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New Grove Dictionary Of Music Musician Volume 24

Richard Wetzel



New Grove Dictionary Of Music Musician Volume 24:

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

Musical Analyses and Musical Exegesis Jean-Jacques Nattiez, 2021 Here translated for the first time Jean Jacques Nattiez s widely hailed comparative guide to the techniques of music analysis focuses on a single vivid passage from Wagner s Tristan and Isolde

String Quartets Mara Parker, 2013-05-13 This research guide is an annotated bibliography of sources dealing with the string quartet This second edition is organized as in the original publication chapters for general references histories individual composers aspects of performance facsimiles and critical editions and miscellaneous topics and has been updated to cover research since publication of the first edition Listings in the previous volume have been updated to reflect the burgeoning interest in this genre social aspects newly issued critical editions doctoral dissertations It also offers commentary on online links databases and references

The Musician as Entrepreneur, 1700-1914 William Weber, 2004-11-09 Marries scholarly discipline with intriguing reading The book will satisfy the thirst of historians musicians and perhaps even an economist or two American Music Teacher To be successful a musician often has to be an entrepreneur someone who starts a performing venue develops patrons and promotes the project aggressively Accomplishing this requires musicians to acquire social and business skills and to be highly opportunistic in what they do In The Musician as Entrepreneur 1700 1914 international scholars investigate cases of musical entrepreneurship between around 1700 and 1914 in Britain France Germany and the United States By uncovering the ways in which musicians such as Telemann Beethoven Paganini and Liszt conducted their daily business the authors reveal how musicians reshaped the frameworks of musical culture and in the process the nature of the music itself Weber is an excellent music historian and the book will please all readers interested in musical sociology Choice

Singing Dante: The Literary Origins of Cinquecento Monody Elena Abramov-van Rijk, 2017-07-05 This book takes its departure from an experiment presented by Vincenzo Galilei before his colleagues in the Florentine Camerata in about 1580 This event namely the first demonstration of the stile recitativo is known from a single later source a letter written in 1634 by Pietro dei Bardi son of the

founder of the Camerata In the complete absence of any further information Bardi's report has remained a curiosity in the history of music and it has seemed impossible to determine the true nature and significance of Galilei's presentation That unfortunately still remains true for the music which is lost Yet we know a crucial fact about this experiment the poetic text chosen by Galilei it was an excerpt from the Divine Comedy by Dante Alighieri the Lament of Count Ugolino Starting from this information the author examines the problem from another angle Investigation of the perception of Dante's poetry in the sixteenth century as well as a deeper enquiry into cinquecento poetic theories and especially phonetics leads to a reconstruction of Galilei's motives for choosing this text and sheds light on some of the features of his experiment

American Jews with Czechoslovak Roots Miloslav Rechcigl Jr., 2018-06-19 This is a pioneering comprehensive bibliography of existing publications relating to American Jews with ancestry in the former Czechoslovakia and its successor states the Czech and the Slovak Republics which has never before been attempted Since only a few studies have been written on the subject the present work has been extended to include biobibliography in which area a plethora of papers and monographs exist Consequently this compendium can also be viewed as a comprehensive listing of biographical sources relating to American Jews with the Czechoslovak roots As the reader will find out they have been involved practically in every field of human endeavor in numbers that surprise As for the definition of Jews the present work encompasses not only the individuals that have professed in Judaism but also the descendants of the former Jews who originally lived on the territory of the former Czechoslovakia regardless of the generation or where they were born

The Globalization of Music in History Richard Wetzels, 2013-06-17 This book contextualizes a globalization process that has since ancient times involved the creation use and world wide movement of song instrumental music musical drama music with dance concert secular popular and religious music The Globalization of Music in History provides connectivity between the people and the activities and events in which music is used and the means by which it moves from one place to another

The World of William Byrd John Harley, 2016-02-17 In *The World of William Byrd* John Harley builds on his previous work *William Byrd Gentleman of the Chapel Royal* Ashgate 1997 in order to place the composer more clearly in his social context He provides new information about Byrd's youthful musical training and reveals how in his adult life his music emerged from a series of overlapping family business and social networks These networks and Byrd's navigation within and between them are examined as are the lives of a number of the individuals comprising them

The World of William Byrd Mr John Harley, 2013-02-28 In *The World of William Byrd* John Harley builds on his previous work *William Byrd Gentleman of the Chapel Royal* Ashgate 1997 in order to place the composer more clearly in his social context He provides new information about Byrd's youthful musical training and reveals how in his adult life his music emerged from a series of overlapping family business and social networks These networks and Byrd's navigation within and between them are examined as are the lives of a number of the individuals comprising them

