

Notes Sur Chopin

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Notes sur Chopin

"J'ai passé avec Chopin plus d'heures que je n'en ai passé avec aucun auteur\

Notes on Chopin

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Note su Chopin

Frédéric Chopin: 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 includes research published since the publication of the first edition and provides electronic resources.

Frédéric Chopin

Important books, articles, reviews, and theses on Frédéric Chopin (1810-1849) in Western European languages and in Polish are cited; selected references in languages such as Russian, Czech, and Japanese are included as well. The Chopin legend is considered through studies of the performance tradition and a discography of recent and reissued recordings. Short essays outline the historiography of Chopin research and the current direction of scholarship. Index.

Fredric Chopin

Brings new insights to the music of well-known European composers by telling a fascinating, little-known story about French music publishing, specifically through the lens of Jacques Durand's Édition Classique. French composers, performers and musicologists acted as editors of eighteenth- and nineteenth-century European 'classics', primarily for piano. Among these editors were Fauré, Saint-Saëns, Debussy, Ravel and Dukas; the objects of their enquiries included core works by Rameau, Bach, Mozart, Beethoven, Mendelssohn, Schumann and Chopin. Presenting six composer-editor case studies, the volume shows that the French 'accent', both musical and cultural, upon this predominantly Austro-German music was highly varied. Editorial responses range from scholarly approaches to those directed by performance or compositional agendas, and from pan-European to strongly patriotic stances. Intriguing intersections are revealed between old and new, and between French and cross-European canons. Beyond editing, the book explores the Édition's role in pedagogy and performance, including by pianists Robert Casadesus and Yvonne Loriod, and in the reassertion of contemporary French composition, especially regarding innovation around neoclassicism. It will interest a wide readership, including musicologists, performers and concert-goers, cultural historians and other humanities scholars.

Accenting the Classics

The first English paperback edition of the unique collection of documents which reveal Chopin as teacher and interpreter of his own music. From the accounts of his pupils, acquaintances and contemporaries, together with his own writing, we gain valuable insight into Chopin's pianistic and stylistic practice, his teaching methods and his aesthetic beliefs. The documents are divided into two categories: those concerning technique and style, two notions inseparable in Chopin's mind, and those concerning the interpretation of Chopin's works. Extensive appendix material presents Chopin's essay 'Sketch for a method', as well as annotated scores belonging to Chopin's pupils and acquaintances, and personal accounts of Chopin's playing as experienced by his contemporaries: composers and pianists, pupils and friends, writers and critics. The statements of Chopin's own students in diaries, letters and reminiscences, written, dictated or conveyed by word of mouth, provide the bulk of these accounts. Throughout the book detailed annotations add a valuable scholarly dimension, creating an indispensable guide to the authentic performance of Chopin's piano works.

Chopin: Pianist and Teacher

The complex cultural status of Chopin--he was a native Pole and adopted Frenchman, a male composer writing in "feminine" genres--is the subject of Kallberg's absorbing book. Combining social history, literary theory, musicology, and feminist thought, this book situates Chopin's music within the construct of his somewhat marginal sexual identity.

Chopin at the Boundaries

Chopin in Paris introduces the most important musical and literary figures of Fryderyk Chopin's day in a glittering story of the Romantic era. During Chopin's eighteen years in Paris, lasting nearly half his short life, he shone at the center of the immensely talented artists who were defining their time -- Hugo, Balzac, Stendhal, Delacroix, Liszt, Berlioz, and, of course, George Sand, a rebel feminist writer who became Chopin's lover and protector. Tad Szulc, the author of *Fidel* and *Pope John Paul II*, approaches his subject with imagination and insight, drawing extensively on diaries, memoirs, correspondence, and the composer's own journal, portions of which appear here for the first time in English. He uses contemporary sources to chronicle Chopin's meteoric rise in his native Poland, an ascent that had brought him to play before the reigning Russian grand duke at the age of eight. He left his homeland when he was eighteen, just before Warsaw's patriotic uprising was crushed by the tsar's armies. Carrying the memories of Poland and its folk music that would later surface in his polonaises and

