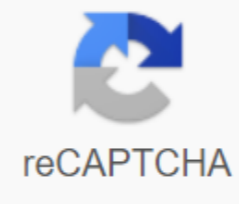




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Pierrot lunaire analysis

Email ThisBlogThis! Share in TwitterShare on FacebookShare pinterest Dreimal sieben Gedichte aus Albert Girauds Pierro lunaire (Three times seven poems from Albert Giraud in ' Pierro lunaire), commonly known simply as Pierro Lunaire, Op. 21 (Moon Piro or Pierrot in Moonlight), is the melodrama of Arnold Schoenberg. This is a production of 21 selected poems from the German translation by Otto Erich Hartleben on a series of French poems by Albert Giro of the same name. The premiere of the work lasting from 35 to 40 minutes was in the Berlin Choralion-Saal on October 16, 1912, the vocalist of which was Albertina Seme. The narrator (voice type, vague in the score, but traditionally performed soprano) conveys poems in the style of Sprechstimme. Schoenberg had previously used a combination of colloquial text with an instrumental accompaniment called melodrama in the summer narrative of Gurre-Leader, and it was a genre that was very much in vogue in the late nineteenth century. The work is atonal, but does not use the twelve-ton technique that Schoenberg would have developed eight years later. The work originated in the commission of the Earth for a cycle for voice and piano, setting a series of poems by the Belgian writer Albert Giraud. The poems were first published in 1884 and then translated into German by Otto Erich Hartleben. Schoenberg began on March 12 and completed the work on July 9, 1912, expanding his strength to an ensemble consisting of a flute (doubling on piccolo), clarinet (doubling on bass clarinet), violin (doubling on viola), cello and piano. After forty rehearsals, Schoenberg and Seme (in Columbine's dress) gave their premiere at the Berlin Choralion-Saala on October 16, 1912. The reaction was mixed. According to Anton Webern, some in the hall whistled and laughed, but in the end it was an unconditional success. There was some criticism of blasphemy in the texts, to which Schoenberg replied: If they were musical, no one would care about those words. Instead, they will go away whistling tunes. The show took to the road throughout Germany and Australia later in 1912. It was first performed in the Western Hemisphere at the Clow Theatre in New York on February 4, 1923, attended by George Gershwin and Karl Ruggles. The structure of Pierro Lunayre consists of three groups of seven poems. In the first group, Pierrot sings about love, sex and religion; Secondly, violence, crime and blasphemy; and in a third of his return home to Bergamo, with his past haunting him. Mondestrunken (Moondrunk) Columbine Der Dandy (Dandy) Eine Blass Vucherin (Essential Puck) Waltz de Chopin (Chopin Waltz) Madonna der Kranke Monde (Sick Moon) Nacht (Passacaglia) (Night) Gebet Pierro (Prayer Pierro) Raub Rote Messe (Red Mass) Galgenlied (Gallows Song) Enthauptung (decapitation) Die Kreuze (Crosses) Heimwe (Homesickness) Gemeinheit! (Parody) Der Mondfleck (The Moonspot) Serenade Heimfarth (Homeward Bound) O Alter Duft (O Ancient Fragrance) Schoenberg, who was fascinated by numerology, also uses Semiotic motifs throughout the work, while the ensemble (with the conductor) consists of seven people. The play is his opus 21, contains 21 poems, and was started on March 12, 1912. The other key figures in the work are three and 13: each poem consists of 13 lines (two four lines of verse followed by five lines of the verse), while the first line of each poem occurs three times (repeated as lines seven and 13). Pierro Lunaire's music uses a variety of classical forms and techniques, including canon, fugue, rondo, passacaglia and free counterpoint. Poetry is a German version of the old French-style rondo with a double refrain. Each poem consists of three stanzas of 4 and 4 and 5 lines, with line 1 Refren (A) repeated as line 7 and line 13, and line 2 of the second refrain (B) repeated for line 8. Instrumental combinations (including doubling) vary between most movements. The whole ensemble plays together only in the 11th, 14th and final 4 settings. The atonal, expressionist settings of the text, with their echoes of the German cabaret, vividly describe the poems. Sprechgesang, literally a speech singing in German, is a style in which the vocalist uses specified rhythms and pitches, but does not support the resin, allowing them to fall or rise, in the manner of speech. Pierro Lunayre's analysis is a work that contains many paradoxes: instrumentalists, for example, both soloists and orchestra; Pierro is both a hero and a fool, acting in a drama that is also a concert play, performing cabaret as a high art and vice versa with a song that is also a speech; and his male role is played by a woman who shifts between the first and third parties. (quote is necessary) It is also a work that can be interpreted through Madonna's sixth song. In this song, the only person who could save Pierrot, Jesus, is presented as dead. After