

Nicolas Slonimsky Writings On Music Vol 1

Staking Out the Territory Nicolas Slonimsky Writg On Mus Checklist of Writings on American Music, 1640-1992 Written Music Ideation Essays on music in the Byzantine world Writings about Music Contemporary Composers On Contemporary Music The Realm of Music Programme Music in the Last Four Centuries Virgil Thomson: Music Chronicles 1940-1954 (LOA #258) Women Writing Music in Late Eighteenth-Century England Pierre Key's International Music Year Book British Writings on Music, 1760-1830: Bibliography The Writings of John Fiske ... Windows to the Soul Modern Music and Musicians The Music Bulletin Modern Music and Musicians for Vocalists Music, Books on Music, and Sound Recordings Essays in Musical Analysis Hugh Wood Electra Slonimsky Yourke Guy A. Marco Michael G. Cunningham Oliver Strunk Steve Reich Elliott Schwartz Louis Charles Elson Frederick Niecks Virgil Thomson Leslie Ritchie Jamie Croy Kassler John Fiske Louis Charles Elson Sir Donald Francis Tovey

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a selection of the writings of hugh wood composer teacher and writer with eight illustrations by william scott

cumulative index to all three volumes of literature of american music in books and folk music collections

how and when did accepted music notation come about how many centuries did it take for a musician to imagine a melody and be able to write it down

this anthology of essays interviews and autobiographical pieces provides an invaluable overview of the evolution of contemporary music from chromaticism serialism and indeterminacy to jazz vernacular electronic and non western influences featuring classic essays by stravinsky stockhausen and reich as well as writings by lesser known but equally innovative composers such as jack beeson richard maxfield and t j anderson this collection covers a broad range of styles and approaches here you will find busoni s influential sketch of a new esthetic of music partch s exploration of a new notation system babbitt s defense of advanced composition in his controversial who cares if you listen and pauline oliveros s meditations on sound now updated with fifteen new composers including michael tippet györgy ligeti gunther schuller ben johnston sofia gubaidulina and william bolcom this important book gathers together forty nine pieces many out of print and some newly written for this volume which serve as a documentary history of twentieth century music in theory and practice impassioned provocative and eloquent these writings are as exciting and diverse as the music they discuss

this historic book may have numerous typos missing text or index purchasers can download a free scanned copy of the original book without typos from the publisher 1907 not illustrated excerpt chapter iv in germany the writing of the present chapter cannot be called an inspiring task without wagner s sovereign contempt for the music of his time and tchaikovsky s belief in germany s complete exhaustion one may yet be unable to grow enthusiastic over the theme the productivity during the period with which we are concerned has been enormous but how about the really valuable outcome of it in the latter part of the 19th century the question was often asked what remains if you remove from the living german composers wagner and brahms and then there were ever so many people who while heartily admitting the greatness of one of the two were not so sure of the other not to mention those who were all for the one and would have none whatever of the other now this exclusive way of looking at men and things is not only unfair it is absolutely foolish the men of genius leave room for the men of talent and the masters en grand for the masters en miniature to be sure for some time past germany has not been abounding in musical genius of the first or even second order but if there has been a dearth of powerful original creativeness and of strikingly outstanding individuality there has been also a goodly provision of artistic ability well deserving our respect and gratitude ability displaying itself not merely in technical skill but often also in imaginativeness sensibility and poetic charm the great bulk of crudities futilities and vacuities need

not trouble us they are not peculiar to any one period one could classify composers into 1 such as write only absolute music and are uninfluenced by and even averse to the programmatic tendency 2 such as write programme music but only in the classical manner and forms 3 such as go only

revisit america s golden age of classical music through the witty and wildly popular reviews of our greatest critic composer for fourteen memorable years virgil thomson surveyed the worlds of opera and classical music as the chief music critic for the new york herald tribune an accomplished composer who knew music from the inside thomson communicated its pleasures and complexities to a wide readership in a hugely entertaining authoritative style and his daily reviews and sunday articles set a high water mark in american cultural journalism thomson collected his newspaper columns in four volumes the musical scene the art of judging music music right and left and music reviewed all are gathered here together with a generous selection of thomson s uncollected writings the result is a singular chronicle of a magical time when an unrivaled roster of great conductors koussevitzky toscanini beebecham stokowski and legendary performers horowitz rubinstein heifetz stern presented new masters copland stravinsky britten bernstein and re introduced the classics to a rapt american audience library of america is an independent nonprofit cultural organization founded in 1979 to preserve our nation s literary heritage by publishing and keeping permanently in print america s best and most significant writing the library of america series includes more than 300 volumes to date authoritative editions that average 1 000 pages in length feature cloth covers sewn bindings and ribbon markers and are printed on premium acid free paper that will last for centuries

combining new musicology trends formal musical analysis and literary feminist recovery work leslie ritchie examines rare poetic didactic fictional and musical texts written by women in late eighteenth century britain she finds instances of and resistance to contemporary perceptions of music as a form of social control in works by maria barth mon harriett abrams mary worgan susanna rowson hannah cowley and amelia opie among others relating women s musical compositions and writings about music to theories of music s function in the formation of female subjectivities during the latter half of the eighteenth century ritchie draws on the work of cultural theorists and cultural historians as well as feminist scholars who have explored the connection between femininity and performance whether crafting works consonant with societal ideals of charitable natural and national order or re imagining their participation in these musical aids to social harmony women contributed significantly to the formation of british cultural identity ritchie s interdisciplinary book will interest scholars

working in a range of fields including gender studies musicology eighteenth century british literature and cultural studies

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