

**Constantin Floros**



**Musik als Autobiographie**

**Breitkopf & Härtel**

# Alban Berg Musik Als Autobiographie

**Constantin Floros**



## **Alban Berg Musik Als Autobiographie:**

**Encrypted Messages in Alban Berg's Music** Siglind Bruhn, 1998 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company      **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      [Handbook of Autobiography / Autofiction](#) Martina Wagner-Egelhaaf, 2019-01-29 Autobiographical writings have been a major cultural genre from antiquity to the present time General questions of the literary as e g the relation between literature and reality truth and fiction the dependency of author narrator and figure or issues of individual and cultural styles etc can be studied preeminently in the autobiographical genre Yet the tradition of life writing has in the course of literary history developed manifold types and forms Especially in the globalized age where the media and other technological cultural factors contribute to a rapid transformation of lifestyles autobiographical writing has maintained even enhanced its popularity and importance By conceiving autobiography in a wide sense that includes memoirs diaries self portraits and autofiction as well as media transformations of the genre this three volume handbook offers a comprehensive survey of theoretical approaches systematic aspects and historical developments in an international and interdisciplinary perspective While autobiography is usually considered to be a European tradition special emphasis is placed on the modes of self representation in non Western cultures and on inter and transcultural perspectives of the genre The individual contributions are closely interconnected by a system of cross references The handbook addresses scholars of cultural and literary studies students as well as non academic readers      *The Cambridge Companion to Berg* Anthony Pople, 1997-04-24 The world of Alban Berg is full of paradoxes secrets and allusions but he was able to handle emotional and moral issues at a distance and with profound sympathy His unhurried almost aristocratic attitude to life and his extreme self criticism in professional matters resulted in an extraordinarily small musical output but it includes towering masterpieces such as the operas *Wozzeck* and *Lulu* and his last work the Violin Concerto All of Berg's substantial works are discussed in this Companion which brings together a team of experts who write from a variety of historical and critical perspectives outlining the place of the music in the cultural history of its time and recontextualising it against the broader twentieth century interplay of fashions aesthetics and ideas      *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      **Narratives of Identity in Alban Berg's 'Lulu'** Silvio J. dos Santos, 2014 This book explores the crossroads between autobiographical narratives and musical composition in Alban

Berg's Lulu unveiling aspects of encoded social customs gender identity and personal experiences within musical structures Exploring the crossroads between autobiographical narrative and musical composition this book examines Berg's transformation of Frank Wedekind's *Erdgeist* and *Die Büchse der Pandora* the plays used in the formation of the libretto for Lulu according to notions of gender identity social customs and the aesthetics of modernity in the Vienna of the 1920s and 1930s While Berg modernized several aspects of the plays and incorporated serial techniques of composition from Arnold Schoenberg he never let go of the idealistic Wagnerian perspectives of his youth In fact he went as far as reconfiguring aspects of Richard Wagner's life as an ideal identity to be played out in the compositional process In composing the opera Berg also reflected on the most important cultural figures in fin de siècle Vienna that affected his worldview including Karl Kraus Emil Lucka Otto Weininger and others Combining analysis of Berg's correspondence numerous sketches for Lulu and the finished work with interpretive models drawn from cultural studies and philosophy this book elucidates the ways in which Berg grappled at the end of his life with his self image as an incorrigible romantic and explains aspects of his musical language that have been considered strange or anomalous in Berg scholarship Silvio J dos Santos is assistant professor of musicology at the University of Florida

*Berg* Bryan R. Simms, Charlotte Erwin, 2021 Introduction Music in the Twilight of the Habsburg Empire Two Viennese Families The Bergs and Nahowskis Berg's Musical Apprenticeship 1899 1911 A Struggle for Recognition 1911 1915 The War and Its Aftermath 1915 1922 *Wozzeck* International Acclaim 1923 1925 Secret Programs with Twelve Tones 1925 1927 The Celebrated Composer 1928 1934 Lulu Berg's Final Year 1935 Helene Berg and the Management of Berg's Legacy 1936 1976 Epilogue Berg the Outsider Alban Berg Constantin Floros, 1994

