

El Mirar De La Maja

Carol Kimball

Enrique Granados Carol A. Hess, 1991-12-11 Enrique Granados (1867-1916) was one of the first modern Spanish composers to achieve international recognition. During a 1916 visit to the United States his opera *Goyescas* was premiered by the Metropolitan Opera and his symphonic poem, *Dante*, by the Chicago Symphony. Granados was also especially admired in Paris, where he knew Saint-Saens, d'Indy, and Faure. He had composed a remarkable body of work and was also at the height of his career as a concert pianist at his untimely death while a passenger on a torpedoed British ship. The biographical study, the first in English, draws on primary sources in English, Spanish, French, Catalan, and other languages. This material is carefully documented in the extensive annotated bibliography along with contemporaneous and recent analytical studies and other sources. Granados's oeuvre presents cataloging problems due to his habit of reworking pieces, long-delayed publication, and arbitrary opus numbers. In the Works and Performances section, however, every effort has been made to offer publication dates, manuscript locations, and information on premieres. Representative arrangements of his works by other composers are also given. An appendix classifies the works by scoring. A selective discography is also provided, and all parts of the volume are fully cross-referenced and indexed. Granados is placed in the context of the international artistic scene at the turn of the century, and a chronology notes related events.

Enrique Granados Walter Aaron Clark, 2006 Granados was among the leading pianists of his time, and his eloquence at the keyboard inspired critics to dub him the poet of the piano. In *Enrique Granados: Poet of the Piano*, Walter Aaron Clark offers the first substantive study in English of this virtuoso pianist, composer, and music pedagogue. While providing detailed analyses of his major works for voice, piano, and the stage, Clark argues that Granados's art represented a unifying presence on the cultural landscape of Spain during a period of imperial decline, political unrest, and economic transformation. Drawing on newly discovered documents, Clark explores the cultural spheres in which Granados moved, particularly of Castile and Catalonia. Granados's best-known music was inspired by the art of Francisco Goya, especially the *Goyescas* suite for solo piano that became the basis for the opera. These pieces evoked the colorful and dramatic world that Goya inhabited and depicted in his art. Granados's fascination with Goya's Madrid set him apart from fellow nationalists Albeniz and Falla, who drew their principal inspiration from Andalusia. Though he was resolutely apolitical, Granados's attraction to Castile antagonized some Catalan nationalists, who resented Castilian domination. Yet, Granados also made important contributions

to Catalan musical theater and was a prominent figure in the modernist movement in Barcelona..

Art Song Composers of Spain Suzanne Rhodes Draayer, 2009-03-26 *Art Song Composers of Spain: An Encyclopedia* describes the wealth of vocal repertoire composed by 19th- and 20th-century Spanish song composers. More than 90 composers are discussed in detail with complete biographies, descriptions, and examples of the song literature, as well as comprehensive listings of stage works, books, recordings, compositions in non-vocal genres, and vocal repertoire. Opening with a thorough history of Spain and its political scene, author Suzanne Rhodes Draayer examines its relation to song composition and the impact on composers such as Fernando Sor, Sebastián de Iradier, Federico García Lorca, Manuel de Falla, and many others. Draayer discusses Spanish art song and its various types, its folksong influences, and the major and minor composers of each period. Beginning with Manuel García (b. 1775) and ending with Carmen Santiago de Meras (b. 1917), Draayer provides biographies of the composers, a discussion and analysis of songs available in print in the US, and a complete list of solo songs for each. Musical examples are given for 175 songs, demonstrating a variety of compositional techniques and lyrical text settings, and illustrating characteristics of orientalism (Moorish) and cante jondo (gypsy) elements, as well as influences such as the German lied and French mélodie. The final chapter lists contemporary composers and considers the difficulties in researching music by women composers. Complete with a foreword by Nico Castel, a bibliography, and additional indexes, *Art Song Composers of Spain* proves the importance of the Spanish song as an essential part of vocal training and concert repertoire.

Song Carol Kimball, 2006-12-01 (Book). Carol Kimball's comprehensive survey of art song literature has been the principal one-volume American source on the topic. Now back in print after an absence of several years, this newly revised edition includes biographies and discussions of the work of 150 composers of various nationalities, as well as articles on styles of various schools of composition.

From Studio to Stage Barbara M. Doscher, 2002 The late Doscher was a singing teacher at the U. of Colorado-Boulder. This volume compiles the note cards on songs and arias that she composed in order to aid her teaching. The entries are broadly organized by type of piece, with notes on difficulty, author, keys available, ranges, tessitura, voice types, and other comments included. Five indexes allow readers to find compositions by composer, lyricist, title, range, and difficulty level. Annotation copyrighted by Book News, Inc., Portland, OR

Singer's Repertoire Berton Coffin, Werner Singer, 1960 For contents and other editions, see Author Catalog.

School of Music Programs University of Michigan. School of Music, 1957

School of Music, Theatre & Dance (University of Michigan) Publications University of Michigan. School of Music, Theatre & Dance, 1880 Includes miscellaneous newsletters (Music at Michigan, Michigan Muse), bulletins, catalogs, programs, brochures, articles, calendars, histories, and posters.

The University Musical Society University of Michigan. University Musical Society,1954

Researching the Song Shirlee Emmons,Wilbur Watkin Lewis,2008 Original publication and copyright date: 2006.

TONADILLAS Enrique Granados,1912

The Ring of Words Philip Lieson Miller,1973 Over 300 art songs of Germany, France, Italy, Spain, Russia, Norway, and Sweden, with line-by-line English translations.

The Spanish Song Companion Graham Johnson,2006-05-08 This book, the first of its kind to be published in English, introduces the reader to the rich heritage of Spanish song. Here in one volume are the texts of over 300 songs with parallel translations in accurate and readable English. The majority are love poems, which form a fascinating anthology of Spanish poetry from the thirteenth to the twentieth century. The introduction by Graham Johnson, who in recent years has done more than anyone to kindle interest in the international song repertoire, traces the history of Spanish song from its beginnings, via the period of the Catholic kings in the fifteenth century, the Golden Age of the sixteenth, through to the remarkable rebirth in the twentieth century. All the songs and cycles frequently heard in recital are gathered here: Albeniz, Falla, Granados, Rodrigo and Obradors are generously represented, as well as Catalan composers such as Montsalvatge and Mompou. The volume is arranged chronologically by composer, and includes notes on all the major poets and composers, a discography, and names and addresses of the music publishers. The Spanish Song Companion is a much-needed volume and will be welcomed by singers, students of Spanish literature, concert-goers and record-collectors throughout the English-speaking world.

Schwann opus ,1998

The Guitarist's Resource Guide Joseph Rezits,1983

Nuestro tiempo ,1913

Canciones clásicas españolas Fernando J. Obradors,1921

The Art Song Anthology Richard Walters,2009 40 songs in English, French, German, Italian and Spanish. With IPA guidelines and notes on each song. The CDs include piano accompaniments and diction lessons for each song.

Rosa Ponselle Mary Jane Phillips-Matz,1997 The life of Rosa Ponselle, one of the greatest American opera singers of the twentieth century.--Jacket.

Art Song Carol Kimball,2013-05-01 (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 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 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.

Unveiling the Magic of Words: A Review of "**El Mirar De La Maja**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**El Mirar De La Maja**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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El Mirar De La Maja Introduction

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