
Source Readings in Music History

*From Classical Antiquity through
the Romantic Era*

Selected and Annotated by
OLIVER STRUNK
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Source Readings In Music History The Classic Era

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Eszterhazy family Young Franz was quickly acclaimed a prodigy and in 1820 a group of Hungarian magnates offered to underwrite his musical education Shortly thereafter the Liszts moved to Vienna where Franz studied piano and composition with Carl Czerny and Anton Salieri Performances there earned Liszt local fame even Beethoven expressed interest in him

Declaring Independence Jay Fliegelman, 1993 Preoccupied with the spectacle of sincerity the quest for a natural language led paradoxically to a greater theatricalization of public speaking as well as to a new social dramaturgy and a deeply self-conscious performative understanding of selfhood Concerned with recovering what was assumed but not spoken in the realm of eighteenth century speech and action the book treats Jefferson whose fascination with Homer Ossian Patrick Henry and music theory all relate to the new oratorical ideal as a conflicted participant in the new rhetoric and a witness to its social costs and benefits

A History of Western Choral Music, Volume 1 Chester L. Alwes, 2015-07-15 A History of Western Choral Music explores the various genres key composers and influential works essential to the development of the western choral tradition Author Chester L Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century Volume I surveys the choral music of composers including Josquin Palestrina Purcell Handel and J S Bach while detailing the stylistic textual and extramusical considerations unique to the topics covered Consideration of Renaissance music includes both sacred and secular works specifically addressing the growth of sacred music the rise of secular music and the proliferation of sacred polyphony from Josquin to Palestrina Discussion of the Baroque era is organized by geographic location exploring the spread of Baroque style from Italy to German France and England Volume I concludes by examining the aesthetic underpinnings of the early Classical and Romantic eras Framing discussion within the political religious cultural philosophical aesthetic and technological contexts of each era A History of Western Choral Music offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music's place in Western history

Catholic Music Through the Ages Edward Schaefer, 2008 This book traces the development of the Church's music through the ages and is a chronicle of the music the church has used in its Liturgy It is a short study of the Church from the vantage point of her music Publisher description

Opera in the Age of Rousseau David Charlton, 2012-10-25 Historians of French politics art philosophy and literature have long known the tensions and fascinations of Louis XV's reign the 1750s in particular David Charlton's study comprehensively re-examines this period from Rameau to Gluck and elucidates the long-term issues surrounding opera Taking Rousseau's *Le Devin du Village* as one narrative centrepiece Charlton investigates this opera's origins and influences in the 1740s and goes on to use past and present research to create a new structural model that explains the elements of reform in Gluck's tragedies for Paris Charlton's book opens many new perspectives on the musical practices and politics of the period including the *Querelle des Bouffons* It gives the first detailed account of intermezzi and *opere buffe* performed by Eustachio Bambini's troupe at the Paris Opéra from August 1752 to February 1754 and discusses Rameau's comedies *Platée* and *Les Paladins* and their origins

Music Analysis in the Nineteenth Century: Volume 1, Fugue, Form and Style Ian Bent, 1994-03-17 This book demonstrates in fascinating diversity how musicians in the nineteenth century thought about and described music The analysis of music took many forms verbal diagrammatic tabular notational graphic was pursued for many different purposes educational scholarly theoretical promotional and embodied very different approaches This the first volume is concerned with writing on fugue form and questions of style in the music of Palestrina Handel Bach Mozart Beethoven and Wagner and presents analyses of complete works or movements by the most significant theorists and critics of the century The analyses are newly translated into English and are introduced and thoroughly annotated by Ian Bent making this a volume of enormous importance to our understanding of the nature of music reception in the nineteenth century A Performer's Guide to Medieval Music Ross W. Duffin, 2000 A Performer's Guide to Medieval Music is an essential compilation of essays on all aspects of medieval music performance with 40 essays by experts on everything from repertoire voices and instruments to basic theory This concise readable guide has proven indispensable to performers and scholars of medieval music **Liszt and the Symphonic Poem** Joanne Cormac, 2017-10-26 Franz Liszt was preoccupied with a fundamental but difficult question what is the content of music His answer lay in his symphonic poems a group of orchestral pieces intended to depict a variety of subjects drawn from literature visual art and drama Today the symphonic poems are usually seen as alternatives to the symphony post Beethoven Analysts stress their symphonic logic thereby neglecting their extramusical subject matter This book takes a different approach it returns these influential pieces to their original performance context in the theatre arguing that the symphonic poem is as much a dramatic as a symphonic genre This is evidenced in new analyses of the music that examines the theatricality of these pieces and their depiction of voices mise en scene gesture and action Simultaneously the book repositions Liszt's legacy within theatre history arguing that his contributions should be placed alongside those of Mendelssohn Berlioz and Wagner Painting the Cannon's Roar Thomas Tolley, 2017-07-05 From c 1750 to c 1810 the paths of music history and the history of painting converged with lasting consequences The publication of Newton's Opticks at the start of the eighteenth century gave a scientific basis to the analogy between sight and sound allowing music and the visual arts to be defined more closely in relation to one another This was also a period which witnessed the emergence of a larger and increasingly receptive audience for both music and the visual arts an audience which potentially included all social strata The development of this growing public and the commercial potential that it signified meant that for the first time it became possible for a contemporary artist to enjoy an international reputation Nowhere is this better illustrated than in the career of Joseph Haydn Although this phenomenon defies conventional modes of study the book shows how musical pictorialism became a major creative force in popular culture Haydn the most popular living cultural personality of the period proved to be the key figure in advancing the new relationship The connections between the composer and his audiences and leading contemporary artists including Tiepolo Mengs Kauffman Goya David Messerschmidt Louthenbourg Canova Copley Fuseli

Reynolds Gillray and West are examined here for the first time By the early nineteenth century populism was beginning to be regarded with scepticism and disdain Mozart was the modern Raphael Beethoven the modern Michelangelo Haydn however had no clear parallel in the accepted canon of Renaissance art Yet his recognition that ordinary people had a desire to experience simultaneous aural and visual stimulation was not altogether lost finding future exponents in Wagner and later still in the cinematic arts

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