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The Oxford History of Western Music: Music in the Nineteenth Century Richard Taruskin, 2009-08-27 A survey of the traditions of western music by one of the most prominent and provocative musicologists of our time this book illuminates through a representative sampling of masterworks those themes styles and currents that give shape and direction to each musical age

Music in the Early Twentieth Century Richard Taruskin, 2006-08-14 The universally acclaimed and award winning Oxford History of Western Music is the eminent musicologist Richard Taruskin s provocative erudite telling of the story of Western music from its earliest days to the present Each book in this superlative five volume set illuminates through a representative sampling of masterworks the themes styles and currents that give shape and direction to a significant period in the history of Western music *Music in the Early Twentieth Century* the fourth volume in Richard Taruskin s history looks at the first half of the twentieth century from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II Taruskin discusses modernism in Germany and France as reflected in the work of Mahler Strauss Satie and Debussy the modern ballets of Stravinsky the use of twelve tone technique in the years following World War I the music of Charles Ives the influence of peasant songs on Bela Bartok Stravinsky s neo classical phase and the real beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

The Oxford History of Western Music: The earliest notations to the sixteenth century Richard Taruskin, 2005 Based on the award winning six volume work by Richard Taruskin The Oxford History of Western Music College Edition presents the most up to date and comprehensive history of Western music available

A History of Western Choral Music, Volume 1 Chester L. Alwes, 2015-07-15 A History of Western Choral Music explores the various genres key composers and influential works essential to the development of the western choral tradition Author Chester L Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century Volume I surveys the choral music of

composers including Josquin Palestrina Purcell Handel and J S Bach while detailing the stylistic textual and extramusical considerations unique to the topics covered Consideration of Renaissance music includes both sacred and secular works specifically addressing the growth of sacred music the rise of secular music and the proliferation of sacred polyphony from Josquin to Palestrina Discussion of the Baroque era is organized by geographic location exploring the spread of Baroque style from Italy to German France and England Volume I concludes by examining the aesthetic underpinnings of the early Classical and Romantic eras Framing discussion within the political religious cultural philosophical aesthetic and technological contexts of each era A History of Western Choral Music offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music s place in Western history

Hymns and Hymnody: Historical and Theological Introductions, Volume 1 Mark A. Lamport, Benjamin K. Forrest, Vernon M. Whaley, 2019-02-21

Hymns and the music the church sings are tangible means of expressing worship And while worship is one of if not the central functions of the church along with mission service education justice and compassion and occupies a prime focus of our churches a renewed sense of awareness to our theological presuppositions and cultural cues must be maintained to ensure a proper focus in worship Hymns and Hymnody Historical and Theological Introductions is a 60 chapter three volume introductory textbook describing the most influential hymnists liturgists and musical movements of the church This academically grounded resource evaluates both the historical and theological perspectives of the major hymnists and composers that have impacted the church over the course of twenty centuries Volume 1 explores the early church and concludes with the Renaissance era hymnists Volume 2 begins with the Reformation and extends to the eighteenth century hymnists and liturgists Volume 3 engages nineteenth century hymnists to the contemporary movements of the twenty first century Each chapter contains these five elements historical background theological perspectives communicated in their hymns compositions contribution to liturgy and worship notable hymns and bibliography The mission of Hymns and Hymnody is 1 to provide biographical data on influential hymn writers for students and interested laypeople and 2 to provide a theological analysis of what these composers have communicated in the theology of their hymns We believe it is vital for those involved in leading the worship of the church to recognize that what they communicate is in fact theology This latter aspect we contend is missing yet important in accessible formats for the current literature

Critical Music

Historiography: Probing Canons, Ideologies and Institutions Vesa Kurkela, Markus Mantere, 2016-03-09 During the past two decades there has emerged a growing need to reconsider the objects axioms and perspectives of writing music history A certain suspicion towards Francois Lyotard s grand narratives as a sign of what he diagnosed as our postmodern condition has become more or less an established and unquestioned point of departure among historians This suspicion at its most extreme has led to a radical conclusion of the end of history in the work of postmodern scholars such as Jean Baudrillard and Francis Fukuyama The contributors to Critical Music Historiography take a step back and argue that the