The Oxford Handbook of Topic Theory Danuta Mirka, 2014 Topics are musical signs that rely on

associations with different genres styles and types of music making The concept of topics was introduced by Leonard Ratner in the 1980s to account for cross references between eighteenth century styles and genres While music theorists and critics were busy classifying styles and genres defining their affects and proper contexts for their usage composers started crossing the boundaries between them and using stylistic conventions as means of communication with the audience Such topical mixtures received negative evaluations from North German critics but became the hallmark of South German music which engulfed the Viennese classicism Topic theory allows music scholars to gain access to meaning and expression of this music The Oxford Handbook of Topic Theory consolidates this field of research by clarifying its basic concepts and exploring its historical foundations The volume grounds the concept of topics in eighteenth century music theory aesthetics and criticism Documenting historical reality of individual topics on the basis of eighteenth century sources it relates topical analysis to other methods of music analysis conducted from the perspectives of composers performers and listeners With a focus on eighteenth century musical repertoire The Oxford Handbook of Topic Theory lays the foundation under further investigation of topics in music of the nineteenth twentieth and twenty first centuries

Surinamese Music in the Netherlands and Suriname Marcel Weltak, 2021-07-29 Contributions by Herman Dijo J Ketwaru Guilly Koster Lou Lichtveld Pondo O Bryan and Marcel Weltak When Marcel Weltak's *Surinamese Music in the Netherlands and Suriname* was published in Dutch in 1990 it was the first book to provide an overview of the music styles originating from the land that had recently gained its independence from the Netherlands Up until the 1990s little had been published that observed the music of the country Weltak's book was the first to examine both the instruments and the way in which they are played as well as the melodic and rhythmic components of music produced by the country's ethnically diverse populations including people of Amerindian African Indian Indonesian Javanese and Chinese descent Since the book's first appearance a new generation of musicians of Surinamese descent has carried on making music and some of their elders referred to in the original edition have passed away The catalog of recordings that have become available has also expanded particularly in the areas of hip hop rap jazz R a listing of films videos and DVDs on or about Surinamese music or musicians and concise alphabetically arranged notes on musical instruments and styles as well as brief biographies of those authors who contributed texts

Aspects of the Secular Cantata in Late Baroque Italy Michael Talbot, 2009 The contributors in this volume choose aspects of the cantata relevant to their special interests in order to say new things about the works whether historical analytical bibliographical discographical or performance based The prime focus is on Italian born composers working between 1650 and 1750 and many key figures are considered among them Tomaso Albinoni Giovanni Bononcini Giovanni Legrenzi Benedetto Marcello Alessandro Scarlatti Alessandro Stradella Leonardo Vinci and Antonio Vivaldi The book aims to stimulate interest in and to win converts to this genre which in its day equalled the instrumental sonata in importance and in which more than a few composers invested a major part of their creativity

Seeing Mahler: Music and the Language of Antisemitism in Fin-de-Siècle Vienna Dr

K M Knittel,2013-01-28 No one doubts that Gustav Mahler's tenure at the Vienna Court Opera from 1897-1907 was made extremely unpleasant by the antisemitic press. The great biographer Henry Louis de La Grange acknowledges that it must be said that antisemitism was a permanent feature of Viennese life. Unfortunately the focus on blatant references to Jewishness has obscured the extent to which ordinary attitudes about Jewish difference were prevalent and pervasive yet subtle and covert. The context has been lost wherein such coded references to Jewishness would have been immediately recognized and understood. By painstakingly reconstructing the language of antisemitism Knittel recreates what Mahler's audiences expected, saw and heard given the biases and beliefs of turn of the century Vienna. Using newspaper reviews, cartoons and memoirs Knittel eschews focusing on hostile discussions and overt attacks in themselves, rather revealing how and to what extent authors call attention to Mahler's Jewishness with more subtle language. She specifically examines the reviews of Mahler's Viennese symphonic premieres for their resonance with that language as codified by Richard Wagner, though not invented by him. An entire chapter is also devoted to the Viennese premieres of Richard Strauss's tone poems as a proof text against which the reviews of Mahler can also be read and understood. Accepting how deeply embedded this way of thinking was not just for critics but for the general population certainly does not imply that one can find antisemitism under every stone. What Knittel suggests ultimately is that much of early criticism was unease rather than objective reactions to Mahler's music, a new perspective that allows for a re-evaluation of what makes his music unique, thought provoking and valuable. **Notable**

Americans of Czechoslovak Ancestry in Arts and Letters and in Education Miloslav Rechcigl Jr.,2021-11-02 As pointed out in my last two publications no comprehensive study has been undertaken about the American Learned Men and Women with Czechoslovak roots. The aim of this work is to correct this glaring deficiency with the focus on immigration from the period of mass migration and beyond irrespective whether they were born in their European ancestral homes or whether they have descended from them. Whereas in the two mentioned monographs the emphasis has been on scholars and social and natural scientists and men and women in medicine, applied sciences and engineering respectively, the present compendium deals with notable Americans of Czechoslovak ancestry in arts and letters and in education. With respect to women, although most professional fields were closed to them through much of the nineteenth century, the area of arts and letters was opened to them as noted earlier and as this compendium authenticates. [A Companion to Music at the](#)

