

—HANS ROSBAUD—

A Bio-Bibliography

JOAN EVANS

# Hans Rosbaud A Bio Bibliography

**Stephen Walsh**



## **Hans Rosbaud A Bio Bibliography:**

**Hans Rosbaud** Joan Evans,1992-01-22 Austrian conductor Hans Rosbaud was a leading figure in European musical life from the late 1920s until his death in 1962 Internationally respected as a conductor of Mozart and Haydn Bruckner and Mahler his posthumous reputation rests primarily on his standard setting performances of modern music In this complete research tool musicologist Joan Evans brings together all the materials vital for a full assessment of his career The eminent composer and conductor Pierre Boulez presents his personal recollections of Rosbaud in a foreword Because Rosbaud s primary sphere of activity was radio he made relatively few commercial recordings but his broadcast recordings number in the hundreds Evans carefully documents all commercial and private recordings also providing a biography of the conductor a section of first performances and an annotated bibliography comprising books articles record and concert reviews radio interviews and documentary broadcasts A career chronology appears as an appendix and a description of his musical compositions and other papers as well as a list of the works he conducted at the annual Donaueschingen Festival comprise further appendixes All sections are fully cross referenced and indexed thereby providing ready access to this wealth of data

Sourcebook for Research in Music, Third Edition Allen Scott,2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

Hans Rosbaud Joan Evans,1992-01-22 Austrian conductor Hans Rosbaud was a leading figure in European musical life from the late 1920s until his death in 1962 Internationally respected as a conductor of Mozart and Haydn Bruckner and Mahler his posthumous reputation rests primarily on his standard setting performances of modern music In this complete research tool musicologist Joan Evans brings together all the materials vital for a full assessment of his career The eminent composer and conductor Pierre Boulez presents his personal recollections of Rosbaud in a foreword Because Rosbaud s primary sphere of activity was radio he made relatively few commercial recordings but his broadcast recordings number in the hundreds Evans carefully documents all commercial and private recordings also providing a biography of the conductor a section of first performances and an annotated bibliography comprising books articles record and concert reviews radio interviews and documentary broadcasts A career chronology appears as an appendix and a

description of his musical compositions and other papers as well as a list of the works he conducted at the annual Donaueschingen Festival comprise further appendixes All sections are fully cross referenced and indexed thereby providing ready access to this wealth of data      Music Library and Research Skills Jane Gottlieb, 2017 Concise and engaging this text covers a wide range of reference sources for research in all genres of music Through this practical introduction to the key concepts of music research students will develop a firm understanding of the tools used to gather data including what types of sources exist how they are arranged and how they may best be used to do research      *Choral Music* Avery T. Sharp, James Michael Floyd, 2011 This is an annotated bibliography to books recordings videos and websites on choral music This book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition      **Choral Music** James Michael Floyd, Avery T. Sharp, 2012-07-26 This is an annotated bibliography to books recordings videos and websites on choral music This book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition      *The Twisted Muse* Michael H. Kater, 1999-04-22 Is music removed from politics To what ends beneficent or malevolent can music and musicians be put In short when human rights are grossly abused and politics turned to fascist demagoguery can art and artists be innocent These questions and their implications are explored in Michael Kater's broad survey of musicians and the music they composed and performed during the Third Reich Great and small from Valentin Grimm a struggling clarinetist to Richard Strauss renowned composer are examined by Kater sometimes in intimate detail and the lives and decisions of Nazi Germany's professional musicians are laid out before the reader Kater tackles the issue of whether the Nazi regime because it held music in crassly utilitarian regard acted on musicians in such a way as to consolidate or atomize the profession Kater's examination of the value of music for the regime and the degree to which the regime attained a positive propaganda and palliative effect through the manner in which it manipulated its musicians and by extension German music is of importance for understanding culture in totalitarian systems This work with its emphasis on the social and political nature of music and the political attitude of musicians during the Nazi regime will be the first of its kind It will be of interest to scholars and general readers eager to understand Nazi Germany to music lovers and to anyone interested in the interchange of music and politics culture and ideology      Paul Creston Monica J. Slomski, 1994-11-21 Although born Giuseppe Guttovergi to a poor immigrant Italian family it was as Paul Creston that Giuseppe rose to prominence becoming one of the most widely performed American composers Rhythm was a continued subject of research for this composer and by 1945 he had established a terminology of rhythmic structures which he observed both in his music and the music of other composers even writing two books on the subject This volume presents for the first time a complete descriptive account of the life of the composer as well as access to currently available materials by and about him      *Composers of the Nazi Era* Michael H. Kater, 2000 How does creativity thrive in the face of fascism How