mazurkas, Chopin traveled to Vienna. There he established his reputation in the most demanding city of Europe. But Chopin soon left for Paris, where his extraordinary creative powers would come to fruition amid the revolutions roiling much of Europe. He quickly gained fame and a circle of powerful friends and acquaintances ranging from Rothschild, the banker, to Karl Marx. Distinguished by his fastidious dress and the wracking cough that would cut short his life, Chopin spent his days composing and giving piano lessons to a select group of students. His evenings were spent at the keyboard, playing for his friends. It was at one of these Chopin gatherings that he met George Sand, nine years his senior. Through their long and often stormy relationship, Chopin enjoyed his richest creative period. As she wrote dozens of novels, he composed furiously -- both were compulsive creators. After their affair unraveled, Chopin became the protégé of Jane Stirling, a wealthy Scotswoman, who paraded him in his final year across England and Scotland to play for the aristocracy and even Queen Victoria. In 1849, at the age of thirty-nine, Chopin succumbed to the tuberculosis that had plagued him from childhood. Chopin in Paris is an illuminating biography of a tragic figure who was one of the most important composers of all time. Szulc brings to life the complex, contradictory genius whose works will live forever. It is compelling reading about an exciting epoch of European history, culture, and music -- and about one of the great love dramas of the nineteenth century.

A Critical Bibliography of French Literature

The Barcarolle, Op. 60, is one of the finest works of Frederic Chopin. Its expressive melodies, rich harmonies and formal perfection have been admired by musicians and writers for many generations. This edition, based on numerous sources, includes: extensive background information on the piece; an exploration of the form, interpretation and style; numerous performance suggestions; and critical commentary by the editor.

Chopin in Paris

Here, Levitz demonstrates how a group of collaborating artists - Igor Stravinsky, Ida Rubenstein, Jacques Copeau, André Gide and others - used the myth of Perséphone to perform and articulate their most deeply held beliefs about four topics significant to modernism: religion, sexuality, death, and historical memory in art.

Barcarolle in F-Sharp Major, Op. 60

Historical Dictionary of French Literature, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 500 cross-referenced entries on individual writers and key texts, significant movements, groups, associations, and periodicals,

Modernist Mysteries: Persephone

Hans Magnus Enzensberger is one of the most widely read and respected writers in post-war Germany. In the present study a considerable number of his most important poems are closely analyzed, including the texts that make up his major poetic cycles, Mausoleum (1975) and Der Untergang der Titanic (1978). Central to any discussion of this highly diverse corpus is the way in which Enzensberger creates strikingly original poems on the basis of borrowed material. Der Untergang der Titanic, for example, is closely based on the famous bestseller A Night to Remember (1955) by the American writer Walter Lord and on the film of the same name by Roy Baker (1958). Enzensberger's 'Versepos' is simply unimaginable without Lord's book, and certain episodes represented in the poem can be fully understood only by readers who have seen the film. The appropriation of documentary material also plays an important role in the series of poems devoted to nature or science, many of which present themselves as riddles. An entire chapter is devoted to the analysis of these fascinating riddle poems. The various personages portrayed in Mausoleum comprise not only scientists, inventors, explorers, and thinkers who were responsible for truly world-changing discoveries (Gutenberg, Humboldt, and Darwin for example), but also a whole series of historical figures whose admission to this oddball pantheon is best explained by the bizarreness of their often utopian projects or by their compulsive or megalomaniacal personalities. The playful and provocative Enzensberger clearly chose several of these latter for their shock value (Raimondo di Sangro, V. M. Molotov, Ernesto Guevara de la Serna). Our reading of this collection demonstrates Enzensberger's willingness to undermine seriousness with irony and humor, hence the presence of Dante and Marilyn Monroe on board the sinking Titanic. The final chapter examines the relation between poetry and politics and examines the notorious essay 'Gemeinplätze, die Neueste Literatur betreffend' (1968) as well as the disturbing interview

with the *Weimarer Beiträge* (1971), in which the poet expresses his thankfully short-lived rejection of literature as art and his desire to break out of the "Ghetto des Kulturlebens." This chapter also discusses the influence of Bertolt Brecht. Other chapters focus on the poet's taste for anachronism, his "asynchronous" sensibility, and the recurrent theme of disappearance. --

Chopin (1810-1849)

