

Eugen Onegin

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Munsey's Weekly - 1898

Eugene Onegin - Alexander Pushkin 2015-05-15
When the world-weary dandy Eugene Onegin moves from St Petersburg to take up residence in the country estate he has inherited, he strikes up an unlikely friendship with his neighbour, the poet Vladimir Lensky. Coldly rejecting the amorous advances of Tatyana and cynically courting her sister Olga - Lensky's fiancée - Onegin finds himself dragged into a tragedy of his own making. Eugene Onegin - presented here in a sparkling translation by Roger Clarke, along with extensive notes and commentary - was the founding text of modern Russian literature, marking a clean break from the high-flown classical style of its predecessors and introducing the quintessentially Russian hero and heroine, which would remain the archetypes for novelists throughout the nineteenth century.

Music News - 1920

Annual May Festival of the University of Michigan - University of Michigan. University Musical Society 1910

The Victrola Book of the Opera - Samuel Holland-Rous 2009-01-01

In depth descriptions of various operas with scene by scene, aria by aria accounts.

Fifty-eight Note Music for All Styles of the Angelus - Wilcox & White Company 1905

Shakespeare Survey - Stanley Wells 2002-11-28

Shakespeare Survey is a yearbook of Shakespeare studies and production. Since 1948 Survey has published the best international scholarship in English and many of its essays

have become classics of Shakespeare criticism. Each volume is devoted to a theme, or play, or group of plays; each also contains a section of reviews of the previous year's textual and critical studies and of major British performances. The books are illustrated with a variety of Shakespearean images and production photographs. The current editor of Survey is Peter Holland. The first eighteen volumes were edited by Allardyce Nicoll, numbers 19-33 by Kenneth Muir and numbers 34-52 by Stanley Wells. The virtues of accessible scholarship and a keen interest in performance, from Shakespeare's time to our own, have characterised the journal from the start. For the first time, numbers 1-50 are being reissued in paperback, available separately and as a set.

The Complete Opera Book - Gustav Kobbé 2020-07-24

Reproduction of the original: The Complete Opera Book by Gustav Kobbé

Eugén Onégin - Aleksandr Sergeevich Pushkin 1899

Am Ende Des Jahrhunderts, 1895-1899 - Eduard Hanslick 1899

Program of the Ann Arbor May Festival - University of Michigan. University Musical Society 1909

Eugene Onegin: Commentary and index - Aleksandr Sergeevich Pushkin 1990

The description for this book, Eugene Onegin: A Novel in Verse: Commentary, will be forthcoming.

Modern Music and Musicians - Louis Charles Elson 1912

Eugen Onegin - Pëtr Il'ič Čajkovskij 1990

Music for the Orchestrelle & Aeolian Grand
- Aeolian Company 1901

Traduction - Harald Kittel 2004

This international encyclopedia documents and surveys, for the first time, the entire complex of translation as well as the operations and phenomena associated with it. Structured along systematic, historical and geographic lines, it offers a comprehensive and critical account of the current state of knowledge and of international research. The Encyclopedia (1) offers an overview of the different types and branches of translation studies; (2) covers translation phenomena - including the entire range of interlingual, intralingual, and intersemiotic transfer and transformation - in their social, material, linguistic, intellectual, and cultural diversity from diachronic, synchronic, and systematic perspectives, (3) documents and elucidates the most important results of the study of translation to the present day, as well as the current debates, taking into account theoretical assumptions and methodological implications; (4) identifies, where possible, lacunae in existing research, listing priorities and desiderata for further research. The languages of publication are German, English, and French

Semiotics of Classical Music - Eero Tarasti
2012-10-01

Musical semiotics is a new discipline and paradigm of both semiotics and musicology. In its tradition, the current volume constitutes a radically new solution to the theoretical problem of how musical meanings emerge and how they are transmitted by musical signs even in most "absolute" and abstract musical works of Western classical heritage. Works from symphonies, lied, chamber music to opera are approached and studied here with methods of semiotic inspiration. Its analyses stem from systematic methods in the author's previous work, yet totally new analytic concepts are also launched in order to elucidate profound musical significations verbally. The book reflects the new phase in the author's semiotic approach, the one characterized by the so-called "existential semiotics" elaborated on the basis of

philosophers from Kant, Hegel and Kierkegaard to Jaspers, Heidegger, Sartre and Marcel. The key notions like musical subject, Schein, becoming, temporality, modalities, Dasein, transcendence put musical facts in a completely new light and perspectives of interpretation. The volume attempts to make explicit what is implicit in every musical interpretation, intuition and understanding: to explain how compositions and composers "talk" to us. Its analyses are accessible due to the book's universal approach. Music is experienced as a language, communicating from one subject to another.

