

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

ARNOLD SCHÖNBERG (1874-1951)

STRING SEXTETS

DAVID OISTRAKH QUARTET

DANIEL AUSTRICH *viola*

ALEXANDER BUZLOV *cello*

PYOTR ILYICH TCHAIKOVSKY

1-4. String Sextet in D minor "Souvenir de Florence" Op. 70

ARNOLD SCHÖNBERG

5. String Sextet "Verklärte Nacht" Op. 4

Despite its title, Tchaikovsky's *Souvenir de Florence*, composed in 1890, owes more to the Russian tradition than to the Italian school. Full of strong contrasts, very intense, and extremely demanding for the performers, it is one of the cornerstones of the string sextet repertoire. Nine years later, with a vigour rivalling that of Tchaikovsky's work, Schoenberg composed another masterpiece of the genre, *Verklärte Nacht*. This dark and feverish musical tableau, inspired by Robert Dehmel's poem of the same name, takes Romantic expression to its apogee. The David Oistrakh Quartet, featuring four of today's most outstanding Russian musicians, is perfectly at home in these two great works, recorded with the violist Daniel Austrich and the cellist Alexander Buzlov.

PRAGA
Digitals



60' · Recorded in August 2019 at Flagey, Studio 4, Brussels
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Souvenir De Daniel

AN Whitehead



Souvenir De Daniel:

The Library of Daniel Garrison Brinton University of Pennsylvania. Museum of Archaeology and Anthropology, John M. Weeks, 2002 Rare archival illustrations show contemporary 1870 1900 photographs of the University of Pennsylvania Museum library and portraits of individual authors represented in the Brinton Library BOOK JACKET **Daniel Manin**

Henri Martin, 1859 , Daniel-François-Esprit Auber Robert Ignatius Letellier, 2010-10-12 Daniel François Esprit Auber 1782 1871 the composer of *La Muette de Portici* 1828 and *Fra Diavolo* 1830 was once regarded as one of the great figures of music a staple of the operatic repertoire in France and indeed around the world It is now almost impossible to understand the extent of his once universal fame his influence on contemporary composers His operas were in the theatre repertoires of the world until the 1920s and innumerable arrangements of them were published and sold everywhere The ubiquity of his overtures *Masaniello* *Fra Diavolo* *The Bronze Horse* *The Black Domino* *The Crown Diamonds* once as popular as those of Rossini and Supp and the influence of his melodies and dance rhythms on piano and instrumental music and on Romantic comic opera was overwhelming In his operas Auber avoided any excess in dramatic expression all emotion and expressiveness any vivid depiction of local milieu were realized within his discreetly nuanced tones always stamped with a Parisian elegance His operas were loved in his native France until the years before the First World War with *Fra Diavolo* and *Le Domino noir* last performed at the *Opéra Comique* in 1909 Auber's career was a record of this success and appreciation His appointment to the Institute 1829 was followed by other prestigious posts as Director of Concerts at Court 1839 director of the Paris Conservatoire 1842 Musical Director of the Imperial Chapel 1852 and Grand Officer of the *Légion d'Honneur* 1861 During his lifetime six biographies appeared contemporaneously with another six appearing posthumously in the period up to 1914 In the late nineteenth and early twentieth centuries however reactions to Wagner Impressionism and the Neo Classicism of the Ballet Russe resulted in a growing lack of interest in the ancient traditions of *opéra comique* with its charming plots melodic directness and rhythmic *lan Boieldieu* *Hérold* *Adam* and Auber were relegated to the dustbin of history Only in Germany did the genre continue to flourish Auber's most enduring work is still performed there His death in pitiful conditions during the Siege of Paris 1871 in the city he always loved marked the end of an era Auber now occupies a shadowy niche in the general consciousness as the name of the metro station nearest the Palais Garnier and remains unknown and neglected apart of course from *Fra Diavolo* although his impact on the nineteenth century operatic theatre was just as great as Rossini's The time has surely come for Auber's life and work especially in association with his life long collaborator Eugène Scribe 1791 1861 master dramatist and supreme librettist a determining force in the history of opera to be reassessed Perhaps then the world will begin to hear more of Auber's elegant gracious life affirming music written to Scribe's words The aim of the present study is to offer an overview of the life and work of Auber by close examination of his forty operas with consideration of origins casting plot analysis of dramaturgy and musical style and reception history This is

