

**Slavonic and Western
Music: Essays for
Gerald Abraham**

Edited by
Malcolm Hamrick Brown
and Roland John Wiley

Slavonic And Western Music Essays For Gerald Abraham

John Spitzer, Neal Zaslaw



Slavonic And Western Music Essays For Gerald Abraham:

Slavonic and Western Music Malcolm Hamrick Brown, Roland John Wiley, 1996 *Slavonic and Western Music* Gerald Abraham, 1985 Slavonic and Romantic Music Gerald Abraham, 2013-04-18 Gerald Abraham's reputation as an authority on Russian music has tended to obscure his deep interest in the music of Poland and Czechoslovakia and of the nineteenth century generally. From a lifetime's devoted scholarship in these fields Abraham selected his best work to make up this volume first published in 1968 one of exceptional breadth and fascination. The subjects range from the relationship of Slavonic music to the western world to detailed essays on figures such as Chopin, Dvořák, Rubinstein and Mussorgsky. A study of realism in Janáček's operas contains a particularly fine analysis of *From a House of the Dead* and there is an account of the fantastic erotic diary for piano in which Zdeněk Fibich one of the finest nineteenth century Czech symphonists recorded the secrets of his love affair with former student and librettist Anežka Schulzová. Gerald Abraham 1904-1988 was a distinguished musicologist among his official posts those of Professor of Music at the University of Liverpool and Assistant Controller of Music at the BBC.

Representations of the Orient in Western Music Nasser Al-Taei, 2017-07-05 This book focuses on the cultural, political and religious representations of the Orient in Western music. Dr Nasser Al-Taei traces several threads in a vast repertoire of musical representations concentrating primarily on the images of violence and sensuality. Al-Taei argues that these prevailing traits are not only the residual manifestation of the Ottoman threat to Western Europe but also the continuation of a long and complex history of fear and fascination towards the Orient and its Islamic religion. In addition to analyses of musical works Al-Taei draws on travel accounts, paintings, biographies and political events to engage with important issues such as gender, race and religious differences that may have contributed to the variously complex images of the Orient in Western music. The study extends the range of Orientalism to cover eighteenth century Austria, nineteenth century Russia and twentieth century America. The book challenges those scholars who do not see Orientalism as problematic and tend to ignore the role of musical representations in shaping the image of the Other within a wider interdisciplinary study of knowledge and power.

Intercultural Exchange in Southeast Asia Tara Alberts, D. R. M. Irving, 2013-09-25 At the dawn of European colonialism the Southeast Asian region encompassed some of the most diverse and influential cultures in early modern history. The circulation of people, commodities, ideas and beliefs along the key trading routes from the eastern edge of the Mughal empire to the southern Chinese border stimulated some of the great cultural and political achievements of the age. This volume highlights the multifarious dimensions of exchange in eight fascinating case studies written by leading experts from the fields of History, Anthropology, Musicology and Art History. *Intercultural Exchange in Southeast Asia* explores religious change at both ends of the social spectrum examining the factors which led to or impeded the conversion of kings to new faiths as well as those which affected the conversion of the marginal communities of mercenaries and renegades. The artistic and cultural refashioning of new religions such as Christianity to suit local needs and sensibilities is

highlighted in the Philippines Siam Vietnam and the Malay world while detailed analyses of scientific exchanges in maritime southeast Asia highlight the role of local agents especially women in the transmission of knowledge and beliefs The articulation and cultural expression of power relations is addressed in chapters on colonial urban design and the use of music in diplomatic exchanges This book utilises rare and unpublished sources to shed new light on the processes strategies and consequences of exchanges between cultures societies and individuals and will be essential reading for those interested in the cultural and political origins of modern Asia

Musical Meaning in Beethoven Robert S. Hatten, 2004-10-20 Award winning examination of Beethoven's music