**Neo-mythologism in Music** Victoria Adamenko, 2007 The Devil and the Perception of Schnittke's Early Style The Mythologems in Schnittke's First Symphony Postlude Appendix 1 An interview with George Crumb Appendix 2 The English translation of the texts by García Lorca from George Crumb's *Ancient Voices of Children* Appendix 3 Text excerpts from Stockhausen's *Licht* Selected bibliography List of Illustrations Index

**The Cambridge Companion to Serialism** Martin Iddon, 2023-02-16 An authoritative guide to the multi-faceted compositional approach that underpinned twentieth century art music from Schoenberg to Babbitt and beyond

*Alban Berg - erzählender Komponist, komponierender Erzähler* Nicole Jost-Rösch, 2023-11-27 Der gebürtige Wiener Alban Berg 1885 1935 schuf gefüllte Erzählungen in seiner Musik aber auch in Worten Sein eigener Lebens und Liebesroman schenkte ihm Stunden u erster seelischer Befriedigung wie er 1910 an seine spätere Frau Helene schrieb Dem Kollegen Anton Webern teilte er 1914 mit Bevor ich komponierte wollte ich überhaupt Dichter werden Das Erzählen war fester Bestandteil seines Lebens und kompositorischen Schaffensprozesses und prägte auch seinen Umgang mit der eigenen Biografie Alban Bergs *Lyrische Suite* veranlasste seit ihrer Uraufführung 1927 Publikum Presse und Forschung zu Spekulationen über womöglich in ihr verborgene hoch emotionale Programme Die 1976 entdeckte bis dahin geheim gehaltene annotierte Partitur schien dies zu bestätigen Sie schrieb dem Streichquartett einen in der

Biografie ihres Autors verankerten Inhalt ein Dieser wurde daraufhin in vielen Untersuchungen als wesentlicher Schlüssel zum Verständnis von Bergs Musik betrachtet was zahlreiche interpretatorische Narrationen nach sich zog Dabei steht die Lyrische Suite mit ihrer Entstehungs und Rezeptionsgeschichte beispielhaft für den narrativ arbeitenden Komponisten Berg der Urheber einer Vielzahl von Erzählungen ist die mit dem Streichquartett verknüpft sind Das Buch beleuchtet erstmals und aus überraschenden Perspektiven das narrative Potenzial der Lyrischen Suite nicht nur im Hinblick auf ihr geheimes Programm sondern untersucht die sich verlagernden vom jeweiligen Adressaten abhängigen teils autofiktiven Erzählungen und Narrative rund um das Werk Im Zentrum steht dabei immer Berg selbst der wie seine zahlreichen Briefe Gedichte und Jugend Dramen belegen stets ein leidenschaftlicher Erzähler nicht nur in Tönen sondern auch in Worten gewesen ist

**Felsensprengerin, Brückenbauerin, Wegbereiterin** Cornelia Bartsch, Rebecca Grotjahn, Melanie Unseld, 2010 Die englische Komponistin Ethel Smyth 1858 1944 zählt zu den interessantesten Persönlichkeiten ihrer Epoche In einer Zeit in der Frauen kreative Schaffenskraft oft abgesprochen wurde beschritt sie unbeirrt ihren Weg als professionelle Komponistin und schrieb eine Reihe von Opern sowie Orchesterwerke Kammermusik und Lieder die zu ihren Lebzeiten mit Erfolg aufgeführt wurden Der Band dokumentiert die Beiträge zu zwei wissenschaftlichen Symposien die anlässlich von Ethel Smyths 150 Geburtstag im Jahre 2008 in Detmold und Oxford stattfanden The English composer Ethel Smyth 1858 1944 stands out as one of the most intriguing artistic figures of her day Despite living at a time when women were often held to be utterly lacking in creative powers she made her way unswervingly as a professional composer writing several operas orchestral works chamber music and songs works that were performed with success during her lifetime This volume brings together papers delivered at two conferences held in Detmold and Oxford in 2008 on the occasion of the 150th anniversary of Ethel Smyth's birth