Although the bibliography of literature about personalities in the conducting world is extensive, a comprehensive, scholarly study of the history of conducting has been sorely lacking. Georg Schünemann's respected study, published in 1913, was brief and restricted to the procedures of time-beating. No work has attempted to examine the role of the orchestral conductor and to document the evolution of his art from historical, technical, and aesthetic perspectives. Dr. Elliott W. Galkin, musicologist, conductor, and critic—twice winner of the Deems Taylor award for distinguished writing about music—has produced such a work in *A History of Orchestral Conducting*. The central historical section of the book, which examines chronologically the theories and functions of time-beating and interpretative concepts of performance, is preceded by discussions of rhythm, development of the orchestral medium, and the evolving characteristics of orchestration. Conductors of unusual pivotal influence are examined in depth, as is the increasingly complex psychology of the podium. Critical writings since the time of Monteverdi and the birth of the orchestra are surveyed and compared. Analyses of conducting as an art and craft by musicians from Berlioz to Bernstein and commentators from Mattheson, Bernard Shaw, and Thomas Mann to Jacques Barzun, are described and discussed. A fascinating collection of engravings, wood cuts, photographs and caricatures contributes to the richness of this work.

A Bibliography for the Study of French Literature and Culture Since 1885

"Beginning with a single entry for the year 1889, when he was twenty, and continuing intermittently but indefatigably through his life, the *Journals of André Gide* constitute an enlightening, moving, and endlessly fascinating chronicle of creative energy and conviction. Astutely and thoroughly annotated by Justin O'Brien in consultation with Gide himself, this translation is the definitive edition of Gide's complete journals. The complete journals, representing sixty years of a varied life, testify to a disciplined intelligence in a constantly maturing thought. These pages contain aesthetic appreciations, philosophic reflections, sustained literary criticism, notes for the composition of his works, details of his personal life and spiritual conflicts, accounts of his extensive travels, and comments on the political and social events of the day, from the Dreyfus case to the German occupation. Gide records his progress as a writer and a reader as well as his contacts and conversations with the bright lights of contemporary Europe, from Paul Valéry, Paul Claudel, Louis Blum, and Auguste Rodin to Marcel Proust, Stephen Mallarmé, Oscar Wilde, and Nadia Boulanger. Devoid of affectation, alternately overtaken by depression and animated by a sense of urgency and hunger for literature and beauty, Gide read voraciously, corresponded voluminously, and thought profoundly, always questioning and doubting in search of the unadulterated truth. "The only drama that really interests me and that I should always be willing to depict anew," he wrote, "is the debate of the individual with whatever keeps him from being authentic, with whatever is opposed to his integrity, to his integration. Most often the obstacle is within him. And all the rest is merely accidental.""

Historical Dictionary of French Literature

Gillespie discusses 350 composers and their works for harpsichord and piano, including Bach, Handel, Mozart, Beethoven, and Debussy. Includes 116 musical examples, illustrations, and a glossary of musical terms.

Writing with the Words of Others

A meticulously-researched biography of the great 20th-century composer by a biographer who is also a musicologist and who worked to get beyond the often unreliable stories Stravinsky told about his life.

A History of Orchestral Conducting

"Among the possible relationships between art forms that express themselves in different sign systems, the pairing of words and images is the one that is most thoroughly explored. And in fact, the most securely established terminology is found in a field that has experienced a significant revival in recent years: ekphrasis. The literary topos through which a poem (or any other text) addresses itself to the

visual arts has received much attention in recent years and been subjected to intense scrutiny."--BOOK JACKET.

American Musicological Society

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Journals: 1928-1939

Sheridan presents a literary biography of one of the most important writers of the 20th century--an intimate portrait of the reluctantly public man, whose work was deeply and inextricably entangled with his life. 35 halftones.

the year's work in modern language studies

"This cleverly conceived book relates Denis Diderot and Andre Gide to each other as well as to their separate centuries ... Using a binocular approach similar to the double-spotlight technique of the theater, Professor Laidlaw juxtaposes the lives, works, and philosophies of the two French writers. Constant questioning, agnosticism to the deathbed, and voluminous literary output characterize both. Their catholic interests -- in science, in poetry and drama, in Russian ways as well as French behavior -- are similar. [Laidlaw] discusses their common concern with the dilemma of morality and sincerity, their fascination with literal or figurative blindness, their attitudes toward death, their strong sense of paradox, and the delight and inspiration they both drew from foolishness"--

Five Centuries of Keyboard Music

Presents the author's journals that testify a disciplined intelligence in a constantly maturing thought. This book offers details of his personal life and spiritual conflicts, accounts of his travels, and comments on the political and social events of the day, from the Dreyfus case to the German occupation.

