

Critical Entertainments Music Old And New

A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- X -- Y -- Z

As Robert Schumann put it, 'Only few works are as clearly stamped with their author's imprint as his'. This book explores Schubert's stylistic traits in a series of chapters each discussing an individual 'fingerprint' with case studies drawn principally from the piano and chamber music. The notion of Schubert's compositional fingerprints has not previously formed the subject of a book-length study. The features of his personal style considered here include musical manifestations of Schubert's 'violent nature', the characteristics of his thematic material, and the signs of his 'classicizing' manner. In the process of the discussion, attention is given to matters of form, texture, harmony and gesture in a range of works, with regard to the various 'fingerprints' identified in each chapter. The repertoire discussed includes the late string quartets, the String Quintet, the E flat Piano Trio and the last three piano sonatas. Developing ideas which she first proposed in a series of journal articles and contributions to symposia on Schubert, Professor Wollenberg takes into account recent literature by other scholars and draws together her own researches to present her view of Schubert's 'compositional personality'. Schubert emerges as someone exerting intellectual control over his musical material and imbuing it with poetic resonance.

Twelve-tone and serial music were dominant forms of composition following World War II and remained so at least through the mid-1970s. In 1961, Ann Phillips Basart published the pioneering bibliographic work in the field.

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Aspects of beauty in the music of Mozart It is a common article of faith that Mozart composed the most beautiful music we can know. But few of us ask why. Why does the beautiful in Mozart stand apart, as though untouched by human hands? At the same time, why does it inspire intimacy rather than distant admiration, love rather than awe? And how does Mozart's music create and sustain its buoyant and ever-renewable effects? In *Mozart's Grace*, Scott Burnham probes a treasury of passages from many different genres of Mozart's music, listening always for the qualities of Mozartean beauty: beauty held in suspension; beauty placed in motion; beauty as the uncanny threshold of another dimension, whether inwardly profound or outwardly transcendent; and beauty as a time-stopping, weightless suffusion that comes on like an act of grace. Throughout the book, Burnham engages musical issues such as sonority, texture, line, harmony, dissonance, and timing, and aspects of large-scale form such as thematic returns, retransitions, and endings. Vividly describing a range of musical effects, Burnham connects the ways and means of Mozart's music to other domains of human significance, including expression, intimation, interiority, innocence, melancholy, irony, and renewal. We follow Mozart from grace to grace, and discover what his music can teach us about beauty and its relation to the human spirit. The result is a newly inflected view of our perennial attraction to Mozart's music, presented in a way that will speak to musicians and music lovers alike.

Of the four sons of J. S. Bach who became composers, Carl Philipp Emanuel (1714-88) was the most prolific, the most original, and the most influential both during and after his lifetime. This first full-length English-language study critically surveys his output, examining not only the famous keyboard sonatas and concertos but also the songs, chamber music, and sacred

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works, many of which resurfaced in 1999 and have not previously been evaluated. The book also outlines the composer's career from his student days at Leipzig and Frankfurt (Oder) to his nearly three decades as court musician to Prussian King Frederick "the Great" and his last twenty years as cantor at Hamburg. Focusing on the composer's choices within his social and historical context, the book shows how C. P. E. Bach deliberately avoided his father's style while adopting the manner of his Berlin colleagues, derived from Italian opera. A new perspective on the composer emerges from the demonstration that C. P. E. Bach, best known for his virtuoso keyboard works, refashioned himself as a writer of vocal music and popular chamber compositions in response to changing cultural and aesthetic trends. Supplementary texts and musical examples are included on a companion website. David Schulenberg is professor of music at Wagner College and teaches historical performance at the Juilliard School. He is the author of *The Music of Wilhelm Friedemann Bach* (University of Rochester Press, 2010).