can a highly artistic individual function professionally in so threatening a climate The final book in a critically acclaimed trilogy that includes *Different Drummers* OUP 1992 and *The Twisted Muse* OUP 1997 this is a detailed study of the often interrelated careers of eight outstanding German composers who lived and worked amid the dictatorship of the Third Reich Werner Egk Paul Hindemith Kurt Weill Karl Amadeus Hartmann Carl Orff Hans Pfitzner Arnold Schoenberg and Richard Strauss Noted historian Michael H Kater weighs issues of accommodation and resistance to ask whether these artists corrupted themselves in the service of a criminal regime and if so whether this is evident in their music He also considers the degrees to which the Nazis poetically socially economically and aesthetically succeeded in their treatment of these individuals whose lives and compositions represent diverse responses to totalitarianism *The Twisted Muse : Musicians and Their Music in the Third Reich* Department of History York University Michael Kater Distinguished Research Professor, 1996-12-19 Is music removed from politics To what ends beneficent or malevolent can music and musicians be put In short when human rights are grossly abused and politics turned to fascist demagoguery can art and artists be innocent These questions and their implications are explored in Michael Kater's broad survey of musicians and the music they composed and performed during the Third Reich Great and small from Valentin Grimm a struggling clarinetist to Richard Strauss renowned composer are examined by Kater sometimes in intimate detail and the lives and decisions of Nazi Germany's professional musicians are laid out before the reader Kater tackles the issue of whether the Nazi regime because it held music in crassly utilitarian regard acted on musicians in such a way as to consolidate or atomize the profession Kater's examination of the value of music for the regime and the degree to which the regime attained a positive propaganda and palliative effect through the manner in which it manipulated its musicians and by extension German music is of importance for understanding culture in totalitarian systems This work with its emphasis on the social and political nature of music and the political attitude of musicians during the Nazi regime will be the first of its kind It will be of interest to scholars and general readers eager to understand Nazi Germany to music lovers and to anyone interested in the interchange of music and politics culture and ideology **Bulletin of Bibliography**, 1999 *Schoenberg's Program Notes and Musical Analyses* J. Daniel Jenkins, 2016-03-25 In 1950 as Arnold Schoenberg anticipated the publication of a collection of 15 of his most important writings Style and Idea he was already at work on a second volume to be called Program Notes Inspired by this idea Schoenberg's Program Notes and Musical Analyses can boast the most comprehensive study of the composer's writings about his own music yet published Schoenberg's insights emerge not only in traditional program notes but also in letters sketch materials pre concert talks public lectures contributions to scholarly journals newspaper articles interviews pedagogical materials and publicity fliers The editions of the texts in this collection based almost exclusively on Schoenberg's original manuscript sources include many items appearing in print in English for the first time as well as more familiar texts that preserve musical and textual information eliminated from previous editions The book also reveals how Schoenberg

desirous to communicate with and educate an audience took every advantage of changes in technology during his lifetime utilizing print media radio broadcasts record jackets and had he lived television for this purpose In addition to four chapters in which Schoenberg illuminates 42 of his own compositions the book begins with chapters on his development and influences his thoughts about trends in modern music and in a nod to the importance of the radio in providing a venue for music analysis a chapter about Schoenberg's radio broadcasts

**Nadia Boulanger and the Stravinskys** Nadia Boulanger, Igor Stravinsky, 2018 Published for the first time a rich epistolary dialogue revealing one master teacher's power to shape the cultural canon and one great composer's desire to embed himself within historical narratives