Stravinsky

Presented here in English translation are letters selected for publication by the poet himself, shortly before his death, from his wide correspondence with famous writers and public figures such as W. H. Auden, Francis and Katherine Biddle, Paul Claudel, Joseph Conrad, E. E. Cummings, Mina Curtiss, T. S. Eliot, André Gide, Dag Hammarskjöld, Archibald MacLeish, Jean Paulhan, Jacques Rivière, Igor Stravinsky, Allen Tate, and Paul Valéry. Originally published in 1979. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Notes for Chopin Concert (1 X 1977)

Three men of literature - Nobel Prize winner Andre Gide, the French Ernest La Jeunesse and the German Franz Blei - present their "Recollections" of the last years of Oscar Wilde. this present little volume disclose some few facts from the man's life after leaving prison. The author of "De Profundis," after all the resolutions and conclusions in that document, reverted to his baser self, and died with his life fallen far below the altitude marked in the prison letters. That knowledge of a few is set forth in concrete, intimate manner in the pages of this book.

Sonic Transformations of Literary Texts

Most of Andre Gide's richly-varied literary output has long been available to American readers. Only one aspect of his protean career has been lacking in translation: the essays, the publication of which will go far to explain why Gide holds in France such high rank as a critic. Many of the essays in *Pretexts: Reflections on Literature and Morality* were provoked by events in the cultural and political

world of twentieth-century France, a turbulent setting that produced a lasting literature. These essays are vintage Gide, informed by his characteristic spirit?his hard brilliance, pointed honesty, and the enduring relevance of his concerns. Readers of his Journals will be prepared for the style, intelligence, and marksmanship that Gide brings to bear in these forty-two articles on life as well as on letters. His range, as always, is broad: a long and moving memoir of his encounters with Oscar Wilde; a series of combats against reactionary nationalists and self-appointed purifiers of morals; estimates of Mallarme, Baudelaire, Proust, Gautier, and Valery, among others; letters to Jacques Riviere, Jean Cocteau, and Francis Jammes; and general essays on art, literature, the theater, and politics. Justin O'Brien, famous for his studies in modern French literature, has written that Gide is "related to La Fontaine and Racine by his essential conciseness and crystalline style, to Montaigne and Goethe by his inquiring mind which reconciled unrest and serenity, to Baudelaire by his lucid, prophetic criticism." O'Brien, who has done so much to bring contemporary French literature to America, supervised the translations in *Pretexts: Reflections on Literature and Morality*, prepared several of them himself, and contributes an informative general introduction and additional commentary to preface the various sections of this major book.

Chopin

Pianiste au talent salué par André Gide qui lui demande de collaborer à ses *Notes sur Chopin* (1948), Maurice Ohana (1913-1992) n'aborde la composition qu'à la trentaine, au bout des cinq années de la Seconde Guerre mondiale passées sous uniforme britannique, de Madagascar jusqu'à Rome où il termine sa formation musicale avec Alfredo Casella. Il s'impose d'entrée de jeu avec un oratorio sur un poème de Federico Garcia Lorca, *Llanto por Ignacio Sanchez Mejias* (1950), considéré par Alejo Carpentier comme une révélation. Ce premier chef-d'œuvre affirme une démarche singulière, en marge des courants dominants et antagonistes de l'époque (néoclassicisme et sérialisme), une volonté d'indépendance qui sera la règle pour toute l'œuvre à venir de son auteur, au risque d'être ignoré ou rejeté par les tenants de ces esthétiques. Cette liberté périlleuse vaut aujourd'hui à Ohana, une douzaine d'années après sa disparition, l'admiration des jeunes générations de musiciens. Ses *Préludes et Etudes pour piano* sont aujourd'hui estimés à l'égal de ceux de Chopin et Debussy. Mais il fut, de son vivant, un " méconnu célèbre \

André Gide

Vols. for 1953-56 include section: Colonnade [a journal of literature and the arts]

Elysian Encounter

Journals: 1914-1927