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 Seventeenth and Eighteenth Centuries*, the second volume Richard Taruskin's monumental history, illuminates the explosion of musical creativity that occurred in the seventeenth and eighteenth centuries. Examining a wealth of topics, Taruskin looks at the elegant masques and consort music of Jacobean England, the Italian concerto style of Corelli and Vivaldi, and the

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progression from Baroque to Rococo to romantic style. Perhaps most important, he offers a fascinating account of the giants of this period: Bach, Handel, Mozart, Haydn, and Beethoven. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period. Since its first publication in 1990, *Brahms and His World* has become a key text for listeners, performers, and scholars interested in the life, work, and times of one of the nineteenth century's most celebrated composers. In this substantially revised and enlarged edition, the editors remain close to the vision behind the original book while updating its contents to reflect new perspectives on Brahms that have developed over the past two decades. To this end, the original essays by leading experts are retained and revised, and supplemented by contributions from a new generation of Brahms scholars. Together, they consider such topics as Brahms's relationship with Clara and Robert Schumann, his musical interactions with the "New German School" of Wagner and Liszt, his influence upon Arnold Schoenberg and other young composers, his approach to performing his own music, and his productive interactions with visual artists. The essays are complemented by a new selection of criticism and analyses of Brahms's works published by the composer's contemporaries, documenting the ways in which Brahms's music was understood by nineteenth- and early twentieth-century audiences in Europe and North America. A new selection of memoirs by Brahms's friends, students, and early admirers provides intimate glimpses into the composer's working methods and personality. And a catalog of the music, literature, and visual arts dedicated to Brahms documents the breadth of influence exerted by the composer upon his contemporaries.

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Richard Taruskin's sweeping collection of essays distills a half century of professional experience, demonstrating an unparalleled insider awareness of relevant debates in all areas of music studies, including historiography and criticism, representation and aesthetics, musical and professional politics, and the sociology of taste. *Cursed Questions*, invoking a famous catchphrase from Russian intellectual history, grapples with questions that are never finally answered but never go away. The writings gathered here form an intellectual biography that showcases the characteristic wit, provocation, and erudition that readers have come to expect from Taruskin, making it an essential volume for anyone interested in music, politics, and the arts.

"There are no definitive histories," writes Elijah Wald, in this provocative reassessment of American popular music, "because the past keeps looking different as the present changes." Earlier musical styles sound different to us today because we hear them through the musical filter of other styles that came after them, all the way through funk and hip hop. As its blasphemous title suggests, *How the Beatles Destroyed Rock 'n' Roll* rejects the conventional pieties of mainstream jazz and rock history. Rather than concentrating on those traditionally favored styles, the book traces the evolution of popular music through developing tastes, trends and technologies--including the role of records, radio, jukeboxes and television --to give a fuller, more balanced account of the broad variety of music that captivated listeners over the course of the twentieth century. Wald revisits original sources--recordings, period articles, memoirs, and interviews--to highlight how music was actually heard and experienced over the years. And in a

refreshing departure from more typical histories, he focuses on the world of working musicians and ordinary listeners rather than stars and specialists. He looks for example at the evolution of jazz as dance music, and rock 'n' roll through the eyes of the screaming, twisting teenage girls who made up the bulk of its early audience. Duke Ellington, Benny Goodman, Frank Sinatra, Elvis Presley, Chuck Berry, and the Beatles are all here, but Wald also discusses less familiar names like Paul Whiteman, Guy Lombardo, Mitch Miller, Jo Stafford, Frankie Avalon, and the Shirelles, who in some cases were far more popular than those bright stars we all know today, and who more accurately represent the mainstream of their times. Written with verve and style, *How the Beatles Destroyed Rock 'n' Roll* shakes up our staid notions of music history and helps us hear American popular music with new ears.

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Despite the incredible diversity in Brahms's scherzo-type movements, there has been no comprehensive consideration of this aspect of his oeuvre. Professor Ryan McClelland provides an in-depth study of these movements that also contributes significantly to an understanding of Brahms's compositional language and his creative dialogue with musical traditions. McClelland especially highlights the role of rhythmic-

metric design in Brahms's music and its relationship to expressive meaning. In Brahms's scherzo-type movements, McClelland traces transformations of primary thematic material, demonstrating how the relationship of the initial music to its subsequent versions creates a musical narrative that provides structural coherence and generates expressive meaning. McClelland's interpretations of the expressive implications of Brahms's fascinatingly intricate musical structures frequently engage issues directly relevant to performance. This illuminating book will appeal to music theorists, musicologists working on nineteenth-century instrumental music and performers.

