. 39, no. 3 ; I'll not complain = Ich grolle nicht : op. 48, no. 7 / Robert Schumann -- The Loreley = Die Lorelei ; The King of Thule = Der König von Thule ; Wanderer's night song = Wanderers Nachtlied / Franz Liszt -- Dreams = Träume / Richard Wagner -- Request = Bitte : op. 9, no. 3 ; For music = Für Musik : op. 10, no. 1 ; Dedication = Widmung : op. 14, no. 1 ; Now welcome, my wood! = Willkommen, mein Wald! : op. 21, no. 1 ;

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Delight of melancholy = Wonne der Wehmuth : op. 33, no. 1 ; The rose complained = Es hat die Rose sich beklagt : op. 42, no. 5 / Robert Franz -- The monotone = Ein Ton : op. 3, no. 3 / Peter Cornelius -- The Asra = Der Asra : op. 32, no. 6 ; Golden at my feet = Gelb rollt mir zu Füßen : op. 34, no. 9 / Anton Rubinstein -- My queen = Wie bist du meine Königin : op. 32, no. 9 ; Love song = Minnelied : op. 71, no. 5 ; A thought like music = Wie Melodien zieht es mir : op. 105, no. 1 / Johannes Brahms -- Press thy cheek against mine own = Lehn' deine Wang' an meine Wang' : op. 1, no. 1 ; When through the piazzetta = Wenn durch die Piazzetta : op. 50, no. 3 ; Row gently here, my gondolier! = Leis' rudern hier, mein Gondolier! : op. 50, no. 4 / Adolf Jensen -- Why? = Warum? : op. 6, no. 5 ; None but the lonely heart = Nur wer die Sehnsucht kennt : op. 6, no. 6 ; Disappointment = Déception : op. 65, no. 2 / Piotr Ilyitch Tchaïkovsky -- As my dear old mother = Als die alte Mutter : op. 55, no. 4 / Antonín Dvorák -- Elogy = Elégie / Jules Massenet -- From Monte Pincio = Vom Monte Pincio ; The first primrose = Mit einer Primula veris ; A swan = Ein Schwan ; At the brookside = An einem Bach ; The old mother = Die alte Mutter ; The mountain maid = Das Kind der Berge : op. 67, no. 21 / Edvard Grieg -- Florian's song = Chanson de Florian / Benjamin Godard -- Ah! the torment! = Ach! die Qualen : op. 18, no. 5 / Ignace Jan Paderewski -- The sea : op. 47, no. 7 / Edward A. Macdowell -- Serenade = Ständchen : op. 17, no. 2 / Richard Strauss.

Diction in Context is a unique and highly practical textbook for singers learning to sing in English, Italian, German, and French. Each chapter is designed for use in diction courses in academic music and voice programs, helping students learn through pronunciation, articulation, enunciation, punctuation, and cultural context in each language. Students and teachers of singing will benefit from the text's pertinent biographical, historical and literary

