

STRUNK'S

# SOURCE READINGS IN MUSIC HISTORY

REVISED EDITION

EDUARD FRIEDBERG  
GENERAL EDITOR



VOLUME 5

## THE LATE EIGHTEENTH CENTURY

EDITED BY WYE JAMISON ALLANBROOK

# Source Readings Vol 5 Late 18th Century

**L Reisser**



## Source Readings Vol 5 Late 18th Century:

**The Secular Commedia** Wye Jamison Allanbrook, Mary Ann Smart, Richard Taruskin, 2014-06-07 Wye Jamison Allanbrook's *The Secular Commedia* is a stimulating and original rethinking of the music of the late eighteenth century. Hearing the symphonies and concertos of Haydn and Mozart with an ear tuned to operatic style as their earliest listeners did, Allanbrook shows that this familiar music is built on a set of mimetic associations drawn from conventional modes of depicting character and emotion in opera buffa. Allanbrook mines a rich trove of writings by eighteenth-century philosophers and music theorists to show that vocal music was considered aesthetically superior to instrumental music and that listeners easily perceived the theatrical tropes that underpinned the style. Tracing Enlightenment notions of character and expression back to Greek and Latin writings about comedy and drama, she strips away preoccupations with symphonic form and teleology to reveal anew the kaleidoscopic variety and gestural vitality of the musical surface. In prose as graceful and nimble as the music she discusses, Allanbrook elucidates the idiom of this period for contemporary readers. With notes, musical examples, and a foreword by editors Mary Ann Smart and Richard Taruskin.

**The Melodramatic Moment** Katherine Hambridge, Katherine G. Hambridge, 2018-07-16 We seem to see melodrama everywhere we look, from the soliloquies of devastation in a Dickens novel to the abject monstrosity of Frankenstein's creation and from Louise Brooks's exaggerated acting in *Pandora's Box* to the vicissitudes endlessly reshaping the life of a brooding Don Draper. This anthology proposes to address the sometimes bewilderingly broad understandings of melodrama by insisting on the historical specificity of its genesis on the stage in late eighteenth-century Europe. Melodrama emerged during this time in the metropolitan centers of London, Paris, Vienna, and Berlin through stage adaptations of classical subjects and gothic novels and they became famous for their use of passionate expression and spectacular scenery. Yet as contributors to this volume emphasize, early melodramas also placed sound at center stage through their distinctive and often disconcerting alternations between speech and music. This book draws out the melo of melodrama, showing the crucial dimensions of sound and music for a genre that permeates our dramatic literary and cinematic sensibilities today. A richly interdisciplinary anthology, *The Melodramatic Moment* will open up new dialogues between musicology and literary and theater studies.

*Ancient Rome in Early Opera* Robert Ketterer, 2009 A grand portrait of early opera's use of Roman history from the perspectives of classical literature and musical history.

*The Aesthetic Legacy of Eduard Hanslick* Lee Rothfarb, Alexander Wilfing, Christoph Landerer, 2024-11-20 This book addresses the complex conceptual, historical, and philosophical questions posed by Eduard Hanslick's influential aesthetic treatise *On the Musically Beautiful* (1854). The contributions reveal the philosophical foundations and subtleties of his aesthetic approach. The collection features original essays written by leading scholars in philosophical aesthetics and musicology. It covers many of Hanslick's overarching themes, such as the relationship between beauty and form, between music and emotion, and the role of imagination and performance in music, which have recently gained prominence in Hanslick's

scholarship The chapters divided into five thematic sections will provide a better scholarly foundation for a deeper understanding of On the Musically Beautiful and its arguments In bringing together the various approaches and accounts of the different textual historical conceptual and philosophical challenges posed by Hanslick's aesthetics The Aesthetic Legacy of Eduard Hanslick will appeal to philosophers of music historians of aesthetics musicologists specializing in 19th century studies and music theorists working on aesthetic issues Yodeling and Meaning in American Music Timothy E.

Wise, 2016-10-28 Timothy E Wise presents the first book to focus specifically on the musical content of yodeling in our culture He shows that yodeling serves an aesthetic function in musical texts A series of chronological chapters analyzes this musical tradition from its earliest appearances in Europe to its incorporation into a range of American genres and beyond Wise posits the reasons for yodeling's changing status in our music How and why was yodeling introduced into professional music making in the first place What purposes has it served in musical texts Why was it expunged from classical music Why did it attach to some popular music genres and not others Why does yodeling now appear principally at the margins of mainstream tastes To answer such questions Wise applies the perspectives of critical musicology semiotics and cultural studies to the changing semantic associations of yodeling in an unexplored repertoire stretching from Beethoven to Zappa This volume marks the first musicological and ideological analysis of this prominent but largely ignored feature of American musical life Maintaining high scholarly standards but keeping the general reader in mind the author examines yodeling in relation to ongoing cultural debates about singing music as art social class and gender Chapters devote attention to yodeling in nineteenth century classical music the nineteenth century Alpine themed song in America the Americanization of the yodel Jimmie Rodgers and cowboy yodeling among other topics **The Music of the Spheres in the Western Imagination**