Jean Sibelius Glenda Dawn Goss, 2013-10-15 First Published in 1998 This book is a comprehensive annotated bibliography of writings about the life times and music of Jean Sibelius 1865-1957 Over 1 000 sources in 11 different languages are represented from the earliest writings which appeared in the 1890s to studies published through 1994 Historical information and background are supplied together with an indication of the reliability of each source Translations of studies into English German and French are noted particularly important in a field where so many items are in Finnish and Swedish Introductory essays to each section discuss Sibelius in different contexts for example vis vis his contemporaries in Scandinavia in relation to folk music in reception history and in the scholarly literature Individual musical compositions have their own sections with bibliography Comprehensive indexes cover the musical works authors and people and subjects mentioned

Modest Musorgsky and Boris Godunov Caryl Emerson, Robert William Oldani, 2006-11-02 Caryl Emerson and Robert Oldani take a comprehensive look at the most famous Russian opera Modest Musorgsky's Boris Godunov

The Birth of the Orchestra John Spitzer, Neal Zaslaw, 2004-04-29 This book traces the emergence of the orchestra from 16th century string bands to the classical orchestra of Haydn Mozart Beethoven and their contemporaries Ensembles of bowed stringed instruments several players per part plus continuo and wind instruments were organized in France in the mid 17th century and then in Rome at the end of the century The prestige of these ensembles and of the music and performing styles of their leaders Jean Baptiste Lully and Arcangelo Corelli caused them to be imitated elsewhere until by the late 18th century the orchestra had become a pan European phenomenon Spitzer and Zaslaw review previous accounts of these developments then proceed to a thoroughgoing documentation and discussion of orchestral organization instrumentation and social roles in France Italy Germany England and the American colonies They also examine the emergence of orchestra musicians idiomatic music for orchestras orchestral performance practices and the awareness of the orchestra as a central institution in European life

Musical Meaning and Human Values Keith Moore Chapin, Lawrence Kramer, 2009 Musical understanding has evolved dramatically in recent years principally through a heightened appreciation of musical meaning in its social cultural and philosophical dimensions This collection of essays by leading scholars addresses an aspect of meaning that has not yet received its due the relation of meaning in this broad humanistic sense to the shaping of fundamental values The volume examines the open and active circle between the values and valuations placed on music by

both individuals and societies and the discovery through music of what and how to value. With a combination of cultural criticism and close readings of musical works the contributors demonstrate repeatedly that to make music is also to make value in every sense. They give particular attention to values that have historically enabled music to assume a formative role in human societies to foster practices of contemplation, fantasy and irony to explore sexuality, subjectivity and the uncanny and to articulate longings for unity with nature and for moral certainty. Each essay in the collection shows in its own way how music may provoke transformative reflection in its listeners and thus help guide humanity to its own essential embodiment in the world. The range of topics is broad and developed with an eye both to the historical specificity of values and to the variety of their possible incarnations. The music is both canonical and noncanonical, old and new. Although all of it is classical, the contributors' treatment of it yields conclusions that apply well beyond the classical sphere. The composers discussed include Gabrieli, Monteverdi, Haydn, Beethoven, Mendelssohn, Brahms, Wagner, Puccini, Hindemith, Schreker and Henze. Anyone interested in music as it is studied today will find this volume essential reading. *Essays on Opera, 1750-1800* John A. Rice, 2017-07-05