radical view of the impossibility of history as well as the unavoidable ideology of any history are counter productive points of departure for historical scholarship It is argued that metanarratives in history are still possible and welcome even if their limitations are acknowledged Foucault Lyotard and others should be taken into account but systematized viewpoints and methods for a more critical and multi faceted re evaluation of the past through research are needed As to the metanarratives of music history they must avoid the pitfalls of evolutionism hagiography and teleology all hallmarks of traditional historiography In this volume the contributors put these methods and principles into practice The chapters tackle under researched and non conventional domains of music history as well as rethinking older historiographical concepts such as orientalism and nationalism and consequently introduce new concepts such as occidentalism and transnationalism The volume is a challenging collection of work that stakes out a unique territory for itself among the growing body of work on critical music history

Music After the Fall Tim Rutherford-Johnson, 2017-02 Music after the Fall is the first book to survey contemporary Western art music within the transformed political cultural and technological environment of the post Cold War era In this book Tim Rutherford Johnson considers musical composition against this changed backdrop placing it in the context of globalization digitization and new media Drawing connections with the other arts in particular visual art and architecture he expands the definition of Western art music to include forms of composition experimental music sound art and crossover work from across the spectrum inside and beyond the concert hall Each chapter is a critical consideration of a wide range of composers performers works and institutions and develops a broad and rich picture of the new music ecosystem from North American string quartets to Lebanese improvisers from electroacoustic music studios in South America to ruined pianos in the Australian outback Rutherford Johnson puts forth a new approach to the study of contemporary music that relies less on taxonomies of style and technique than on the comparison of different responses to common themes of permission fluidity excess and loss Library Journal , 2004 Includes beginning Sept 15 1954 and on the 15th of each month Sept May a special section School library journal ISSN 0000 0035 called Junior libraries 1954 May 1961 Also issued separately *The Cambridge Companion to Michael Tippett* Kenneth Gloag, Nicholas Jones, 2013-01-17 This Companion provides a wide ranging and accessible study of one of the most individual composers of the twentieth century A team of international scholars shed new light on Tippett s major works and draw attention to those that have not yet received the attention they deserve

Reference & User Services Quarterly , 2005 Musical Lives and Times Examined Richard Taruskin, 2023-03-14 In this new and final collection Richard Taruskin gathers a sweeping range of keynote speeches reviews and critical essays from the first twenty years of the twenty first century With twenty three essays in total this volume presents five lectures delivered in Budapest on Hungarian music and ten essays on Russian music Reviews of contemporary work in musicology and reflections on the place of music in society showcase Taruskin s trademark wit and breadth Musical Lives and Times Examined is an essential collection a comprehensive portrait of a distinguished figure in music studies

illuminating the ideas that have transformed the discipline and will continue to do so *The Cambridge Companion to Vaughan Williams* Alain Frogley, Aidan J. Thomson, 2013-11-14 An icon of British national identity and one of the most widely performed twentieth century composers Ralph Vaughan Williams has been as much misunderstood as revered his international impact and enduring influence on areas as diverse as church music film scores and popular music has been insufficiently appreciated This volume brings together a team of leading scholars examining all areas of the composer s output from new perspectives and re evaluating the cultural politics of his lifelong advocacy for the music making of ordinary people Surveys of major genres are complemented by chapters exploring such topics as the composer s relationship with the BBC and his studies with Ravel uniquely the book also includes specially commissioned interviews with major living composers Peter Maxwell Davies Piers Hellawell Nicola Lefanu and Anthony Payne The Companion is a vital resource for all those interested in this pivotal figure of modern music *The Music of the Moravian Church in America* Nola Reed Knouse, 2008 The Moravians or Bohemian Brethren early Protestants who settled in Pennsylvania and North Carolina in the eighteenth century brought a musical repertoire that included hymns sacred vocal works accompanied by chamber orchestra and instrumental music by the best known European composers of the day Moravian composers mostly pastors and teachers trained in the styles and genres of the Haydn Mozart era crafted thousands of compositions for worship and copied and collected thousands of instrumental works for recreation and instruction The book s chapters examine sacred and secular works both for instruments including piano solo and for voices The Music of the Moravian Church demonstrates the varied roles that music played in one of America s most distinctive ethno cultural populations and presents many distinctive pieces that performers and audiences continue to find rewarding Contributors Alice M Caldwell C Daniel Crews Lou Carol Fix Pauline M Fox Albert H Frank Nola Reed Knouse Laurence Libin Paul M Peucker and Jewel A Smith Nola Reed Knouse director of the Moravian Music Foundation since 1994 is active as a flautist composer and arranger She is the editor of *The Collected Wind Music of David Moritz Michael* *The Presence of Rome in Medieval and Early Modern Britain* Andrew Wallace, 2020-09-17 This book explores the cultural and intellectual stakes of medieval and renaissance Britain s sense of itself as living in the shadow of Rome a city whose name could designate the ancient fallen quintessentially human power that had conquered and colonized Britain and also the alternately sanctified and demonized Roman Church Wallace takes medieval texts in a range of languages including Latin medieval Welsh Old English and Old French and places them in conversation with early modern English and humanistic Latin texts including works by Gildas Bede Chaucer Shakespeare Bacon St Augustine Dante Erasmus Luther and Montaigne The Ordinary The Self The Word and The Dead are taken as compass points by which individuals lived out their orientations to and against Rome isolating important dimensions of Rome s enduring ability to shape and complicate the effort to come to terms with the nature of self and the structure of human community **The Cambridge Companion to the Symphony** Julian Horton, 2013-05-02 Few genres of the last 250 years