Music, Analysis, Experience Costantino Maeder, Mark Reybrouck, 2015-12-07 Transdisciplinary and intermedial analysis of the experience of music Nowadays musical semiotics no longer ignores the fundamental challenges raised by cognitive sciences ethology or linguistics Creation action and experience play an increasing role in how we understand music a sounding structure impinging upon our body our mind and the world we live in Not discarding music as a closed system an integral experience of music demands a transdisciplinary dialogue with other domains as well Music Analysis Experience brings together contributions by semioticians performers and scholars from cognitive sciences philosophy and cultural studies and deals with these fundamental questionings Transdisciplinary and intermedial approaches to music meet musicologically oriented contributions to classical music pop music South American song opera narratology and philosophy Contributors Paulo Chagas University of California Riverside Isaac and Zelia Chueke Universidade Federal do Paraná OMF Paris Sorbonne Maurizio Corbella Università degli Studi di Milano Ian Cross University of Cambridge Paulo F de Castro CESEM Departamento de Ciências Musicais FCSH Universidade Nova de Lisboa Robert S Hatten University of Texas at Austin David Huron School of Music Ohio State University Jamie Liddle The Open University Gabriele Marino University of

Turin Dario Martinelli Kaunas University of Technology International Semiotics Institute Nicolas Marty Universit Paris Sorbonne Maarten Nellestijn Utrecht University Ma gorzata Paw owska Academy of Music in Krakow M nica Pedrosa de P dua Federal University of Minas Gerais UFMG Piotr Podlipniak Adam Mickiewicz University Poznan Rebecca Thumpston Keele University Mieczys aw Tomaszewski Academy of Music in Krakow Lea Maria Lucas Wier d Aarhus University Lawrence M Zbikowski University of Chicago

**Tonality and Atonality in Alban Berg's Four Songs, Op. 2** Gary Richard Tucker, 2001 This is a study of tonality and atonality in four brief pieces of Berg's work analyzing the shift from tonal to atonal music with the view that tonality and atonality are complementary contexts framing musical coherence The four works are described in detail with special attention to the role of pitch structures in each An appendix features texts in the original German and translated into English Tucker teaches music at Mount Allison University Annotation copyrighted by Book News Inc Portland OR

*Music and Fuzzy Logic* Hanns-Werner Heister, 2021-02-21 This book unfolds the manifold complex and intertwined relations between Fuzzy Logic and music in a first comprehensive overview on this topic systematically as an outline as completely as possible in the aspects of Fuzzy Logic in this relation and especially in music as a process with three main phases five anthropological layers and thirteen forms of existence of the art work Classics Jazz Pop Folklore Being concerned with the ontological gnoseological psychological and music aesthetical status and the relative importance of different phenomena of relationship between music and Fuzzy Logic the explication follows the four main principles with five phenotypes of Fuzzy Logic with respect to music similarity sharpening 1 as filtering sharpening 2 as crystallization blurring and variation The book reports on years of author's research on topics that have been only little explored so far in the area of Music and Fuzzy Logic It merges concepts of music analysis with fuzzy logical modes of thinking in a unique way that is expected to attract both specialists of music and specialists of Fuzzy Logic and also non specialists in both fields The book introduces the concept of dialectic between sharpening and conscious blurring In turn some important aspects of this dialectic are discussed placing them in an historical dimension and ending in the postulation of a musical turn in the sciences with some important reflections concerning a Philosophy of Fuzzy Logic Moreover a production oriented thinking is borrowed from fuzzy logic to musicology in this book opening new perspectives in music and possibly also in other artistic fields

Johannes Brahms, Free But Alone Constantin Floros, 2010 Johannes Brahms was until now widely regarded as the archetype of the absolute musician Based on new research the study shows how close autobiographic and poetic elements are in fact linked to his oeuvre Like Robert Schumann Brahms subscribed to an aesthetic of poetic music In many of his compositions he got his inspiration from personal experiences poems or images as is shown by hitherto unpublished documents letters and diary entries as well as from close analyses of individual works Brahms's personality too is seen in a new way He adopted Joseph Joachim's motto *Frei aber einsam* Free but Alone The tonal code F A E the musical symbol of this recurs frequently in his works Not least the English version of the book originally published in German in 1997 includes four