The study of opera in the second half of the eighteenth century has flourished during the last several decades and our knowledge of the operas written during that period and of their aesthetic, social and political context has vastly increased. This volume explores opera and operatic life of the years 1750-1800 through a selection of articles intended to represent the last few decades of scholarship in all its excitement and variety. **Shostakovich** Laurel E. Fay, 2000. For this biography the author has used many primary documents: Shostakovich's many letters, concert programmes, newspaper articles and diaries of his contemporaries. Showing his life as an example of the paradoxes of living as an artist in Russia. **Grétry and the Growth of Opéra-comique** David Charlton, 1986-03-06. First published in 1986, this major study in English explores Grétry and opéra comique between 1768 and 1791. **The Birth of the Orchestra : History of an Institution, 1650-1815** Music History and Literature. San Francisco Conservatory of Music. John Spitzer Chair, Neal Zaslaw, Professor of Music, Cornell University, 2005-08-05. This is the story of the orchestra from 16th century string bands to the classical orchestra of Haydn, Mozart and Beethoven. Spitzer and Zaslaw document orchestral organization, instrumentation, social roles, repertoires and performance practices in Europe and the American colonies, concluding around 1800 with the widespread awareness of the orchestra as a central institution in European life. **The Clarinet in the Classical Period** Albert R. Rice, 2008-01-15. A comprehensive study of the clarinet in use through the classical period, 1760 to 1830, a period of intensive musical experimentation. The book provides a detailed review and analysis of construction, design, materials and makers of clarinets. Rice also explores how clarinet construction and performance practice developed in tandem with the musical styles of the period. **Prokofiev's Ballets for Diaghilev** Stephen D. Press, 2017-07-05. Ballet impresario Sergey Pavlovich Diaghilev and composer Sergey Sergeyevich Prokofiev are eminent figures in twentieth century cultural history, yet this is the first detailed account of their fifteen year collaboration. The beginning was not trouble-free but despite two false starts, Alai and Lolli and the

first version of its successor Chout Diaghilev maintained his confidence in the composer With his guidance and encouragement Prokofiev established his mature balletic style After some years of estrangement during which Prokofiev wrote for choreographer Boris Romanov and conductor publisher Serge Koussevitsky Diaghilev came to the composer's rescue at a low point in his Western career The impresario encouraged Prokofiev's turn towards a new simplicity and offered him a great opportunity for career renewal with a topical ballet on Soviet life *Le Pas d'acier* Even as late as 1928-29 Diaghilev compelled Prokofiev to achieve new heights of expressivity in his characterizations *L'Enfant prodigue* Although Western scholars have investigated Prokofiev's operas piano works and symphonies little attention has been paid to his early ballets written for Diaghilev's *Ballets Russes* Despite Prokofiev's devotion to opera it was his ballets for Diaghilev as much as his concertos and solo piano works that earned his renown in Western Europe in the 1920s Stephen D Press discusses the genesis of each ballet including the important contributions of the scenic designers Mikhail Larionov Georgy Yakulov and Georges Rouault and the choreographer dancers Lidi Massine Serge Lifar and George Balanchine and the special relationship between the ballets progenitors

[The French Symphony at the Fin de Siècle](#) Andrew Deruchie, 2013 WINNER 2014 CHOICE Outstanding Academic Title Award The first extended study of seven beloved French symphonic masterpieces from Saint-Saëns and Franck to Debussy and Dukas In this first full length study of the symphony in late nineteenth and early twentieth century France Andrew Deruchie provides extended critical discussion of seven of the most influential and frequently performed works of the era by Camille Saint-Saëns César Franck Édouard Lalo Vincent d'Indy and Paul Dukas The volume explores how these symphonists modernized the art form yet preserved many of the formal and rhetorical conventions of the canon reconciling in particular Beethoven's symphonic legacy with the musical culture intellectual environment and political milieu of fin de siècle France Drawing on contemporary criticism music histories composers' prose and unpublished sketches Deruchie's readings offer fresh insights on issues of musical form and technique and also move beyond the notes to consider questions of meaning Andrew Deruchie is a lecturer in musicology at the University of Otago New Zealand

[Historical Dictionary of Opera](#) Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this *Historical Dictionary of Opera* as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on

composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera Prokofiev David Nice,2003-01-01 The book follows Prokofiev s personal and musical journey from his childhood on a Ukrainian country estate to the years he spent travelling in America and Europe as an acclaimed interpreter of his own works Nice sheds new light on the striking compositions of Prokofiev s early years his training at the St Petersburg Conservatory and the circumstances of his departure from Russia in 1918 for what the composer thought would be a short tour of America **Opera** Guy A. Marco,2001 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published Provided by publisher

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