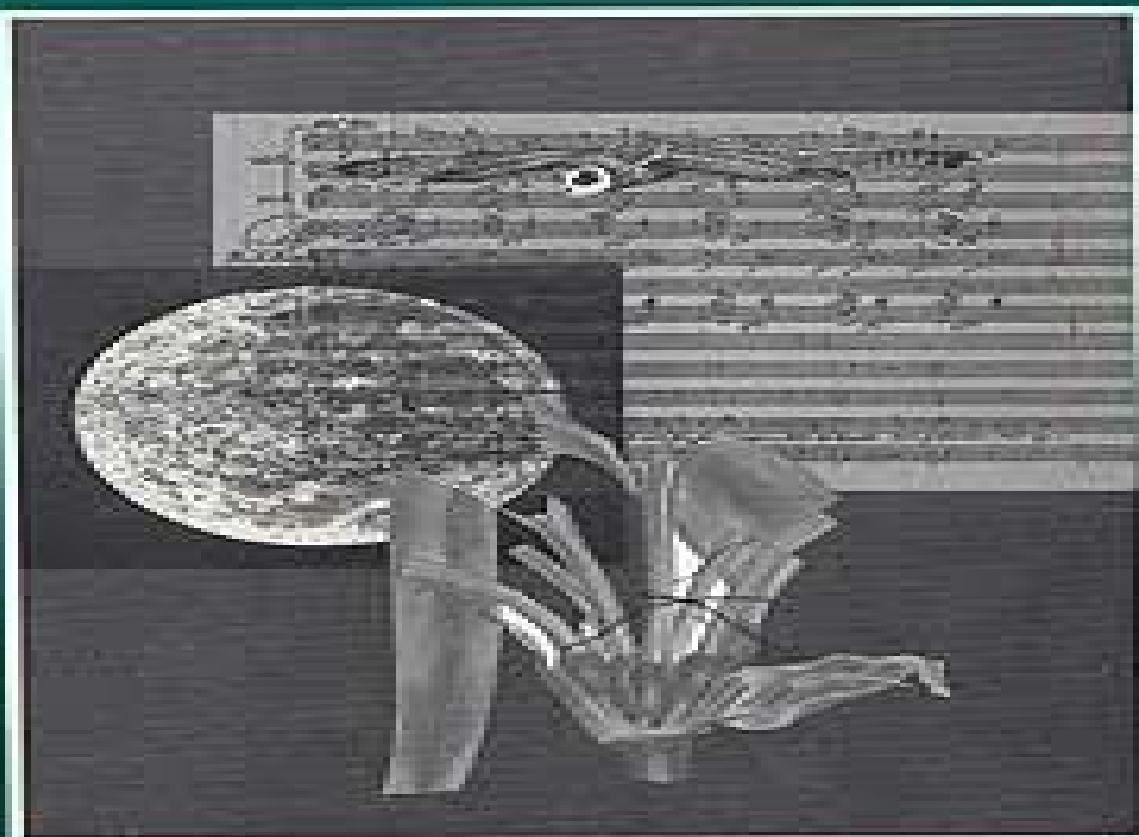


# RECITATIVE

Prose by James Merrill



Edited and with an Introduction by J. D. McClatchy

# Recitative 1st Edition

**Jianjun Gao**



## **Recitative 1st Edition:**

Shostakovich in Dialogue Judith Kuhn, 2017-07-05 A thorough examination of Shostakovich's string quartets is long overdue. Although they can justifiably lay claim to being the most significant and frequently performed twentieth century oeuvre for that ensemble, there has been no systematic English language study of the entire cycle. Judith Kuhn's book begins such a study undertaken with the belief that despite a growing awareness of the universality of Shostakovich's music, much remains to be learned from the historical context and an examination of the music's language. Much of the controversy about Shostakovich's music has been related to questions of meaning. The conflicting interpretations put forth by scholars during the musicological Shostakovich wars have shown the impossibility of fixing a single meaning in the composer's music. Commentators have often heard the quartets as political in nature, although there have been contradictory views as to whether Shostakovich was a loyal communist or a dissident. The works are also often described as vivid narratives, perhaps a confessional autobiography or a chronicle of the composer's times. The cycle has also been heard to examine major philosophical issues posed by the composer's life and times, including war, death, love, the conflict of good and evil, the nature of subjectivity, the power of creativity, and the place of the individual and particularly the artist in society. Soviet commentaries on the quartets typically describe the works through the lens of Socialist Realist mythological master narratives. Recent Western commentaries see Shostakovich's quartets as expressions of broader twentieth century subjectivity filled with ruptures and uncertainty. What musical features enable these diverse interpretations? Kuhn examines each quartet in turn, looking first at its historical and biographical context and goes on to give special attention to the cultural questions being discussed at the time of its writing. Jumping to Conclusions Richard Hudson, 2006 Richard Hudson presents the first comprehensive history of this special melodic cadence and examines its usage from the beginnings of Western music to the present time. The work identifies the falling third figures as a significant element of style in pol. *The Cambridge Companion to Seventeenth-Century Opera*, **Sophocles: The Electra (1st ed. 1924)** Sophocles, 1907

**Chemistry Super Review - 2nd Ed.** Editors of REA, 2012-12-15 REA's Chemistry Super Review Get all you need to know with Super Reviews 2nd Edition. REA's Chemistry Super Review contains an in-depth review that explains everything high school and college students need to know about the subject. Written in an easy-to-read format, this study guide is an excellent refresher and helps students grasp the important elements quickly and effectively. Our Chemistry Super Review can be used as a companion to high school and college textbooks or as a handy