Nicholas Kenyon explores the enduring appeal of the classical canon at a moment when we can access all music—across time and cultures. Immersed in music for much of his life as writer, broadcaster and concert presenter, former director of the BBC Proms, Nicholas Kenyon has long championed an astonishingly wide range of composers and performers. Now, as we think about culture in fresh ways, Kenyon revisits the stories that make up the classical tradition and foregrounds those which are too often overlooked. This inclusive, knowledgeable, and enthusiastic guide highlights the achievements of the women and men, amateurs and professionals, who bring music to life. Taking us from pianist Myra Hess's performance in London during the Blitz, to John Adams's composition of a piece for mourners after New York's 9/11 attacks, to Italian opera singers singing from their balconies amidst the 2020 pandemic, Kenyon

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shows that no matter how great the crisis, music has the power to bring us together. His personal, celebratory account transforms our understanding of how classical music is made—and shows us why it is more relevant than ever.

Masterful essays honoring the great pianist and critic Charles Rosen, on masterpieces from Bach and Beethoven to Chopin, Verdi, and Stockhausen.

Johannes Brahms: A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him, his compositions, and his influence as a composer and performer. The second edition will include research published since the publication of the first edition and provide electronic resources.

This collection of essays by gifted musician and writer Rosen covers a broad range of musical forms, historical periods, and issues. They court controversy and offer enlightenment on subjects as diverse as music dictionaries and the aesthetics of stage fright.

Multidisciplinary analysis of experimentalism in music and the wider arts today Experimental Encounters in Music and Beyond opens a necessary dialogue on experimental practices in the arts and negotiates their place in contemporary society. Going beyond the music-historical usage of the term “experimental”, this book reimagines experimentation as an open working definition encompassing multiple forms of artistic attitudes and processes. The texts, images, and sounds offer multiple traces,

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faces, and spaces, revealing what experimentalism in music and the wider arts entails today. With perspectives from a range of disciplines—from choreography through composition to philosophy and beyond—the different experiences and artistic projects documented and discussed explore the complexity of experimentation in a way that is all the richer for being never-ending. Contributors Richard Barrett (Institute of Sonology, The Hague), Sebastian Berweck (pianist and performer), Kathleen Coessens (Orpheus Institute, Ghent), Frederik Croene (pianist and composer, Belgium), Chaya Czernowin (Harvard University, Cambridge), Anne Douglas (Grays School of Art, Robert Gordon University, Aberdeen), Bob Gilmore † (Orpheus Institute, Ghent), Valentin Gloor (Orpheus Institute, Ghent), David Gorton (Royal Academy of Music, University of London), David Horne (Royal Northern College of Music, Manchester), Efva Lilja (Dansehallerne, Copenhagen), Svetlana Maraš (independent music professional, Radio Belgrade, Electronic Studio), Melinda Maxwell (Royal Northern College of Music, Manchester), Christopher Redgate (Royal Academy of Music, University of London), Jan C. Schacher (Royal Conservatoire, Artesis Plantijn University College, Antwerp, and Zurich University of the Arts), Reto Stadelmann (composer and musician, Germany), Steve Tromans (Middlesex University, UK), Penelope Turner (singer, musician, and performer, UK and Belgium)

Brilliant, practical, and humorous conversations with one of the twentieth-century's greatest musicologists on art, culture, and the physical pain of playing a difficult

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passage until one attains its rewards. Throughout his life, Charles Rosen combined formidable intelligence with immense skill as a concert pianist. He began studying at Juilliard at age seven and went on to inspire a generation of scholars to combine history, aesthetics, and score analysis in what became known as “new musicology.” *The Joy of Playing, the Joy of Thinking* presents a masterclass for music lovers. In interviews originally conducted and published in French, Rosen’s friend Catherine Temerson asks carefully crafted questions to elicit his insights on the evolution of music—not to mention painting, theater, science, and modernism. Rosen touches on the usefulness of aesthetic reflection, the pleasure of overcoming stage fright, and the drama of conquering a technically difficult passage. He tells vivid stories on composers from Chopin and Wagner to Stravinsky and Elliott Carter. In Temerson’s questions and Rosen’s responses arise conundrums both practical and metaphysical. Is it possible to understand a work without analyzing it? Does music exist if it isn’t played? Throughout, Rosen returns to the theme of sensuality, arguing that if one does not possess a physical craving to play an instrument, then one should choose another pursuit. Rosen takes readers to the heart of the musical matter. “Music is a way of instructing the soul, making it more sensitive,” he says, “but it is useful only insofar as it is pleasurable. This pleasure is manifest to anyone who experiences music as an inexorable need of body and mind.”