David J. Kendall, 2022-10-31 The Music of the Spheres in the Western Imagination describes various systematic musical ecologies of the cosmos by examining attempts over time to define Western theoretical musical systems whether practical human nonhuman or celestial This book focuses on the theoretical theological philosophical physical and mathematical concepts of a cosmic musical order and how these concepts have changed in order to fit different worldviews through the imaginations of theologians theorists and authors of fiction as well as the practical performance of music Special attention is given to music theory treatises between the ninth and sixteenth centuries English language hymnody from the eighteenth century to the present polemical works on music and worship from the last hundred years the Divine Comedy of Dante nineteenth and twentieth century English language fiction the fictional works of C S Lewis and the legendarium of J R R Tolkien Musical Topics and Musical Performance Julian Hellaby, 2023-01-31 The principal purpose of topics in musicology has been to identify meaning bearing units within a musical composition that would have been understood by contemporary audiences and therefore also by later receivers albeit in a different context and with a need for historically aware listening Since Leonard Ratner 1980 introduced the idea of topics his relatively simple ideas have been expanded and developed by a

number of distinguished authors Topic theory has now become a well established branch of musicology often embracing semiotics but its relationship to performance has received less attention Musical Topics and Musical Performance thus focuses on the interface of theory and practice and investigates how an appreciation of topical presence in a work may prompt interpretative thoughts for a potential performer as well as how performers have responded to such a presence in practice The chapters focus on music from the nineteenth twentieth and twenty first centuries with case studies drawn from composers as diverse as Beethoven Scriabin and P ter E tv s Using both scores and recordings the book presents a variety of original and innovative perspectives on the subject from a range of distinguished authors and addresses a neglected area of musicology and musical performance *Carl Maria von Weber and the Search for a German Opera* Stephen C.

Meyer,2003-01-17 Stephen C Meyer details the intricate relationships between the operas *Der Freisch 1 4tz* and *Euryanthe* and contemporary discourse on both the Germany of the imagination and the new nation itself In so doing he presents excerpts from a wide range of philosophical political and musical writings many of which are little known and otherwise unavailable in English Individual chapters trace the multidimensional concept of German and foreign opera through the 19th century Meyer s study of *Der Freisch 1 4tz* places the work within the context of emerging German nationalism and a chapter on *Euryanthe* addresses the opera s stylistic and topical shifts in light of changing cultural and aesthetic circumstances As a result Meyer argues that the search for a new German opera was not merely an aesthetic movement but a political and social critique as well

**The Cultural Study of Music** Martin Clayton,2013-01-11 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company *Music In European Capitals* Daniel Heartz,2003-05-27 A glittering cultural tour of Europe s major capitals during a period of intense musical change This volume continues the study of the eighteenth century begun in Haydn Mozart and the Viennese School 1740 1780 1995 by focusing on the capital cities other than Vienna that were most important in the creation and diffusion of new music It tells of events in Naples where Vinci and Pergolesi went beyond their pre 1720 models to cultivate opera in a simpler more direct manner soon after christened the galant style No less central was Venice where Vivaldi perfected the concerto on which were patterned the early symphonies and the newer kind of sonata Dresden profited first from all these achievements and became under Hasse s direction the foremost center of Italian opera in Germany Mannheim with its great orchestra did much to shape the modern symphony A few years later Paris became paramount especially for its Op ra Comique during the 1770s the Op ra provided Gluck with a stage on which to cap his long international career The book concludes with a description of Christian Bach in London Paisiello in Saint Petersburg and Boccherini in Madrid This long awaited book offers a view of eighteenth century music that is broad and innovative while remaining sensitive to the values of those times and places One comes away from it with an understanding of the European context behind the triumphs of Haydn and Mozart Lavishly illustrated with music examples and reproductions both in black and white and color this master study will be of inestimable importance to scholars cultural

