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THE MUSICAL QUARTERLY®

PAUL HENRY LANG, *Editor*

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Richard Taruskin



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The Musical Quarterly Oscar George Theodore Sonneck, 1993 The Ziegfeld Follies Ann Ommen van der Merwe, 2009-03-26 The Ziegfeld Follies A History in Song presents an account of the Follies through the musical productions contained in the show Accessing primary sources such as magazines and extant programs Ann Ommen van der Merwe has carefully researched the Follies reconstructing the songs dances and content of each annual production from 1907 to 1931 providing detailed descriptions of song performances In so doing the book demonstrates the important role of song in facilitating the comedy and spectacle for which the Follies are better known Ommen van der Merwe takes a broad chronological approach to the material addressing such issues as musical style lyrics and staging of individual songs In the process she identifies the historical trajectory of the Ziegfeld Follies delineating periods within its history like the development of the production values Ziegfeld was famous for the success of his spectacles his adaptation to changing times and his legacy She also considers the cultural and performance history of the Follies and its reflection of the society in which it developed An appendix lists the composer lyricist publisher and performer of each Follies song as well as a library collection or archive where a copy may be found The book also includes a collection of photographs a select discography bibliography and two indexes by song title and general subject **The Symphonic Repertoire, Volume V** Brian Hart, A. Peter Brown, 2024-01-30 Central to the repertoire of Western art music since the 1700s the symphony has come to be regarded as one of the ultimate compositional challenges In his series The Symphonic Repertoire the late A Peter Brown explored the symphony in Europe from its origins into the 20th century In Volume V Brown s former students and colleagues continue his vision by turning to the symphony in the Western Hemisphere It examines the work of numerous symphonists active from the early 1800s to the present day and the unique challenges they faced in contributing to the European symphonic tradition The research adds to an unmatched compendium of knowledge for the student teacher performer and sophisticated amateur This much anticipated fifth volume of The Symphonic Repertoire The Symphony in the Americas offers a user friendly comprehensive history of the symphony genre in the United States and Latin America **The Cambridge Companion to Women Composers** Matthew Head, Susan Wollenberg, 2024-05-30 Moving beyond narratives of female suppression and exploring the critical potential of a diverse distinguished repertoire this Companion transforms received understanding of women composers Organised thematically and ranging beyond elite Western genres it explores the work of diverse female composers from medieval to modern times besides the familiar headline names The book s prologue traces the development of scholarship on women composers over the past five decades and the category of woman composer itself The chapters that follow reveal scenes of flourishing creativity technical innovation and often fleeting recognition challenging long held notions around invisibility and neglect and dismissing clichés about women composers and their work Leading scholars trace shifting ideas about composers and compositional processes contributing to a wider understanding of how

composers have functioned in history and making this volume essential reading for all students of musical history In an epilogue three contemporary composers reflect on their careers and identities **Stars** Richard Dyer, Paul McDonald, 2019-07-25 Through the intensive examination of films magazines advertising and critical texts Dyer analyses the historical ideological and aesthetic significance of stars changing the way we understand screen icons Paying particular attention to icons including Marlon Brando Bette Davis Marlene Dietrich Marilyn Monroe and John Wayne **Essays on Music** Theodor Adorno, Richard Leppert, 2002-08-08 A book of landmark importance It is unprecedented in its design a brilliantly selected group of essays on music coupled with lucid deeply incisive and in every way masterly analysis of Adorno's thinking about music No one who studies Adorno and music will be able to dispense with it and if they can afford only one book on Adorno and music this will be the one For in miniature it contains everything one needs a collection of exceptionally important writings on all the principal aspects of music and musical life with which Adorno dealt totally reliable scholarship and powerfully illuminating commentary that will help readers at all levels read and re read the essays in question Rose Rosengard Subotnik author of *Deconstructive Variations Music and Reason in Western Society* An invaluable contribution to Adorno scholarship with well chosen essays on composers works the culture industry popular music kitsch and technology Leppert's introduction and commentaries are consistently useful his attention to secondary literature remarkable his interpretation responsible The new translations by Susan Gillespie and others are outstanding not only for their care and readability but also for their sensitivity to Adorno's forms and styles Lydia Goehr author of *The Quest for Voice Music Politics and the Limits of Philosophy* With its careful full edition of Adorno's important musical texts and its exhaustive yet eminently readable commentaries Richard Leppert's magisterial book represents a brilliant solution to the age old dilemma of bringing together primary text and interpretation in one volume James Deaville Director School of the Arts McMaster University The developing variations of Adorno's life long involvement with musical themes are fully audible in this remarkable collection What might be called his literature on notes brilliantly complements the notes to literature he devoted to the written word Richard Leppert's superb commentaries constitute a book length contribution in their own right which will enlighten and challenge even the most learned of Adorno scholars Martin Jay author of *The Dialectical Imagination A History of The Frankfurt School and the Institute of Social Research* There is afoot in Anglo American musicology today the first wholesale reconsideration of Adorno's thought since the pioneering work of Rose Rosengard Subotnik around 1980 *Essays on Music* will play a central role in this effort It will do so because Richard Leppert has culled Adorno's writings so as to make clear to musicologists the place of music in the broad critique of modernity that was Adorno's overarching project and it will do so because Leppert has explained these writings in commentaries that amount to a book length study so as to reveal to non musicologists the essentially musical foundation of this project No one interested in Adorno from any perspective or for that matter in modernity and music all told can afford to ignore *Essays on Music* Gary Tomlinson author of *Metaphysical Song* An