[Habsburg Courts in the Sixteenth and Seventeenth Centuries](#), 2020-09-25 [A Companion to Music at the Habsburgs Courts in the Sixteenth and Seventeenth Centuries](#) edited by Andrew H. Weaver is the first in-depth survey of Habsburg musical patronage over a broad timeframe. Bringing together existing research and drawing upon primary sources, the authors, all established experts, provide overviews of the musical institutions, the functions of music, the styles and genres cultivated and the historical, political and cultural contexts for music at the Habsburg courts. The wide geographical scope includes the imperial courts in Vienna and Prague, the royal court in Madrid, the archducal courts in Graz and Innsbruck and others. This

broad view of Habsburg musical activities affirms the dynasty's unique position in the cultural life of early modern Europe Contributors are Lawrence Bennett Charles E Brewer Drew Edward Davies Paula Sutter Fichtner Alexander J Fisher Christine Getz Beth L Glixon Jeffrey Kurtzman Virginia Christy Lamothe Honey Meconi Sara Pecknold Jonas Pfohl Pablo L Rodriguez Steven Saunders Herbert Seifert Louise K Stein and Andrew H Weaver **Elliott Carter Studies** Marguerite Boland, John Link, 2012-07-26 An international team of scholars presents historic philosophic philological and theoretical perspectives on Carter's extensive musical repertoire Musicality in Theatre David Roesner, 2016-04-29 As the complicated relationship between music and theatre has evolved and changed in the modern and postmodern periods music has continued to be immensely influential in key developments of theatrical practices In this study of musicality in the theatre David Roesner offers a revised view of the nature of the relationship The new perspective results from two shifts in focus on the one hand Roesner concentrates in particular on theatre making that is the creation processes of theatre and on the other he traces a notion of musicality in the historical and contemporary discourses as driver of theatrical innovation and aesthetic dispositif focusing on musical qualities metaphors and principles derived from a wide range of genres Roesner looks in particular at the ways in which those who attempted to experiment with advance or even revolutionize theatre often sought to use and integrate a sense of musicality in training and directing processes and in performances His study reveals both the continuous changes in the understanding of music as model method and metaphor for the theatre and how different notions of music had a vital impact on theatrical innovation in the past 150 years Musicality thus becomes a complementary concept to theatricality helping to highlight what is germane to an art form as well as to explain its traction in other art forms and areas of life The theoretical scope of the book is developed from a wide range of case studies some of which are re readings of the classics of theatre history Appia Meyerhold Artaud Beckett while others introduce or rediscover less discussed practitioners such as Joe Chaikin Thomas Bernhard Elfriede Jelinek Michael Thalheimer and Karin Beier **Charles Hallé: A Musical Life** Robert Beale, 2017-07-05 Charles Hall as one of the leading musicians of the nineteenth century and intimate with almost all of the great composers and performers of his time as well as a friend of the Royal Family and known as much as a pianist and chamber musician as a conductor in London throughout the country and abroad in addition to Manchester Robert Beale presents a new perspective on Hall's life and achievement constructed mainly from primary sources which serves to dispel many of the inaccuracies and omissions that have stemmed to a great extent from Hall's own autobiographical account of 1896 His edited memoirs omit much of the competition and controversy struggles and disappointments of his career in Manchester and indeed hardly convey the scope of his activities elsewhere Hall as a key figure in the shift from contemporary to classical repertory in orchestral concerts and piano performance Not only did he found the Manchester orchestra in 1862 he also gave the first known cycle of Beethoven's piano sonatas His early annual recital series in London marked a new era in the musical history of his time The formation of the modern symphony orchestra took place during the

period of Hall professional life and he was a pioneer in the process in both artistic and business terms Having adopted the role of orchestral conductor when it was itself relatively novel he became one of the acknowledged masters of the craft over four and half decades as well as continuing to appear as solo pianist and chamber musician and in addition he was enormously influential as musical pedagogue and educationist

From Xenakis's UPIC to Graphic Notation Today ZKM Hertz-Labor (Peter Weibel, Ludger Brümmer, Sharon Kanach),2024-11-29 From Xenakis s UPIC to Graphic Notation Today sheds light on the revolutionary UPIC system developed by composer Iannis Xenakis in the late 1970s This digital innovation enables the transformation of drawings into musical compositions and continues to shape the world of contemporary music notation Freely available in open access this book provides unrestricted access to the historical origins of UPIC and its evolution into modern notation techniques Richly illustrated it reveals the unique fusion of image and sound Through QR codes readers can experience the compositions interactively IANNES XENAKIS 1922 2001 was not only a composer but also a visionary and a bridge builder between music mathematics and architecture Originally trained as an engineer in Athens he developed innovative compositional techniques that integrate geometric and mathematical principles with music His creation of the UPIC system established him as a pioneer of computer assisted music with an influence that extends into today s musical landscape Often described as a sound architect Xenakis s unique approach and interdisciplinary works remain groundbreaking

[A Companion to Catalan Culture](#) Dominic Keown,2011 This volume attempts to equip the English speaking reader with a fuller understanding of the uniqueness and quality of the culture of Catalonia by providing a comprehensive portfolio of the creative contribution of the nation across a broad spectrum of achievement

Unveiling the Magic of Words: A Report on "**New Grove Dictionary Of Music Musician Volume 24**"

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