This book studies the working efficacy of Leonard Cohen's song Hallelujah in the

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context of today's network culture. Especially as recorded on YouTube, k.d. lang's interpretation(s) of Cohen's Hallelujah, embody acoustically and visually/viscerally, what Nietzsche named the 'spirit of music'. Today, the working of music is magnified and transformed by recording dynamics and mediated via Facebook exchanges, blog postings and video sites. Given the sexual/religious core of Cohen's Hallelujah, this study poses a phenomenological reading of the objectification of both men and women, raising the question of desire, including gender issues and both homosexual and heterosexual desire. A review of critical thinking about musical performance as 'currency' and consumed commodity takes up Adorno's reading of Benjamin's analysis of the work of art in the age of mechanical reproduction as applied to music/radio/sound and the persistent role of 'recording consciousness'. Ultimately, the question of what Nietzsche called the becoming-human-of-dissonance is explored in terms of both ancient tragedy and Beethoven's striking deployment of dissonance as Nietzsche analyses both as playing with suffering, discontent, and pain itself, a playing for the sake not of language or sense but musically, as joy.

Critical Entertainments Harvard University Press

The diary covers September 2008-December 2009 and includes: University information; dates of terms; times of church services; useful Oxford telephone numbers; and year planners for 2009 and 2010. A cover-to-boards edition is also available (ISBN 978-0-19-954308-3)

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This book investigates the significance of Wittgenstein's philosophy for aesthetic understanding. Focusing on the aesthetic elements of Wittgenstein's philosophical work, the authors explore connections to contemporary currents in aesthetic thinking and the illuminating power of Wittgenstein's philosophy when considered in connection with the interpretation of specific works of literature, music, and the arts. Taken together, the chapters presented here show what aesthetic understanding consists of and the ways we achieve it, how it might be articulated, and why it is important. At a time of strong renewal of interest in Wittgenstein's contributions to the philosophy of mind and language, this book offers insight into the connections between philosophical-psychological and linguistic issues and the understanding of the arts.

Engaging survey covers Brahms' major orchestral, choral, and piano music, culminating in a discussion of the German Requiem. Commentary places the composer's compelling music within the context of his era and environment.

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

Witchcraft. Arson. Going AWOL. Some nuns in sixteenth- and seventeenth-century Italy strayed far from the paradigms of monastic life. Cloistered in convents, subjected to stifling hierarchy, repressed, and occasionally persecuted by their male superiors, these women circumvented authority in sometimes extraordinary ways. But tales of their transgressions have long been buried in the Vatican Secret Archive. That is, until now.

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In *Nuns Behaving Badly*, Craig A. Monson resurrects forgotten tales and restores to life the long-silent voices of these cloistered heroines. Here we meet nuns who dared speak out about physical assault and sexual impropriety (some real, some imagined). Others were only guilty of misjudgment or defacing valuable artwork that offended their sensibilities. But what unites the women and their stories is the challenges they faced: these were women trying to find their way within the Catholicism of their day and through the strict limits it imposed on them. Monson introduces us to women who were occasionally desperate to flee cloistered life, as when an entire community conspired to torch their convent and be set free. But more often, he shows us nuns just trying to live their lives. When they were crossed—by powerful priests who claimed to know what was best for them—bad behavior could escalate from mere troublemaking to open confrontation. In resurrecting these long-forgotten tales and trials, Monson also draws attention to the predicament of modern religious women, whose “misbehavior”—seeking ordination as priests or refusing to give up their endowments to pay for priestly wrongdoing in their own archdioceses—continues even today. The nuns of early modern Italy, Monson shows, set the standard for religious transgression in their own age—and beyond.

