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The Oxford Handbook of Faust in Music Lorna Fitzsimmons, Charles McKnight, 2019-07-08 Since its emergence in sixteenth century Germany the magician Faust's quest has become one of the most profound themes in Western history. Though variants are found across all media few adaptations have met with greater acclaim than in music. Bringing together more than two dozen authors in a foundational volume *The Oxford Handbook of Faust in Music* testifies to the spectacular impact the Faust theme has exerted over the centuries. The Handbook's three part organization enables readers to follow the evolution of Faust in music across time and stylistic periods. Part I explores symphonic, choral, chamber and solo Faust works by composers from Beethoven to Schnittke. Part II discusses the range of Faustian operas and Part III examines Faust's presence in ballet and musical theater. Illustrating the interdisciplinary relationships between music and literature and the fascinating tapestry of intertextual relationships among the works of Faustian music themselves the volume suggests that rather than merely retelling the story of Faust these musical compositions contribute significant insights on the tale and its unrivalled cultural impact.

The Gibson Guitar from 1950 Ian C. Bishop, Ian Courtney Bishop, 1990 Ronald Stevenson Malcolm MacDonald, 1989

Ronald Stevenson Malcolm MacDonald, 1990-01-01 *Two Centuries of British Symphonism* Jürgen Schaarwächter, 2015-02-27 Die britische Sinfonik ist erst in jüngster Zeit ins allgemeine Interesse gerückt. Ein Überblick über die sinfonische Entwicklung im Vereinigten Königreich seit den Anfängen im 18. Jahrhundert bis ins 20. Jahrhundert blieb aber bis heute ein Desideratum. Der hier vorgelegte Überblick zeigt wie sich die Identität einer britischen Sinfonik über mehr als hundert Jahre entwickelte geprägt durch Einflüsse vom europäischen Kontinent und von dem Bedürfnis eigene Wege zu finden. Gegen Ende des 19. Jahrhunderts nahm das sinfonische Schaffen in Großbritannien stark zu brachte jedoch erst mit Edward Elgar einen prominenten Vertreter von internationalem Rang hervor. Ein besonderer Schwerpunkt dieser Publikation liegt auf jenen Werken die zu einem gewissen Grade von anderen überschattet wurden unveröffentlicht oder unaufgeführt blieben. Das Ergebnis ist das Bild einer vielgestaltigen sinfonischen Landschaft Großbritanniens das die ästhetischen Perspektiven der einzelnen Komponisten wie auch ihre soziokulturellen Kontexte erhellt. Ein umfangreiches Verzeichnis aller bekannten Werke und eine ausführliche Bibliographie laden zu weiterer Erkundung des Sujets ein.

Only in relatively recent times has any real attention been given to British symphonies. So a comprehensive survey showing what exists and how the situation in the United Kingdom developed from the beginnings in the 18th century until well into the 20th century is long overdue. The preliminary survey presented here shows how a British symphonic identity gradually took shape over more than a century through influences from abroad and at home enterprising attempts to find new ways of expression. By the end of the 19th century British symphonists had produced an impressive body of work yet only with the appearance of Elgar's two symphonies in the following decade did this flourishing school find a champion of international renown. In this publication light is shone on those works that have to some extent been overshadowed as well as on those that have remained

unpublished or unperformed The result is a multi faceted panorama of British symphonism offering many insights into the composers thinking and their socio cultural contexts A comprehensive catalogue of all known works and an extensive bibliography invite readers to delve further into the subject Small Press Record of Books in Print Len Fulton,1994

Ronald Stevenson Colin Scott-Sutherland,2005 Ronald Stevenson is one of Britain s leading composers and almost certainly its most prolific He is best known for his massive Passacaglia on DSCH at 80 minutes long the biggest single movement work in the piano literature But he has an enormous number of other fine works to his credit a vast corpus of original and exciting works for the piano the instrument of which he is an acknowledged master a number of innovative and impressive scores for orchestra including four concertos many attractive pieces of chamber music and over two hundred songs All of them testify to Stevenson s enduring belief in the value of melody Stevenson is also one of the last representatives of the great tradition of Romantic composer pianists the tradition that embraced Paderewski and Busoni two figures with whom he feels a particularly affinity and whose heritage he has extended both as performer and creative personality into the modern age This collection of essays covers virtually all of Stevenson s enormous output It features contributions from a number of leading authorities Malcolm MacDonald on the orchestral music Ates Orga on the piano works Alistair Chisholm on the chamber music Derek Watson on the songs Harold Taylor on Stevenson s pianism Jamie Reid Baxter on the choral music and on Stevenson s position in Scottish culture It also reproduces a selection of Stevenson s exquisite piano miniatures in facsimiles of the composer s calligraphic script In a Foreword written shortly before his death Lord Menuhin describes Stevenson as one of the most original minds in the composition of music and predicts that his music will be appreciated more and more This book is a major step in that process of discovery COLIN SCOTT SUTHERLAND has contributed several articles on Ronald Stevenson s work to various journals and a chapter on his music to *British Music Now*

Waterstone's Guide to Scottish Books Nick Rennison,Colette Bryce,1998 Anthology of Flamenco Falsetas Ray Mitchell,1990 *Annual Report* National Library of Scotland,1980 *Chapman* ,1989 *Scottish Libraries* ,1989

Schubert's Music for Piano Four-hands Dallas Weekley,Nancy Arganbright,1990 This text is a critical and historical guide to more than 70 works by Schubert **Whitaker's Books in Print** ,1998 *The New Grove Dictionary of Music and Musicians: Sources of instrumental ensemble music to Tait* Stanley Sadie,John Tyrrell,2001 This reference classic has approximately doubled in size since its last publication 20 years ago and the expansion involves more than the thorough revision and addition of articles about music of the past More articles about 20th century composers and composer performers have been added as well as topical articles about the gender related multicultural and interdisciplinary ways that music is now being studied Add to these changes that New Grove is also available online making it a source that would have made its many faceted creator Sir George Grove proud Outstanding reference sources American Libraries May 2002 **NU Quarter Notes** ,1988 **The Democratic Muse** Ailie Munro,1996 This is a broad survey of the folk music revival as well

as folk traditions in general from the 1950s in the USA to the present day in Scotland **Scottish Poetry Index: Lines review : 1952-1992** Scottish Poetry Library (Edinburgh, Scotland),1994 **The New Grove Dictionary of Music and Musicians** Stanley Sadie,John Tyrrell,2001 Search the electronic version for articles bibliographies biographies and contributors by word or boolean operators to retrieve text illustrations and sound or view links to related articles and other relevant third party sites Other features include the ability to refine searches to specific subject areas or to click through seamlessly to a cross reference It includes hundreds of selected and classified links to musical sites around the world and a timetable of reviews and updates This site currently contains over 29 499 articles and 20 374 biographies of composers performers and writers of music *The British National Bibliography* Arthur James Wells,1968

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