historians performers and all music lovers      **Authenticity in Performance: Eighteenth-Century Case Studies** Peter Le Huray, 1990-11-22 Authenticity in Performance focuses on nine representative works from the Baroque and Classical periods defining some of the more important questions that the performer and listener should ask      **Mapping Musical Signification** Joan Grimalt, 2021-01-23 This book is a unique attempt to systematize the latest research on all that music connotes Musicological reflections on musically expressive content have been pursued for some decades now in spite of the formalist prejudices that can still hinder musicians and music lovers The author organizes this body of research so that both professionals and everyday listeners can benefit from it in plain English but without giving up the level of depth required by the subject matter Two criteria have guided his choice among the many ways to speak about musical meaning its relevance to performance and its suitability to the teaching context The legacy of the so called art music without an interpretive approach that links ancient traditions to our present runs the risk of missing the link to the new generations of musicians and listeners Complementing the theoretical systematic content each chapter includes a wealth of examples including the so called popular music      **Forthcoming Books** Rose Arny, 1996-06      **What was Tragedy?** Blair Hoxby, 2015 What was Tragedy reconstructs the early modern poetics of tragedy with which practicing dramatists worked In doing so it not only illuminates recognized masterpieces but also encourages readers to explore a rich repertoire of tragic drama previously relegated to obscurity only because we lacked the language to interpret it      **Music in the Mirror** Andreas Giger, Thomas J. Mathiesen, 2002-01-01 In Music in the Mirror thirteen distinguished scholars explore the concept of music music theory and music literature as mirror images of one another whether real or distorted Encompassing the history of music and music theory and literature from the Middle Ages to the present these essays in their reconsideration of the relationships among music theory and literature offer new approaches and articulate compelling visions for future research      **Mozart's Piano Concertos** John Irving, 2017-07-05 Mozart's piano concertos stand alongside his operas and symphonies as his most frequently performed and best loved music They have attracted the attention of generations of musicologists who have explored their manifold meanings from a variety of viewpoints In this study John Irving brings together the various strands of scholarship surrounding Mozart's concertos including analytical approaches aspects of performance practice and issues of compositional genesis based on investigation of manuscript and early printed editions Treating the concertos collectively as a repertoire rather than as individual works the first section of the book tackles broad thematic issues such as the role of the piano concerto in Mozart's quasi freelance life in late eighteenth century Vienna the origin of his concertos in earlier traditions of concerto writing eighteenth century theoretical frameworks for the understanding of movement forms subsequent historical shifts in the perception of the concerto's form listening strategies and performance practices This is followed by a documentary register which proceeds through all 23 original works drawing together information on the source materials Accounts of the concertos compositional genesis early performance history and reception are also included here

drawing extensively on the Mozart family correspondence and other contemporary reports Drawing together and synthesizing this wealth of material Irving provides an invaluable reference source for those already familiar with this repertoire

**Bach, the Mass in B Minor** George B. Stauffer, 2003-01-01 In this book George B Stauffer explores the music and complex history of Bach's last and possibly greatest masterpiece Stauffer examines the B Minor Mass in greater detail than ever before demonstrating for the first time Bach's reliance on contemporary models from the Dresden Mass repertory and his brilliantly innovative methods of unifying his immense composition Musicians music scholars students and music lovers will find in this engagingly written book a wealth of information about Bach's extraordinary choral work Stauffer surveys the roots of the Mass Ordinary text and its treatment in settings known to Bach He looks at the events that led to the writing of the B Minor Mass and places the work within the context of the composer's late style In three deeply informed chapters Stauffer considers the individual sections of the Mass the Kyrie and Gloria the Credo and the Sanctus and Agnus Dei The book also traces the history of the work after Bach's death addresses specific issues of performance practice and investigates the qualities that give the B Minor Mass its universal appeal

The Sources of Social Power: Volume 2, The Rise of Classes and Nation-States, 1760-1914 Michael Mann, 2012-09-24 This second volume deals with power relations between the Industrial Revolution and the First World War

The History of Reading, Volume 2 K. Halsey, W. Owens, 2011-08-26 Reading has a history But how can we recover it This volume brings together original research essays focusing on the history of reading in the British Isles using evidence ranging from library records to Mass Observation surveys to highlight the social factors that influence a seemingly private individual activity

David Hume Mark G. Spencer, 2013-11-15 This volume provides a new and nuanced appreciation of David Hume as a historian Gone for good are the days when one can offhandedly assert as R G Collingwood once did that Hume deserted philosophical studies in favour of historical ones History and philosophy are commensurate in Hume's thought and works from the beginning to the end Only by recognizing this can we begin to make sense of Hume's canon as a whole and see clearly his many contributions to fields we now recognize as the distinct disciplines of history philosophy political science economics literature religious studies and much else besides Casting their individual beams of light on various nooks and crannies of Hume's historical thought and writing the book's contributors illuminate the whole in a way that would not be possible from the perspective of a single authored study Aside from the editor the contributors are David Allan M A Box Timothy M Costelloe Roger L Emerson Jennifer Herdt Philip Hicks Douglas Long Claudia M Schmidt Michael Silverthorne Jeffrey M Suderman Mark R M Towsey and F L van Holthoon

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