Whether regarded as a perplexing object, a morally captivating force, an ineffable entity beyond language, or an inescapably embodied human practice, music has captured philosophically inclined minds since time immemorial. In turn, musicians of all stripes have

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called on philosophy as a source of inspiration and encouragement, and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it. In this Handbook, contributors build on this legacy to conceptualize the rich interactions of Western music and philosophy as a series of meeting points between two vital spheres of human activity. They draw together key debates at the intersection of music studies and philosophy, offering a field-defining overview while also forging new paths. Chapters cover a wide range of musics and philosophies, including concert, popular, jazz, and electronic musics, and both analytic and continental philosophy.

Warren Roberts has discovered a Rossini that others have not seen, a composer who commented ironically and satirically on religion and politics in Post-Napoleonic Europe. *The Differentiation of Modernism* analyzes the phenomenon of intermediality in German radio plays, film music, and electronic music of the late modernist period (1945-1980).

"Motives, the small, recurring shape elements primarily identified by their pitch and rhythm profiles, are near-ubiquitous in music. Yet despite their longstanding prominence in composition and in past and present discourse on music, motives have resisted systematic treatment. The present work, *Musical Motives*, establishes a methodology for identifying and labelling motives and for assembling viable, meaningful analyses with them. The book opens with a general introduction to motives and a review of their history in Western music. The body of the work prescribes a two-tiered system for working with motives: Basic Motivic Analysis (BMA) concerns monophonic motives composed of pitch and rhythm, while Complex Motivic Analysis (CMA) concerns polyphonic motives that present as a richer network of elements drawn from many domains, including but not limited to pitch, rhythm, counterpoint, harmony,

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texture, articulation, etc. In support of these methods, the book offers a generous set of tools to advance this analytic subdiscipline. One tool is a universal system of motivic nomenclature proposed to facilitate dialog among analysts. Another is a technique for melodic reduction rooted in principles of salience, that offers analysts the capacity to posit motives that admit flexibility without sacrificing methodologic rigor. Most significant, the work details specific procedures for creating, interpreting, and presenting motivic analyses that range in length from just a few measures to entire pieces. Extensive demonstrations of all points and procedures are given in the form of analyses of selections and full works by composers as diverse as Beethoven, Handel, Chopin, Bach, Mozart, Brahms, Cécile Chaminade, Marvin Hamlisch, Aretha Franklin, Sousa, and Radiohead"--

An exploration of the piano reveals how the musical instrument transformed western music and forces pianists to stretch themselves in order to master it.

Examines in detail the contexts of Brahms's masterpiece and demonstrates that, contrary to recent consensus, it was performed and received as an inherently Christian work during the composer's life.

This Handbook provides authoritative up-to-date scholarship and debate concerning creativity at work, and offers a timely opportunity to re-evaluate our understanding of creativity, work, and the pivotal relationship between them. Far from being a new arrival on the scene, the context of work has always been a place shaped and sharpened by creativity, as well as a site that determines, where, when, how, and for whom creativity emerges. Structured in four parts – Working with Creativity (the present); Putting Creativity to Work (in an organizational context); Working in the Creative Industries (creative labour); and Making Creativity Work (the future) –

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the Handbook is an inspirational learning resource, helping us to work with creativity in innovative ways. Providing a cutting edge, interdisciplinary, diverse, and critical collection of academic and practitioner insights, this Handbook ultimately conveys a message of hope: if we take better care of creativity, our creativity will better care for us.

Explores the connections between art and life in the works of Schumann, Brahms and Schubert. Topics include Schubert and Schumann's ability to evoke memory in music, the supposed cryptographic practices of Schumann and Brahms, and the allure of the Hungarian Gypsy style."