resource for anyone who wants to improve their chemistry skills and needs a fast review of the subject. Presented in a straightforward style, our review covers the material taught in a beginning level chemistry course, including atomic structure, bonding, chemical reactions, liquids, solids, gases, properties of solutions, chemical thermodynamics, and more. The book contains questions and answers to help reinforce what students learned from the review. Quizzes on each topic help students increase their knowledge and understanding and target areas

where they need extra review and practice      **Catalogue of Autographs, Etc** Dobell, P. J. & A. E., booksellers, London, 1923      **The Authentic Magic Flute Libretto** Michael Freyhan, 2009-10-26 Shortly after Wolfgang Amadeus Mozart's death his widow Constanze sent a manuscript copy of one of his most beloved operas *Die Zauberflöte* to the court of the Elector of Cologne. It was eventually published by Nicolaus Simrock in 1814 as the first full score edition. However the question still remains as to why this early copy in her possession diverges from Mozart's autograph in so many libretto details. *The Authentic Magic Flute Libretto: Mozart's Autograph or the First Full Score Edition* investigates the origin and claim to authenticity of the first full score edition of *Die Zauberflöte*, drawing attention to the close bond between words and music. Michael Freyhan brings the subtlety of the first edition word setting to the attention of scholars, musicians, and opera lovers, setting out the evidence for its authenticity and detailing the quest pursued in 15 countries for the earliest possible historical sources. Freyhan examines the differences between the first edition and the autograph, discussing the quality of the word setting supported by 32 musical examples, and evaluating the relationship of the two texts in terms of language and literature. The following chapters discuss the early history of the autograph, focusing on four alleged owners, its market value, and the misleading catalogue numbering systems seen on the first page. Details of the performance and publication history of the first edition text are followed by a new perspective on the disputed authorship of the libretto in light of the possible existence of two authentic texts. A concluding chapter discusses Mozart's sketches and working methods, while an appendix traces the character and career of Karl Ludwig Giesecke, one of the writers who claimed ownership of the opera's libretto. The book also includes several photos and the complete first edition libretto in German and with literal English translation, providing a side-by-side text comparison with the autograph text.

**The ^AComplete Annotated Gilbert & Sullivan** Ian Bradley, 2016-05-03 Over the past two decades Ian Bradley's *Complete Annotated Gilbert and Sullivan* has become established as the authorized and definitive Bible for all interested in the Savoy operas. This brand new edition adds Thespis, Gilbert and Sullivan's first collaboration, and incorporates new introductions and notes reflecting recent performance history and newly discovered material.