have proved so crucial to the course of music history or so vital to public musical experience as the symphony This Companion offers an accessible guide to the historical analytical and interpretative issues surrounding this major genre of Western music discussing an extensive variety of works from the eighteenth century to the present day The book complements a detailed review of the symphony's history with focused analytical essays from leading scholars on the symphonic music of both mainstream composers including Haydn Mozart and Beethoven and lesser known figures including Carter Berio and Maxwell Davies With chapters on a comprehensive range of topics from the symphony's origins to the politics of its reception in the twentieth century this is an invaluable resource for anyone with an interest in the history analysis and performance of the symphonic repertoire The Invention of Beethoven and Rossini Nicholas

Mathew, Benjamin Walton, 2013-11-07 Leading scholars re evaluate the opposition between Beethoven and Rossini the great symbolic duo of early nineteenth century music *The Original Portrayal of Mozart's Don Giovanni* Magnus Tessing Schneider, 2021-11-15 The Original Portrayal of Mozart's Don Giovanni offers an original reading of Mozart's and Da Ponte's opera Don Giovanni using as a lens the portrayal of the title role by its creator the baritone Luigi Bassi 1766 1825 Although Bassi was coached in the role by the composer himself his portrayal has never been studied in depth before and this book presents a large number of new sources first and second hand accounts which allows us to reconstruct his performance scene by scene The book confronts Bassi's portrayal with a study of the opera's early German reception and performance history demonstrating how Don Giovanni as we know it today was not only created by Mozart Da Ponte and Luigi Bassi but also by the early German adapters translators critics and performers who turned the title character into the arrogant and violent villain we still encounter in most of today's stage productions Incorporating discussion of dramaturgical thinking of the late Enlightenment and the difficult moral problems that the opera raises this is an important study for scholars and researchers from opera studies theatre and performance studies music history as well as conductors directors and singers

Music Research Laurie J. Sampsel, 2009 Introduces music students to the major print and electronic research tools available to them both for graduate level music bibliography or research courses and for any music courses requiring students to write research papers It guides students to the most significant English language research tools and resources reference titles in major areas and the principal sources in French German Italian and Spanish Publisher's description

Piety and Responsibility John N. Sheveland, 2016-04-22 This book analyzes the writings of Karl Rahner Karl Barth and Vedanta Desika to disclose how each construes piety and responsibility as integral to each other Each theologian expresses a fundamental unity of love of God and love of neighbour Sheveland explores this unity in ecumenical and interreligious frameworks showing how these authors privilege theology as practice enactment or simply as ethical He uses the Renaissance genre of musical polyphony as a methodological tool by which to explore the aesthetic quality and the similarity in difference of the theological voices being compared Polyphony's application to comparative theology includes the

avoidance of caricature domestication and antagonism In place of these is offered a fundamentally aesthetic paradigm by which to hear theological voices in terms of their unity in distinction

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