presented in the context of Auber's relationship to the dominant genres of early nineteenth century French culture opéra comique and grand opéra The three evolving periods of Auber's unique involvement with opéra comique are of principal concern This analysis of the operas is made in the context of Auber's crucial working relationship with Scribe who provided 38 of his libretti Their cooperation is unique and of great importance on several literary musical and cultural levels The nature of their interaction and personal friendship is assessed by a translation of the extant correspondence between them some 80 letters that have not appeared in English before The presentation of each opera is illustrated by musical examples from all the scores prints from the complete works of Scribe and other theatrical memorabilia The study also contains bibliographies of Auber's works and their contemporary arrangements studies of Auber's and Scribe's life and work their artistic and historical milieu and a discography Le livre du prophète Daniel Jules Fabre d'Envieu, 1888 **The Bookseller**, 1859 Catalogue of the Library of Parliament: General library, 1879 Propagateur de L'homeopathie, 1905

1968 in Canada Michael K. Hawes, Andrew C. Holman, Christopher Kirkey, 2021-04-13 The year 1968 in Canada was an extraordinary one unlike any other in its frenetic pace of activities and their consequences for the development of a new national consciousness among Canadians It was a year when decisions and actions both in Canada and outside its borders were thick and contentious and whose effects were momentous and far reaching It saw the rise of Trudeaumania and the birth of the Parti Québécois the articulation of the new nationalism in English Canada and an alternative vision for Indigenous rights and governance a series of public hearings in the Royal Commission on the Status of Women the establishment of the Canadian Radio and Television Commission nation wide Medicare and CanLit and a striving for both a new relationship with the United States and a more independent foreign policy everywhere else And more Virtually no segment of Canadian life was untouched by both the turmoil and the promise of generational change Published in English with chapters in French

Profiles in Diversity Frances Malino, David Jan Sorkin, 1998 *Profiles in Diversity* explores the momentous transformation in Europe from 1750 1870 by looking at the lives of European Jews who experienced it Le Livre du prophète Daniel, traduit d'après le texte hébreu, araméen et grec, avec une introduction critique ou défense nouvelle du livre et un commentaire littéral, exégétique et apologétique, 1888 **The Documentary Imagination in Twentieth-Century French Literature** Alison James, 2020-09-03 The *Documentary Imagination in Twentieth Century French Literature* identifies a documentary impulse in French literature that emerges at the end of the nineteenth century and culminates in a proliferation of factual writings in the twenty first Focusing on the period bookended by these two moments it highlights the enduring concern with factual reference in texts that engage either with current events or the historical archive Specifically it considers a set of ideas and practices centered on the conceptualization and use of documents In doing so it contests the widespread narrative that twentieth century French literature abandons the realist enterprise and argues that writers instead renegotiate the realist legacy outside or at the margins of the fictional space of the novel Analyzing works by authors

including Gide Breton Aragon Yourcenar Duras and Modiano the book defines a specific documentary mode of literary representation that records assembles and investigates material traces of reality The document is a textual visual or material piece of evidence repurposed through its visual insertion textual transcription or description within a literary work It is a fact but it also becomes a figure standing for literature's confrontation with the real The documentary imagination involves a fantasy of direct access to a reality that speaks for itself At the same time it gives rise to concrete textual practices that open up new directions for literature by interrogating the construction and interpretation of facts

Encyclopedia of French Film Directors Philippe Rège, 2009-12-11 Cinema has been long associated with France dating back to 1895 when Louis and Auguste Lumièr screened their works the first public viewing of films anywhere Early silent pioneers Georges Méliès Alice Guy Blaché and others followed in the footsteps of the Lumièr brothers and the tradition of important filmmaking continued throughout the 20th century and beyond In Encyclopedia of French Film Directors Philippe Rège identifies every French director who has made at least one feature film since 1895 From undisputed masters to obscure one timers nearly 3 000 directors are cited here including at least 200 filmmakers not mentioned in similar books published in France Each director's entry contains a brief biographical summary including dates and places of birth and death information on the individual's education and professional training and other pertinent details such as real names when the filmmaker uses a pseudonym The entries also provide complete filmographies including credits for feature films shorts documentaries and television work Some of the most important names in the history of film can be found in this encyclopedia from masters of the Golden Age Jean Renoir and René Clair to French New Wave artists such as François Truffaut and Jean Luc Godard

Co-operative Bulletin Brooklyn Public Library, 1907 *France and England in North America* Francis Parkman, 1893