additional chapters that investigate novel aspects by dealing in detail with the First Symphony the German Requiem N nie and the Four Serious Songs The American Brahms Society stressed the importance of the study for all those who want to come to know the unknown Brahms *Schoenberg and Redemption* , Janacek and His World Michael Brim Beckerman,2003 Once thought to be a provincial composer of only passing interest to eccentrics Leos Jan cek 1854 1928 is now widely acknowledged as one of the most powerful and original creative figures of his time Banned for all purposes from the Prague stage until the age of 62 and unable to make it even out of the provincial capital of Brno his operas are now performed in dynamic productions throughout the globe This volume brings together some of the world s foremost Jan cek scholars to look closely at a broad range of issues surrounding his life and work Representing the latest in Jan cek scholarship the essays are accompanied by newly translated writings by the composer himself The collection opens with an essay by Leon Botstein who clarifies and amplifies how Max Brod contributed to Jan cek s international success by serving as point man between Czechs and Germans Jews and non Jews John Tyrrell the dean of Jan cek scholars distills more than thirty years of research in How Jan cek Composed Operas while Diane Paige considers Jan cek s liason with a married woman and the question of the artist s muse Geoffrey Chew places the idea of the adulterous muse in the larger context of Czech fin de si cle decadence in his thoroughgoing consideration of Jan cek s problematic opera Osud Derek Katz examines the problems encountered by Jan cek s satirically patriotic Excursions of Mr Broucek in the post World War I era of Czechoslovak nationalism while Paul Wingfield mounts a defense of Jan cek against allegations of cruelty in his wife s memoirs In the final essay Michael Beckerman asks how much true history can be culled from one of Jan cek s business cards The book then turns to writings by Jan cek previously unpublished in English These not only include fascinating essays on Naturalism opera direction and Tristan and Isolde but four impressionistic chronicles of the speech melodies of daily life They provide insight into Jan cek s revolutionary method of composition and give us the closest thing we will ever have to the heard record of a Czech pre war past or any past for that matter *Features Of The Perception And Construction Of Melodies* Peter Herborn, Most people in the Western world listen to music because of emotions They want to create or experience emotions But music is made of tones tones are sound waves and sound waves are physics How is it possible that physics becomes psychology because emotions are a psychological phenomenon When people like a certain piece of music they usually want to listen to it again and again Not infrequently for years and decades What could be the reasons for this When people like a piece of music it is primarily the melody that they like For most people the melody is the face of a piece More than anything else it is the element of music they remember What are the characteristics of melodies that make them to be remembered by listeners What features of the melody could it be that ensure being liked by listeners Based on more than 300 keywords over 160 musical examples and 39 charts answers to these and many other questions are sought and offered in this book This book is always two in one By illuminating how melodies are built that enjoy great popularity it is a book of music theory In this way it

addresses readers who are primarily interested in the book because they themselves invent melodies By illuminating what psychological mechanisms and physiological responses trigger the melodic operations of composers and improvisers it is an introduction to music psychological thinking It combines fundamental considerations from cognitive science psychology anthropology and linguistics Thus it is addressed not only to music theorists and musicologists but ultimately to all readers who wish to expand their knowledge of how melodies work

**La música como mensaje** Constantin Floros, 2020-12-31 La música suele definirse como arte para el oído como lenguaje del corazón como sentimiento como juego sonoro o como ciencia compositiva Sin embargo la música también emite mensajes Transporta experiencias espirituales ideas literarias religiosas filosóficas sociales y políticas Transmite significados que deben descodificarse Existen obras que contienen mensajes públicos y que deben entenderse como llamada a la humanidad otras contienen mensajes privados Numerosos compositores ocultan en sus obras contenidos que pueden descifrarse con la ayuda de diversos métodos El arte comprometido de Beethoven los temas centrales del Anillo del nibelungo y de la Sinfonía de los mil la idea wagneriana de una religión artística la relación entre música y poesía las concepciones musicológicas literarias de los compositores el amplio espectro de la música programática y la historia de la recepción de Mahler son algunos de las cuestiones que trata este libro desde Beethoven hasta Nono



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