a brief period of grief in Der kranke Mond Pierro in Part II of the song cycle becomes more depraved in his exploits and by the end crucified for his sins in Die Kreuze. Hoping to atone for his guilt in Part III, Pierro tries to return to the previous persona as an old pantomime from Italy, but eventually fails without much hope of redemption by the end of the work. Notable Recordings Famous Recordings of This Composition include: Sprechstimme Ensemble Conductor Recording Company Of the Year Recording Format by Eric Stedyd-Wagner Arnold Schoenberg Columbia Records 1940 n/a 8 Helga Pilarchik Members of the Conservatory Society Orchestra Boulez Ades 1961 CD Bethany Beardsley Columbia Chamber Ensemble Robert Kraft Columbia / CBS 1963 CD By Ian DeGaetani Contemporary Chamber Ensemble Arthur Weisberg Nonesuch 1970 CD Yvonne Minton Ensemble InterContemporain Pierre Boulez Sony Music 1977 CD Barbara Sukowa Schoenberg Ensemble Reinbert de Leo Koch Schwann 1988 CD Jane Manning Nash Ensemble Simon Rattle Chandos 1991 CD Phyllis Bryn-Julson Ensemble Contemporary n/a BMG 1991 CD Phil Phil Bryn-Julson New York New York New Music Ensemble Robert Black GM Recordings 1992 CD Karin Ott Cremona Musica Insieme Pietro Antonini Nuova Era 1994 CD Christina Schaefer Ensemble InterContemporain Pierre Boulez Deutsche Gram Between 24 and 26 September 1997, The Anja Silja Twentieth Century Classic Ensemble by Robert Kraft Naxos 1999 cd.10 by Arnold Schoenberg performed test recordings of music with a group of Los Angeles musicians , 1940. These records were eventually released on Columbia Records in 1949 and re-released in 1974 on The Odyssey label. The avant-garde star Bjork, known for her interest in avant-garde music, performed Pierro Lunaire at the Verbier Festival in 1996 with the conductor of Kent Nagano. According to the singer in a 2004 interview, Kent Nagano wanted to make a recording, but I really felt that I would invade the territory of people who sing it for life. Only small recorded excerpts (perhaps bootlegs) of her performance became available. Jazz singer Cleo Laine recorded Pierro Lunaire in 1974. Her version was nominated for a classic Grammy Award. Another jazz singer who performed the play is Sofia Gernberg, who sang it with Norrbotten NEO. In March 2011, Bruce LaBrus staged a play at the Heibel am Ufer Theatre in Berlin. This interpretation of the work included gender diversity, castration of scenes and, as well as transgender from woman to man Pierro. LaBrus subsequently directed this adaptation as a 2014 theatrical film by Pierro Lunaire. Legacy as a standard ensemble of the quintet of instruments used in Pierro Lunaire became the main ensemble of the Fires of London, which was formed in 1965 as The Pierrot Players to perform Pierro Lunaire, and continued to perform with a variety of classical and modern repertoire. This group performed works arranged for these instruments and commissioned new works, especially to use the instrumental colors of the ensemble until its dissolution in 1987. Over the years, other bands have continued to use this tool professionally (current bands include Da Capo Chamber Players, Eighth Blackbird) and Finnish contemporary band Uusinta Lunaire, and have built a large repertoire for the ensemble. Bryn-Julson, Phyllis and Paul Matthews. 2009. Inside Pierro Lunair: Performing Sprechstimme in Schoenberg's masterpiece. Lanham, MD: Scarecrow Press. isbn (pbk): ISBN 978-0-8108-6225-8 (e-book). Byron. Avior. Schoenberg's press test By Pierro Lunair. May 1, 2008. Byron, Avior. 2006-07. Pierro Lunair in the studio and on the air: Sprechstimme, time and character. Journal of the Society of Musicology in Ireland 2:69-91. (access to October 29, 2008). Dunsby, Jonathan. 1992. Schoenberg: Pierro Lunair. Cambridge University Press. Goodwin, Noel. London Fires. Grove Music Online, ed. L. Macy's (access to November 11, 2007). grovemusic.com (subscription access). Hazlewood, Charles. 2006. Opening of music. BBC Radio 3 (June 24). Neighbor, Oliver W. 2001. Schoenberg, Arnold (Franz Walter). New Grove Dictionary of Music and Musicians, second edition, edited by Stanley Sadie and John Tyrrell. London: Macmillan Publishers. Viniarz, John. Schoenberg - Pierro Lunair: Access to Atonal Landmark was available on 1 April 2000. Pierro LunaireCompositoreArnold Schoenberg Tonalittonal Type composition cycle 21 leader for singing and musical instruments Opera room. 21 Composition period March 12 - July 9, 1912 First performanceBerlinO October 16, 1912 female acting organic, flute, clarinet, violin, Cello and Piano Movement3 cycles of seven Leader's Guide to Pierro Lunaire is a composition by Arnold Schoenberg (op. 21) for reading the female voice (Sprechgesang), piano, flute (alternating with octave), clarinet in la (alternating with the bass clarinet in the apartments), violin (alternating with purple) Written by commission in 1912 and first performed in Berlin 16 October 1912, this is perhaps the most famous work