**Maurice Duruflé, 1902-1986** Ronald Ebrecht, 2002-06-11 Maurice Duruflé 1902-1986 is best known as composer of the hauntingly beautiful and moving *Requiem* of 1947 and as organist during his long tenure at the church of Saint Etienne du Mont in Paris. He studied composition and organ with Tournemire, Vierne, Gigout, and Dukas among others, and became well known outside France through tours and conferences often attended with his wife, the late Marie Madeleine Chevalier. Ebrecht has brought together in this centenary tribute a fine collection of articles on Duruflé's life and work that will enthrall all those who have come under the spell of this great master of French Impressionism. About the contributors: Marie Claire Alain, the renowned French organist, recording artist, and teacher, was one of Duruflé's first harmony students at the Paris Conservatoire. James Frazier has studied liturgy and music at several universities and was a Fulbright scholar in France where he studied privately with Madame Duruflé. Maria Rubis Bauer concluded her doctoral dissertation on

Durufl at the University of Kansas Jeffrey Reynolds is Associate Professor of Humanities and chair of the music department at the University of Alabama Birmingham Herndon Spillman's landmark recording of the complete works of Durufl won him a Grand Prix du Disque in 1973 He is Professor of Music at Louisiana State University Eliane Chevalier was the sister of Marie Madeleine Durufl with whom she shared a passion for music Ned Tipton is Director of Music of the American Cathedral in Paris

Duruflé's Music Considered Ronald Ebrecht, 2020-10-16 In this book Ronald Ebrecht has meticulously studied each of Durufl's works and put together the first book to discuss in detail all of Durufl's music With encouragement from Durufl's editor and the foundation established in his name Ebrecht has compiled copious examples from manuscript sources to be published for the first time along with the little known contextualizing works of Messiaen and Barraine Most widely known for his masterpiece Requiem the composer's orchestral gems are analyzed alongside his delightful miniature the orchestration of the Sicilienne The organ works which set the standard for virtuosity at conservatories around the world are given new insightful and thorough evaluation by Ebrecht whose long association with late 19th and early 20th century France and French music affords illuminating connections between Durufl and his predecessors and successors with sweeping insight and minute detail

**Franz Schubert** Graham Johnson, 2014-12-16 This three volume boxed set is the definitive work on Franz Schubert's vocal music with piano A richly illustrated encyclopedia these substantial volumes contain more than seven hundred song commentaries with parallel text and translations by Richard Wigmore detailed annotations on the songs poetic sources and biographies of one hundred and twenty poets as well as general articles on accompaniment tonality transcriptions singers and more Written by Graham Johnson celebrated accompanist author and the first pianist ever to record all of Schubert's songs and part songs this sumptuous work is a must for performers scholars and all lovers of Schubert lieder

*Littell's Living Age*, 1874 **The Living Age**, 1874 **Littell's Living Age** Eliakim Littell, Robert S. Littell, 1874 *Host Bibliographic Record for Bound with Item Barcode 30112114734418 and Others*, 1874

**Harper's New Monthly Magazine**, 1883 The letters of Charles Lamb, newly arranged, with additions, ed. by A. Ainger Charles Lamb, 1888 **Orchestral Music** David Daniels, 2005-10-13 Also Available Orchestral Music Online This fourth edition of the highly acclaimed classic sourcebook for planning orchestral programs and organizing rehearsals has been expanded and revised to feature 42% more compositions over the third edition with clearer entries and a more useful system of appendixes Compositions cover the standard repertoire for American orchestra Features from the previous edition that have changed and new additions include Larger physical format 8 5 x 11 vs 5 5 x 8 5 Expanded to 6400 entries and almost 900 composers only 4200 in 3rd Ed Merged with the American Symphony Orchestra League's OLIS Orchestra Library Information Service Enhanced specific information on woodwind brass doublings Lists of required percussion equipment for many works New more intuitive format for instrumentation More contents notes and durations of individual movements Composers citizenship birth and death dates and places integrated into the listings Listings of useful websites for orchestra

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**Punch** ,1844

**Punch, Or, The London Charivari** ,1844

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