

Und Bist Du Nicht Willig So Brauch Ich Gewalt

Jicheng Xie

Und bist Du nicht willig, so brauch` ich GEDULD! Lasse Los, 2022-09-30 Wir leben in einer vom Untergang bedrohten Zeit. Damit uns der Übergang in eine bewahrende, nachhaltige Zukunft gelingt, benötigen wir eine transformative Umkehr in Weltanschauung, Menschenbild und Lebensstil. Die Machermentalität beherrscht die moderne Zivilisation - eher Zuvielisierung - und zersetzt mit ihrer Herrschaftsgier, ihrer Mehr-Noch-Mehr-Sucht, ihrer Beschleunigungsideologie und ihrem Macherwahn unsere not-wen~di~gen Lebensgrundlagen. Ein Ausweg bietet sich in der Wartermentalität an - im Sinne eines Zugleich von: Die Dinge warten und abwarten, wie sie sich heilsam entwickeln. In meinen bisherigen Werken habe ich sie in etlichen unter verschiedenen Perspektiven umkreist. Hier nun entfalte ich sie facettenreich in Gedichten und Liedern als Warterbahn in Abgrenzung zum Macherwahn. Zum meditativen Innehalten und Wirkenlassen war es sinnvoll, die Texte nicht systematisch sondern alphabetisch anzuordnen, wie es sich in manchen meiner anderen Werke bewährt hat.

Franz Schubert Graham Johnson, 2014-12-16 This three-volume boxed set is the definitive work on Franz Schubert's vocal music with piano. A richly illustrated encyclopedia, these substantial volumes contain more than seven hundred song commentaries with parallel text and translations (by Richard Wigmore), detailed annotations on the songs' poetic sources, and biographies of one hundred and twenty poets, as well as general articles on accompaniment, tonality, transcriptions, singers, and more. Written by Graham Johnson—celebrated accompanist, author, and the first pianist ever to record all of Schubert's songs and part-songs—this sumptuous work is a must for performers, scholars, and all lovers of Schubert lieder.

The Composer's Voice Edward T. Cone, 2023-04-28 Music, we are often told, is a language. But if music is a language, then who is speaking? The Composer's Voice tries to answer this obvious but infrequently raised question. In so doing, it puts forward a dramatistic theory of musical expression, based on the view that every composition is a symbolic utterance involving a fundamental act of impersonation. The voice we hear is not that of the composer himself, but of a persona--a musical projection of his consciousness that experiences and communicates the events of the composition. Developing his argument by reference to numerous examples in a wide variety of styles, Mr. Cone moves from song and opera through program music to absolute instrumental music. In particular, he discusses the implications of his theory for performance. According to the dramatistic view, not only every singer but every instrumentalist as well becomes a kind of actor, assuming a role that functions both autonomously and as a component of the total musical persona. In his analysis of the problems

inherent in this dual nature of the performer's job, Mr. Cone offers guidance that will prove of practical value to every performing musician. He has much to say to the listener as well. He recommends an imaginative participation in the component roles of musical work, leading to a sense of identification with the persona itself, as the path to complete musical understanding. And this approach is shown to be relevant to a number of specialized kinds of listening as well--those applicable to analysis, historical scholarship, and criticism. The dance, too, is shown to depend on similar concepts. Although The Composer's Voice involves an investigation of how music functions as a form of communication, it is not primarily concerned with determine, or interpreting, the content of the message. A final chapter, however, puts forward a tentative explanation of musical meaning based on an interpretation of the art as a coalescence of symbolic utterance and symbolic gesture. While not essential to the main lines of the argument, it suggests interesting possibilities for further development of the dramatistic theory. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1974.

German Conversation-grammar Emil Otto,1901

Selections for Repetition from Memory at the Examinations Conducted by the Regents of the University of the State of New York in Connection with the Courses in American Literature, German, and French James Russell Parsons,1896

Elocutionary Studies and New Recitations Anna Randall Diehl,1887

Goethe's Poems Johann Wolfgang von Goethe,1899

Werner's Readings and Recitations: Elocutionary studies (c1903) ,1903

Werner's Readings and Recitations ,1903

Poems Johann Wolfgang von Goethe, Henry Gibson Atkins, Léon Emile Kastner,1902

The Mills Kept Grinding Martin Smallridge,2021-09-05 An epic tale of wartime. The book tells the story of two young people from Gdansk, parted by the outbreak of war. It is a record of their journey, which saw them on opposite sides of the conflict. Yet, there are many characters in the novel, whose stories are introduced to the reader through the adventures of the book's main characters. It is also, if not primarily, a testimony to the past, told in the language of those who survived the war. Many of the events quoted in the book really happened, and these are the actual accounts of the author's parents (who lived through the war) and other family members, these are also testimonials of soldiers of the past interviewed by the author and all this has been braided into a story woven in the writer's imagination.

A Guide to German Literature Franz Adolph Moschzisker,1850

Diutiska Gustav Solling,1863

A Pronouncing German Reader James C. Oehlschläger,1850

Great German Poems of the Romantic Era Stanley Appelbaum,2012-06-20 Over 130 poems by 23 poets, including Goethe, Schiller, Holderlin, Tieck, Heine, Nietzsche, many others. New literal English translations on facing pages. Introduction.

The School Journal ,1906

New York School Journal ,1906

German for Musicians Josephine Barber,1985-08-22 There can be no doubt that German for Musicians will prove a real asset to every young singer and instrumentalist who needs to become acquainted with the German language, written or spoken. --Dietrich Fischer-Dieskau German for Musicians is an intensive course for beginners, a refresher for those with some German, and a reader for those who need to practice translating musical texts.

Toward a Theory of Cognitive Poetics Reuven Tsur,2008-02-01 Provides a comprehensive view of poetry, with chapters the sound stratum of poetry; the units-of-meaning stratum; the world stratum; regulative concepts; and the poetry of orientation and disorientation. This book consists of samples from the author's study of the rhythmical performance of poetry and the expressiveness of speech sounds.

German simplified. A short and practical German grammar Harriet M O. Ward,1868

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