of Schoenberg and is considered a kind of manifesto of musical expressionism, which offers in music the same themes as figurative. Pierro Lunair is based on the Lieder cycle from a collection of 50 poems (Schoenberg chose 21) by the symbol albert Giro, played in the German translation by Otto Erich Hartleben. The poems are divided into 3 groups of 7. Plot The main character, poet-virtuoso Pierrot, melancholic and sad hero, juggles poetically expressing himself and his ambiguous character. The romantic image is distorted in the grimaces and projected into the images of the now grotesque now hallucinated: he sings on the moon, which inspires him, lives the deepest pain, imagines himself a murderer, and finally, after torment and moments of pure cynicism, he returns to his homeland, Bergamo, referring in the last part of the ancient smell of the tale once. Pierro Lunaire's composition consists of 21 texts with the following titles: The first part of the Drunken Moon Columbine Dandy Pale Laundry Waltz Chopin Madonna Sick Moon Second part of the Night Challenge Pierro Red Robbery Dance Forging Third Crosses Nostalgia Perfidia Parody Moon spot Serenade Journey Home Ancient Fragrance In the first part (songs 1-7), Pierrot presents himself as a poet suffering, fascinated by the moon, which reminds him of eerie and painful images. In the second part (songs 8-14), the atmosphere upsets and the main character imagines himself a murderer, sadistic, etc. In the third part (tracks 15 - 21), the main character becomes a sentimental, grotesque jester who refuses nostalgia, the tone becomes grotesque and ironic. For example, Pierro tries to clear his mantle of the lunar spot (18): He smokes using his rival Cassandro's skull as a pipe (16) and plays purple using his head (19): back to Bergamo rowing with the lunar him (20). The composition in this composition is the first time the author uses the technique of Sprechgesang, or conversational singing: vocal style, which combines the characteristics of colloquial sound and singing sound. The author explains that the singer-songwriter, strictly supporting the observed rhythm, should just wash off the real note, and then immediately abandon it. Sprechgesang must be halfway between the sung word and the spoken word. He writes in the introduction: The melody marked with notes in Sprechstimme (part of the recitator) is not intended (except for the individual exceptions that are specified) for singing. The performer becomes aware of the difference between the conversational sound and the singing sound: the sung sound keeps its height unchanged, while the colloquial sound gives the height of the note, but immediately abandons it, going down and down. On the contrary, the difference between general speech and speech, which operates in a musical form, should be clear. But he should not even remember the song. For example, misses can be considered. 7-8 of the first lied Mondestrunken, on the inflection und eine Springflut, which quickly imitates directly preceding the ascension of the flute movement. Here we see how Schoenberg completely inserts the actor, characteristic of the melologist, into the musical fabric. A sudden spike in misses. 7-8 makes an image of a flood of moonlight hallucinations. In the following verses, however, the voice quickly declines and finally sinks and then separates from the loud sounds of the instruments. The rules of interpretation are defined with extreme rigor, from preface to the score, the orchestration is very diverse and event.com. Only 6 of the 21 tracks in which the opera is formulated have a full line-up, while in other tracks instruments are used in groups of 2, 3, 4; even, for the seventh time (Sick Moon) voice dialogues only with the flute. Extreme tonal instability associated with any harmonic center of attraction, it is used as a mirror of extreme psychological instability, or the illogicality of proper sleep measurement. Thus, the principle is to eliminate any tonal gravity, and this is achieved by avoiding the use of diatonic scales for the use of as freely as possible the entire spectrum of twelve chromatic sounds. The work of other artists inspired by Pierro Lunaire Italian rock band Litiba was inspired by the composition Pierrot and Luna included in the album 17 King. In 1974, the Italian progressive rock trio Gaio Chiocco, Vincenzo Caporaletti and Arturo Stalleri were named Pierrot Lunaire and named their first album released in the same year. Other drafts Other Wikimedia Commons projects contain images or other files on Pierro Lunaire External links German text verses and Italian translation of Ferdinando Albegiani Control power (EN) n82096186 BNF (FR) cb13918857f (date) Classical Music Portal: Access Wikipedia articles, dedicated classical music Extracted from (Schoenberg) oldid-115721892 (Schonberg)-oldid-115721892 nacht pierrot lunaire analysis, pierrot lunaire mondestrunken analysis

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