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THE MUSICAL QUARTERLY

PAUL HENRY LANG, Editor

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The Musical Quarterly Oscar George Sonneck,1995 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 guestion 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 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 **Stage Works of Philip Glass** Robert F. Waters, 2022-08-04 Glass s stage works have attracted wide popular acclaim This book assesses critical approaches to them and explores Glass's creative philosophy Synopsis: An Annual Index of Greek Studies, 1993, 3 Andrew D. Dimarogonas, 1998-10-28 Presents 12 860 entries listing scholarly publications on Greek studies Research and review journals books and monographs are indexed in the areas of classical Hellenistic Biblical Byzantine Medieval and modern Greek studies but no annotations are included After the general listings entries are also indexed by journal text name geography and subject The CD ROM contains an electronic version of the book Annotation copyrighted by Book News Inc Portland OR Enjoying the Operatic Voice: A Neuropsychoanalytic Exploration of the Operatic Reception Experience Carlo Zuccarini, 2019-03-30 There has been a long standing and mutually informing association between psychoanalysis literature and the arts Surprisingly given the oral aural basis of the talking cure music has largely been overlooked by psychoanalysis Notably neuroscientific research investigating music reception and production has been steadily increasing in range and scope over the years However in order to avoid confounding factors empirical studies have focused primarily on non vocal music Remarkably operatic vocal music has not featured prominently in either field Yet the multi dimensional multi layered nature of opera which fuses together a number of different arts would appear to provide fertile soil for both disciplines This book aims to fill that gap providing a stepping stone for further research It leverages the individual strengths of psychoanalysis and neuroscience both separately and jointly as the inter discipline of neuropsychoanalysis By combining various theories of mind with knowledge about music processing in the brain this book

comprehensively examines the operatic reception experience providing an account in subjective as well as objective terms It explores the bittersweet enjoyment of operatic vocal music which can literally move an operaphile to tears The explanation for this may be found in a number of subjective dynamics that are unique to the reception of opera rather than in any distinct objective neural processes which are common to the reception of all music These subjective dynamics which are recruited during neural processing are triggered by the equally unique features of the operatic voice in combination with a number of auxiliary elements that are specific to opera This book will be of interest to academics in a broad range of science and arts disciplines related to music perception and performance such as music psychology and operatic performance It may also appeal to passionate operaphiles who wish to understand what drives their addiction Adorno on Music Robert W. Witkin, 2013-06-17 Adorno is one of the leading cultural thinkers of the twentieth century This is the first detailed account of Adorno s texts on music from a sociological perspective In clear non technical language Robert Witkin guides the reader through the complexities of Adorno s argument about the link between music and morality and between musical works and social structure It was largely through these works Adorno established the right of the arts to be acknowledged as a moral and critical force in the development of a modern society By recovering them for non musicologists Witkin adds The Cambridge History of American Music immeasurably to our appreciation of this giant of twentieth century thought David Nicholls, 1998-11-19 The Cambridge History of American Music first published in 1998 celebrates the richness of America s musical life It was the first study of music in the United States to be written by a team of scholars American music is an intricate tapestry of many cultures and the History reveals this wide array of influences from Native European African Asian and other sources The History begins with a survey of the music of Native Americans and then explores the social historical and cultural events of musical life in the period until 1900 Other contributors examine the growth and influence of popular musics including film and stage music jazz rock and immigrant folk and regional musics The volume also includes valuable chapters on twentieth century art music including the experimental serial and tonal traditions Current Contents. Arts & Humanities Institute for Scientific Information, 1994 American Cinema and the Southern Imaginary Deborah Barker, Kathryn McKee, 2011-01-01 Placing the New Southern Studies in conversation with film studies this book is simply the best edited collection available on film and the U S South Grace Hale University of Virginia

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