Brahms Among Friends identifies patterns of listening, performance, and composition among close friends of Johannes Brahms and explores how those patterns informed the creation and reception of his music in the intimate genres of song, sonata, trio, and piano miniature. Among the tangled threads of counterpoint and circumstance that bound Brahms to his acquaintances was the technique of allusive musical borrowing, whereby a brief passage from a familiar work was drawn into the fabric of a new composition. For the specific listeners whose habits of mind and musicianship he knew best, allusive borrowings could become rhetorically charged gestures, persuasively revising the meanings his music conveyed and the interpretive strategies it invited. Primary documents, original manuscripts, music-analytic comparison, and kinesthetic parameters experienced in the act of performance all work in tandem to support ten case studies in the interplay between Brahms's small-scale works and the women and men who encountered them before publication. Central characters include violinist Joseph Joachim, singers Amalie Joachim, Julius Stockhausen, and Agathe von Siebold, composers Heinrich and Elisabeth von Herzogenberg, and pianists Emma Engelmann and Clara Schumann. For

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these musicians and for the composer himself, Brahms's allusive music served a broad variety of emotional needs and interpersonal ends. Yet across diverse repertoire and interdisciplinary correlates ranging from ethnography to psychoanalysis, each case study furthers a single, underlying aim: to reconstruct the mutually dependent perspectives of historically situated agents and restore forgotten features of their communicative landscapes as bases for both musical and historical scrutiny.

First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company. Explores how modernist films use classical music in ways that restore the music's original subversive energy. Classical music masterworks have long played a key supporting role in the movies—silent films were often accompanied by a pianist or even a full orchestra playing classical or theatrical repertory music—yet the complexity of this role has thus far been underappreciated. *Sounds Like Helicopters* corrects this oversight through close interpretations of classical music works in key modernist films by Francis Ford Coppola, Werner Herzog, Luis Buñuel, Stanley Kubrick, Jean-Luc Godard, Michael Haneke, and Terrence Malick. Beginning with the famous example of Wagner's "Ride of the Valkyries" in *Apocalypse Now*, Matthew Lau demonstrates that there is a significant continuity between classical music and modernist cinema that belies their seemingly ironic juxtaposition. Though often regarded as a stuffy, conservative art form, classical music has a venerable avant-garde tradition, and key films by important directors show that modernist cinema restores the original subversive energy of these classical masterworks. These films, Lau argues, remind us of what this music sounded

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like when it was still new and difficult; they remind us that great music remains new music. The pattern of reliance on classical music by modernist directors suggests it is not enough to watch modernist cinema: one must listen to its music to sense its prehistory, its history, and its obscure, prophetic future. Matthew Lau is Associate Professor of English at Queensborough Community College, City University of New York.

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

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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.

A free ebook version of this title is available through Luminos, University of California Press's new open access publishing program for monographs. Visit www.luminoso.org to learn more.

Fugue for J. S. Bach was a natural language; he wrote fugues in organ toccatas and voluntaries, in masses and motets, in orchestral and chamber music, and even in his sonatas for violin solo. The more intimate fugues he wrote for keyboard are among the greatest, most influential, and best-loved works in all of Western music. They have long been the foundation of the keyboard repertory, played by beginning students and world-famous virtuosi alike. In a series of elegantly written essays, eminent musicologist Joseph Kerman discusses his favorite Bach keyboard fugues—some of them among the best-known fugues and others much less familiar. Kerman skillfully, at times playfully, reveals the inner workings of these pieces, linking the form of the fugues with their many different characters and expressive qualities, and illuminating what makes them particularly beautiful, powerful, and moving. These witty, insightful pieces, addressed to musical amateurs as well as to specialists and students, are beautifully augmented by performances made specially for this volume: Karen Rosenak, piano, playing two preludes and fugues from *The Well-Tempered Clavier*—C Major, book 1; and B Major, book 2--and Davitt Moroney playing the Fughetta in C Major, BWV 952, on clavichord; the Fugue on "Jesus Christus unser Heiland," BWV 689, on organ; and the Fantasy and Fugue in A Minor, BWV 904, on harpsichord.

Analyzes how the folktale has influenced the development of narrative theory and how

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postmodern fiction has drawn on the folktale to experiment with diverse narrative concepts. The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics, subjects, thinkers and debates in philosophy and music. Essential reading for anyone interested in philosophy, music and musicology.

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