Opera Stories ... in Few Words - Henry Lowell Mason 1911

Yes, If You Like - Otto Hubert Roeder 1902

The Standard Musical Encyclopedia - John Herbert Clifford 1910

The Frontiers of the Other - Gaetano Chiurazzi 2013

In recent years, the problem of translation has received renewed attention, but it has been mostly approached from a linguistic or ontological perspective. This book focuses on another aspect, i.e. the political and ethical implications of translation. Engaged in a debate, which encompasses various philosophers - such as Schleiermacher, Benjamin, Ortega y Gasset, Quine, Gadamer, Derrida, and Ricur - the book's contributions show that translation can be considered in an ambivalent way (which has a great ethical and political significance) as an attempt to bring the other back to one's own world or, vice versa, as an attempt to open up one's own world and to experience different cultures. Translation is in fact, inevitably, an experience of alterity. (Series: Philosophy - Language - Literature / Philosophie - Sprache - Literatur - Vol. 4)

Munsey's Magazine for ... - 1898

Library of Congress Subject Headings - Library of Congress 2013

Sutherland-Williamson. Eugen Onegin -

Information Retrieval Technology - Azizah Jaafar
2014-11-21

This book constitutes the refereed proceedings of the 10th Information Retrieval Societies Conference, AIRS 2014, held in Kuching, Malaysia, in December 2014. The 42 full papers were carefully reviewed and selected from 110 submissions. Seven tracks were the focus of the AIR 2014 and they were IR models and theories; IR evaluation, user study and interactive IR; web IR, scalability and IR in social media; multimedia IR; natural language processing for IR; machine learning and data mining for IR and IR applications.

Drama and Opera - Alfred Bates 1909

Eugene E. Simpson's Travels in Russia, 1910 and 1912 - Eugene E. Simpson 1916

Gustav Mahler: Texts devoted entirely or predominantly to Mahler - Simon Michael Namenwirth 1987

Eugene Onegin - Alexander Pushkin
2008-09-04

Presents Pushkin's poetic Russian classic about the heartless fop who is the object of an ardent young woman's selfless love.

The Victrola Book of the Opera - S. H. Dudley
1917

Opera Plot Index - David Hamilton 2020-11-26
First Published in 1990. Information about individual operas and other types of musical theater is scattered throughout the enormous literature of music. This book is an effort to bring that data together by comprehensively indexing plots and descriptions of individual operatic background, criticism and analysis, musical themes and bibliographical references. The principal audience for this general reference guide will be for the non-specialist, but its hoped that persons specialising in opera would also find it useful.

Musical Courier - 1908

Vols. for 1957-61 include an additional (mid-January) no. called Directory issue, 1st-5th ed. The 6th ed. was published as the Dec. 1961 issue.

The Complete Opera Book - Gustav Kobbé
1919

100 Great Operas And Their Stories - Henry W.

Simon 1989-04-22

An invaluable guide for both casual opera fans and aficionados, *100 Great Operas* is perhaps the most comprehensive and enjoyable volume of opera stories ever written. From *La Traviata* to *Aïda*, from *Carmen* to *Don Giovanni*, here are the plots of the world's best-loved operas, told in an engaging, picturesque, and readable manner. Written by noted opera authority Henry W. Simon, this distinctive reference book contains act-by-act descriptions of 100 operatic works ranging from the historic early seventeenth century masterpieces of Monteverdi to the modern classics of Gian-Carlo Menotti. In addition to highlighting the most important aspects of each opera, the author discusses the main characters, the famous turnings of plot, and the most significant arias. Here, too, is a wealth of anecdotes concerning literary background, past performances and stars, and production problems of the great operas.

Catalog of Standard 65 Note Music Rolls - Lyon & Healy 1910

The Book of World-famous Music - James J. Fuld 2000-01-01

Well-researched compilation of music information, analyzes nearly 1,000 of the world's most familiar melodies -- composers, lyricists, copyright date, first lines of music, lyrics, and other data. Includes 30 black-and-white illustrations.

Program - Ann Arbor (Mich.) May Festival 1911

Eugen Onegin [compact disc] - Peter Ilich Tchaikovsky 1988

Munsey's Magazine - 1898

More Stories of Famous Operas - Ernest Newman 2013-06-05

This book contains the definitive treatment of the stories, texts, and music of *Turandot*, *Gianni Schicchi*, *The Barber of Bagdad*, *Thaïs*, *Eugen Onegin*, *Prince Igor*, *The Golden Cockerel*, *Elektra*, *Orfeo ed Euridice*, *Lakmé*, *Les Huguenots*, *Così fan tutte*, *The Seraglio*, *Les Troyens*, *Don Pasquale*, *La Juive*, *Manon*, *Falstaff*, *Louise*, *Pelléas and Mélisande*, *The Bartered Bride*, *Die Fledermaus*, *Romeo and Juliet*, *Der Rosenkavalier*, *Cavalleria Rusticana*, *I*

Pagliacci, Wozzeck, L'Heure Espagnole, and Boris Godounov. The foremost authority on opera presented in the comprehensive volume all that the opera-goer, radio listener, music-lover, and confirmed operamane will wish to know about them. It is unique as both guide and armchair companion. Ernest Newman's gigantic grasp of his subject is clear at every turn, as are his sheer writing ability and wit. He larded his

treatment of the operas with biographical and historical materials acquired in a long lifetime of study and writing. This is the first volume of the trilogy of books (the other two being The Wagner Operas and Seventeen Famous Operas) with which Ernest Newman wished to replace his much earlier book, Stories of the Great Operas.