The Jesuits in North America in the Seventeenth Century Francis Parkman, 1888 France and England in North America Francis Parkman, 2023-10-17 Reprint of the original first published in 1874 France and England in North America: The Jesuits in North America. 1867 Francis Parkman, 1882 **The Daniel Wilsons in France, 1819-1919** Michael B. Palmer, 2020-11-16 Scottish engineer Daniel Wilson 1790 1849 helped launch the industrial revolution in France and acquired a major art collection His daughter Marguerite 1836 1902 restored the chateau de Chenonceau near the Loire Valley His son Daniel 1840 1919 close to Marguerite became an MP founded a newspaper chain rose to become a leading republican politician and married the daughter of President of the Republic Jules Grévy The younger Daniel Wilson's business activities and news strategies offended many and prompted his involvement in a scandal the sale of the Legion of Honour decoration that led to his downfall and that of President Grévy Wilson's name became and remains synonymous with political corruption This book is the first to examine the nexus of political and press connections in early republican France from his viewpoint The struggle for press freedom since the 1789 Revolution culminating in the 1881 Press Law is assessed by considering the stance of Wilson Grévy and the leading press magnate Emile de Girardin and other press tycoons The

flamboyant Marguerite who hosted Gustave Flaubert in Chenonceau and journeyed to India colours the saga **Giacomo Meyerbeer** Marco Clemente Pellegrini, 2008-10-01 This Guide has resulted from years of research on the papers and music of Giacomo Meyerbeer and aims to provide a bibliographical aid and point of reference for further research The first part presents the private papers connected to the composer and his principal librettist Eug ne Scribe both archival and printed with working papers and correspondence as found in Berlin Paris and some of the famous libraries of the world The body of Part 2 draws together all the known resources on Meyerbeer s life and historical reputation from full scale biographies and entries in reference books through critical discussions to website resources to records of symposia The third part provides material about his background with its unique mixture of Jewish and Prussian elements the powerful role of the city of Berlin in his life and work The fourth part lists bibliographic material for Meyerbeer s music looking at his operas grouped as German Italian and French with each individual entry providing a record of the scores available both modern and historical the various arrangements made from the operas during the heyday of their popularity reviews of modern performances discography and bibliography of studies and publications pertinent to the wider cultural and historical contexts of the works The next two sections constitute an extended record of material pertinent to the contemporaries of Meyerbeer In the fifth section are select bibliographies of composers authors artists performers politicians those who played some part in the composer s life or anyone of significance in his wider contemporary circumstances This is continued in the sixth part where the cultural and aesthetic elements of the composer s milieu or life in the theatre during seventy years of the nineteenth century are listed The seventh part adds a bibliography of social and historical background where the incidental issues of Judaism in nineteenth century Europe and the wider political historical and geographical circumstances of Meyerbeer s life his relentless travelling and closely recorded experiences in Germany France Italy Belgium England and Austria The eighth section provides a thematic key to this extensive material Part 9 provides an extended tripartite series of lists of the published scores arrangements and some special studies of Meyerbeer over the period 1820 to 2005 in alphabetical chronological and thematic ordering The last two sections furnish the modern equivalent of this record of Meyerbeer and his compositions showing in Part 11 the list of performances of his operas since the Second World War and in Part 12 listing the recordings of the operas both commercial and private for the same period The thirteenth and last section is iconographical pictures that represent an interesting survey of the popular response to Meyerbeer in the 19th century

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Table of Contents Souvenir De Daniel

1. Understanding the eBook Souvenir De Daniel
 - The Rise of Digital Reading Souvenir De Daniel
 - Advantages of eBooks Over Traditional Books
2. Identifying Souvenir De Daniel
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Souvenir De Daniel
 - User-Friendly Interface
4. Exploring eBook Recommendations from Souvenir De Daniel
 - Personalized Recommendations
 - Souvenir De Daniel User Reviews and Ratings
 - Souvenir De Daniel and Bestseller Lists
5. Accessing Souvenir De Daniel Free and Paid eBooks
 - Souvenir De Daniel Public Domain eBooks
 - Souvenir De Daniel eBook Subscription Services
 - Souvenir De Daniel Budget-Friendly Options
6. Navigating Souvenir De Daniel eBook Formats

- ePub, PDF, MOBI, and More
- Souvenir De Daniel Compatibility with Devices
- Souvenir De Daniel Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Souvenir De Daniel
 - Highlighting and Note-Taking Souvenir De Daniel
 - Interactive Elements Souvenir De Daniel
- 8. Staying Engaged with Souvenir De Daniel
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Souvenir De Daniel
- 9. Balancing eBooks and Physical Books Souvenir De Daniel
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Souvenir De Daniel
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Souvenir De Daniel
 - Setting Reading Goals Souvenir De Daniel
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Souvenir De Daniel
 - Fact-Checking eBook Content of Souvenir De Daniel
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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