**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

*Theatre Under the Nazis* John London, 2000 Were those who worked in the theatres of the Third Reich willing participants in the Nazi propaganda machine or artists independent of official ideology To what extent did composers such as Richard Strauss and Carl Orff follow Nazi dogma How did famous directors such as Gustaf Grdgens and Jrgen Fehling react to the new regime Why were Shakespeare and George Bernard Shaw among the most performed dramatists of the time And why did the Nazis sanction Jewish theatre This is the first book in English about theater in the entire Nazi period The book is based on contemporary press reports research in German archives and interviews with surviving playwrights actors and musicians

**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 *Alec Wilder*

David Demsey, Ronald Prather, 1993-01-26 One of the few American composers to earn an international reputation in both classical and popular music Alec Wilder 1907-1980 was a true innovator in every phase of composition he chose to pursue In addition his life and associations in the world of music theatre literature and the arts make for fascinating reading and his own writings in these areas are witty and insightful His many hundreds of musical compositions ranging from chamber and orchestral music to opera and ballet theatre and film and art songs and popular songs are documented and annotated here in an exhaustive catalog of works Included are detailed performance information and cross references to recordings in a discography section and reviews and commentary in a fully annotated bibliography of writings by and about the composer The book also includes a lively biographical sketch capturing the sense and style of the composer and his times a summary of archival materials held at the Eastman School of Music an appendix of awards a directory of music publishers a chronological list of compositions and an index It is hoped that this thorough compendium to aid in the growing scholarly and musical interest in Wilder will serve to expose his work to wider audiences while also helping to ferret out missing or unknown manuscripts given away to friends and performers by the composer **Ulysses Kay**, 1994-05-19 In the past five decades Ulysses Kay has produced more than 135 compositions representing divergent musical forms His works include five operas over 20 large orchestral works more than 30 choral compositions over 15 chamber works a ballet suite and numerous other compositions for voice solo instruments film and television His compositions part of the mainstream concert repertory have received extensive performances by major orchestras and ensembles throughout the world and have earned for him a prodigious number of awards fellowships grants and commissions This volume includes his biography a chronological listing

of his works a complete discography to Spring 1994 each with selected performance notes and an annotated bibliography all of which will be of interest to music students and scholars as well as the general reading public Ulysses Kay one of America's well published and frequently performed composers has worked closely with most of the renowned conductors of this century In addition he is probably the most published and most frequently commissioned composer living today As Oliver Daniel descriptively stated Kay has been heard from Kiev to Kennebunkport The composer acknowledges that almost all of his compositions have been performed more than half published and a large number recorded His quiet soft spoken demeanor reflects a deep reverence and humility which belies the intensity and drive he brings to his craft Kay is a product of American institutions a graduate of the University of Arizona and the Eastman School of Music among others and his long tenure at the Herbert H Lehman College of the City University of New York was honorably recognized when he was named Distinguished Professor This volume includes excerpts from a personal interview with Kay which provides insight into the composer's musical views and memorable experiences

**Journal of the Arnold Schoenberg Institute** Arnold Schoenberg Institute, 1995

Settling Scores David Monod, 2006-03-08 Classical music was central to German national identity in the early twentieth century The preeminence of composers such as Bach and Beethoven and artists such as conductor Wilhelm Furtwangler and pianist Walter Gieseking was cited by the Nazis as justification for German expansionism and as evidence of Aryan superiority In the minds of many Americans further German aggression could be prevented only if the population's faith in its moral and cultural superiority was shattered In Settling Scores David Monod examines the attempted denazification of the German music world by the Music Control Branch of the Information Control Division of Military Government The occupying American forces barred from the stage and concert hall all former Nazi Party members and even anyone deemed to display an authoritarian personality They also imported European and American music These actions however divided American officials and outraged German audiences and performers Nonetheless the long term effects were greater than has been previously recognized as German government officials regained local control and voluntarily limited their involvement in artistic life while promoting new anti Nazi music



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