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Tchaikovsky's beloved "romances," or song texts, in Russian, with transliterations, translations, and an accompanying CD

Sergei Rachmaninoff—the last great Russian romantic and arguably the finest pianist of the late 19th and early 20th centuries—wrote 83 songs, which are performed and beloved throughout the world. Like German Lieder and French mélodies, the songs were composed for one singer, accompanied by a piano. In this complete collection, Richard D. Sylvester provides English translations of the songs, along with accurate transliterations of the original texts and detailed commentary. Since Rachmaninoff viewed these

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"romances" primarily as performances and painstakingly annotated the scores, this volume will be especially valuable for students, scholars, and practitioners of voice and piano.

Provides a pioneering interdisciplinary overview of the literature and music of nine centuriesOffers research essays by literary specialists and musicologists that provides access to the best current interdisciplinary scholarship on connections between literature and musicIncludes five historical sections from the Middle Ages to the present, with editorial introductions to enhance understanding of relationships between literature and music in each periodCharts and extends

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work in this expanding interdisciplinary field to provide an essential resource for researchers with an interest in literature and other media. Bringing together seventy-one newly commissioned original chapters by literary specialists and musicologists, this book presents the most recent interdisciplinary research into literature and music. In five parts, the chapters cover the Middle Ages to the present. The volume introduction and methodology chapters define key concepts for investigating the interdependence of these two art forms and a concluding chapter looks to the future of this interdisciplinary field. An editorial introduction to each historical part explains the main features of the relationships between literature and

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music in the period and outlines recent developments in scholarship. Contributions represent a multiplicity of approaches: theoretical, contextual and close reading. Case studies reach beyond literature and music to engage with related fields including philosophy, history of science, theatre, broadcast media and popular culture. This trailblazing companion charts and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media.

Naslagwerk van de liedkunst en de literatuur hierover.

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A giant in the pantheon of 19th century composers, Tchaikovsky continues to enthrall audiences today. From the Nutcracker--arguably the most popular ballet currently on the boards--Swan Lake, and Sleeping Beauty, to Eugene Onegin and Pique Dame, to the Symphony Pathetique and the always rousing, canon-blasting 1812 Overture--this prolific and beloved composer's works are perennial favorites. Now, John Wiley, a renowned Tchaikovsky scholar, provides a fresh biography aimed in classic Master Musicians style at the student and music lover. Wiley deftly draws on documents from imperial, Soviet, and post-Soviet era sources, providing a more balanced look at recent controversies surrounding the

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Transitions, Russian Music Studies marriage, death, and sexuality of the composer. The author dovetails the biographical material with separate chapters that treat the music thoroughly and fully, work-by-work, with more substantial explorations of Tchaikovsky's most familiar compositions. These analyses present new, even iconoclastic perspectives on the music and the composer's intent and expression. Several informative appendices, in the Master Musicians format, include an exhaustive list of works and bibliography.

Explores Tchaikovsky's versatility as a composer of operas, something that has long been largely

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overshadowed by his more famous works, and places him in a broader context of nineteenth-century European opera.

Pëtr Il'ich Tchaikovsky: A Research and Information Guide is an annotated bibliography of substantial, relevant published resources relating to the Russian composer. Generally regarded as one of the most remarkable composers of the second half of the nineteenth century, Tchaikovsky is unique in that he was the first outstanding Russian composer to receive a professional musical education, being one of the first students to graduate from the newly opened St. Petersburg Conservatory. Composer of six

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Symphonies, concertos, orchestral works, eight major operas, three ballets, and many chamber, keyboard and vocal works, he also composed important sacred music, which is currently being reassessed by contemporary Russian musicologists who are able to examine materials previously restricted or inaccessible during the Soviet period. Like his colleagues in St. Petersburg, Tchaikovsky was deeply interested in Russian folk song, which plays an important part in his works. This volume evaluates the major studies written about the composer, incorporating new information that has appeared in literary publications, articles and reviews.

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When Pyotr Ilyich Tchaikovsky died of cholera in 1893, he was without a doubt Russia's most celebrated composer. Drawing extensively on Tchaikovsky's uncensored letters and diaries, this richly documented biography explores the composer's life and works, as well as the larger and richly robust artistic culture of nineteenth-century Russian society, which would propel Tchaikovsky into international spotlight. Setting aside clichés of Tchaikovsky as a tortured homosexual and naively confessional artist, Philip Ross Bullock paints a new and vivid portrait of the composer that weaves together insights into his music with a sensitive account of his inner emotional life. He looks at Tchaikovsky's appeal to wealthy and

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Influential patrons such as Nadezhda von Meck and Tsar Alexander III, and he examines Russia's growing hunger at the time for serious classical music. Following Tchaikovsky through his celebrity up until his 1891 performance at New York's Carnegie Hall and his honorary doctorate at the University of Cambridge, Bullock offers an accessible but deeply informed window onto Tchaikovsky's life and works.

(Book). Art Song: Linking Poetry and Music is a follow-up to author Carol Kimball's bestselling Song: A Guide to Art Song Style and Literature . Rather than a general survey of art song literature, the new book clearly and insightfully defines the fundamental

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Characteristics of art song, and the integral relationship between lyric poetry and its musical settings. Topics covered include poetry basics for singers, exercises for singers in working with poetry, insights into composers' musical settings of poetry, building recital programs, performance suggestions, and recommended literature for college and university classical voice majors. The three appendices address further aspects of poetry, guidelines for creating a recital program, and representative classical voice recitals of various descriptions. Art Song: Linking Poetry and Music is extremely useful as an "unofficial" text for college/university vocal literature classes, as an

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Excellent resource for singers and voice teachers, and of interest to all those who are fascinated by the rich legacy of the art song genre.

This book examines the figure of Joan of Arc as depicted in stage works of the nineteenth and twentieth centuries, especially those based on or related to Schiller's 1801 romantic tragedy, *Die Jungfrau von Orleans* (The Maid of Orleans). The author elucidates Schiller's appropriation of themes from Euripides's Iphigenia plays, chiefly the quality of "sublime sanctity," which transforms Joan's image from a victim of fate to a warrior-prophet who changes history through sheer force of will. Finding

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The best-known works of his time about her – Voltaire's *La pucelle d'Orléans* and Shakespeare's *Henry VI, part I* – utterly dissatisfying, Schiller set out to replace them. *Die Jungfrau von Orleans* was a smashing success and inspired various subsequent treatments, including Verdi's opera *Giovanna d'Arco* and a translation by the father of Russian Romanticism, Vasily Zhukovsky, on which Tchaikovsky based his opera *Orleanskaya deva* (*The Maid of Orleans*). In turn, the book's final chapter examines Shaw's *Saint Joan* and finds that the Irish playwright's vociferous complaints about Schiller's "romantic flapdoodle" belie a surprising affinity for Schiller's approach.

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