Essay on Opera This book is both a major achievement by its author editor and a remarkable act of scholarly generosity for the rest of us Until now English translations of Adorno s major essays on music have been scattered and often unreliable Until now there has been no comprehensive scholarly treatment of Adorno s musical thinking This volume remedies both problems at a single stroke It will be read equally and eagerly for Adorno s texts and for Richard Leppert s commentary on them both of which will continue to be essential resources as musical scholarship seeks increasingly to come to grips with the social contexts and effects of music No one knows Adorno better than Leppert and no one is better equipped to clarify the complex interweaving of sociology philosophy and musical aesthetics that is central to Adorno s work From now on everyone who reads Adorno on music whether a beginner or an expert is in Richard Leppert s debt for devoting his exceptional gifts of learning and lucidity to this project Lawrence Kramer author of *Musical Meaning Toward a Critical History*

Stravinsky and the Russian Traditions, Volume Two Richard Taruskin, 2023-09-01 This book undoes 50 years of mythmaking about Stravinsky s life in music During his spectacular career Igor Stravinsky underplayed his Russian past in favor of a European cosmopolitanism Richard Taruskin has refused to take the composer at his word In this long awaited study he defines Stravinsky s relationship to the musical and artistic traditions of his native land and gives us a dramatically new picture of one of the major figures in the history of music Taruskin draws directly on newly accessible archives and on a wealth of Russian documents In Volume One he sets the historical scene the St Petersburg musical press the arts journals and the writings of anthropologists folklorists philosophers and poets Volume Two addresses the masterpieces of Stravinsky s early maturity *Petrushka* *The Rite of Spring* and *Les Noces* Taruskin investigates the composer s collaborations with Diaghilev to illuminate the relationship between folklore and modernity He elucidates the Silver Age ideal of neoneationalism the professional appropriation of motifs and style characteristics from folk art and how Stravinsky realized this ideal in his music Taruskin demonstrates how Stravinsky achieved his modernist technique by combining what was most characteristically Russian in his musical training with stylistic elements abstracted from Russian folklore The stylistic synthesis thus achieved formed Stravinsky as a composer for life whatever the aesthetic allegiances he later professed Written with Taruskin s characteristic mixture of in depth research and stylistic verve this book will be mandatory reading for all those seriously interested in the life and work of Stravinsky This book undoes 50 years of mythmaking about Stravinsky s life in music During his spectacular career Igor Stravinsky underplayed his Russian past in favor of a European cosmopolitanism Richard Taruskin has refused to take the composer at his word In [The First Four Notes](#) Matthew Guerrieri, 2014-03-04 A TIME Magazine Top 10 Nonfiction Book of 2012 A New Yorker Best Book of the Year Los Angeles Magazine s 1 Music Book of the Year This revelatory book of music history examines what is perhaps the best known and most popular symphony ever written and its famous four note opening Reaching back before Beethoven s time Matthew Guerrieri uncovers premonitions of the opening notes in the rhythms of ancient Greek poetry and the music of the French Revolution He discusses the Fifth s

impact when it premiered tracing the artistic philosophical and political reverberations across Europe to China Russia and the United States from Romanticism to ring tones from propaganda to pop This fascinating piece of musical detective work is a treat for music lovers of every stripe The Contradictions of Jazz Paul Rinzler,2008-10-16 In The Contradictions of Jazz Paul Rinzler takes a new approach to jazz aesthetics and theory by exploring four pairs of opposites present in jazz individualism and interconnectedness assertion and openness freedom and responsibility and creativity and tradition By themselves these eight values speak volumes about the meaning of jazz and its significance Understanding how these opposites coexist in jazz leads to an exploration of the connections linking jazz with the experiential and existential which contrast with the connections between composition and science Rinzler explains the various concepts including either or and dialectic thinking and then examines the pairs of opposites individually describing their position and presence in jazz He then demonstrates how the larger meaning of these contradictory opposites depends on ideas from the philosophies of phenomenology and existentialism Rinzler considers the opposites inherent in the product and process of jazz as well as mistakes and the challenge of perfection presenting these values in light of the contradictions inherent in jazz With a full bibliography and an index The Contradictions of Jazz is a fascinating read for fans and scholars of jazz history and aesthetics

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