



Suum Cuique: Essays in Music

Oscar George Theodore
Sonneck

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Suum Cuique Essays In Music:

Suum cuique Oscar George Theodore Sonneck,1969 Suum Cuique Oscar George Sonneck,1916 Suum Cuique O. G. Sonneck,2016-12-26 An excerpt from the first essay Anarchy Hypocrisy Back to antiquity Dash to the extreme left Damocles sword of beauty Degeneration Regeneration Pseudo music Celestial super music Hellish discords What a fine thing the slogan is forsooth It works like effervescent lemonade tablets one sets them foaming according to his personal taste and regales himself and others but more especially posterity who will wonder how it was possible to label the latest querelle des bouffons with the poet Henckell s saying about our mighty age Besides it is really comical how that repellantly attractive young lady Salome is all at once shouldered with the responsibility for ideas which may have worn the charm of novelty some ten years ago One surveying this scrimmage from a distance feels tempted to provide a prelude to Master Draeseke s now so familiar dictum Confusion over the confusion in music In all this there is nothing mighty save intolerance while the angle of vision is of the narrowest So hedged in by the bounds of the realm that through it all one can hear the too importunate cry Neu Deutschland Deutschland ber alles or Beneath criticism as the case may be In a word it would seem that in Germany itself only a few members of the Allgemeiner Deutscher Musikverein might be mentioned who by and large have no cause to complain of the public the critics and the publishers A sufficient reason for the more tolerant attitude of the antipodean Dioscuri Strauss and Reger as contrasted with their opponents towards even Mendelssohn who after all was not wholly without talent Now what is all this hubbub about At bottom merely whether the so called immutable canons of beauty in art permit one to write music as the laws of his being dictate Whereupon music history and musical aesthetics are forthwith brought into action nota bene by both sides in order to solve a problem which is none This prompts me to quote a paradox launched by the poet Georg Fuchs There is no art there are only artists For me there is far more wisdom in this flash of wit than in dogmas on the limitations and the true sphere of music parading in their profundity as the sole means of grace The artist has a right to express himself in tones as the spirit may move Whoever for any reason finds no pleasure in the product has an equal right to vent his displeasure through speech or pen but he must not set up to be an art pontiff or art bailiff No one man not even a Bach a Mozart Beethoven Wagner or Brahms has yet possessed a monopoly in the development of music No more have Richard Strauss or Reger and those who swell their train for reasons intrinsic or extrinsic Each one simply contributes what his nature influenced by the Zeitgeist demands of him Whether this is done in the flush of youthful zeal or with the cooler calculation of age is unimportant Nor does it matter whether he gains wealth and fame at a bound or grows old hungering before his seed brings its harvest or even has to await the music historian who in certain circles is painted as a kind of Satan with queue la chinoise Suum Cuique Essays in Music O. G. Sonneck,2016-04-27 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the

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traditions reveals much about the sounds and social contexts of fiddling at that time In the early 1800s aspiring young violinists maintained manuscript collections of tunes they intended to learn These books contained notations of oral tradition dance tunes many of them melodies that predated and would survive this era plus plenty of song melodies and marches Chris Goertzen takes us into the lives and repertoires of two such young men Arthur McArthur and Philander Seward Later in the 1830s to 1850s music publications grew in size and shrunk in cost so fewer musicians kept personal manuscript collections But a pair of energetic musicians did Goertzen tells the stories of two remarkable violinist fiddlers who wrote down many hundreds of tunes and whose notations of those tunes are wonderfully detailed Charles M Cobb and William Sidney Mount Goertzen closes by examining particularly problematic collections He takes a fresh look at George Knauff s Virginia Reels and presents and analyzes an amateur musician s own questionable but valuable transcriptions of his grandfather s fiddling which reaches back to antebellum western Virginia **Between the Cracks of History** Francis Edward Abernethy,1997 Six essays discuss definitions and explanations of folklore and methods of teaching it Then 15 additional essays explore Texas folklore related to such topics as police burials gang graffiti fiddling ghosts dance halls oil fields spring rituals and the dialect spoken along the border between Texas and Mexico Numerous illustrations and black and white photographs Annotation copyrighted by Book News Inc Portland OR *Michele Esposito* Jeremy Dibble,2010 From Psalm to Symphony Nicholas E. Tawa,2001 Examines for the first time New England s rich heritage of music making over a span of 350 years

Monthly Bulletin St. Louis Public Library,1918 Teachers bulletin vol 4 issued as part of v 23 no 9 Monthly Bulletin. New Series St. Louis Public Library,1918 **Baker's Biographical Dictionary of Musicians** Theodore Baker,Alfred Remy,1919 **MacDowell** E. Douglas Bomberger,2013-07-09 A timeless tale of human strength and weakness set in one of the most vibrant periods of American musical history MacDowell traces the composer s rise from humble beginnings in lower Manhattan to the pinnacle of musical fame and the precipitous fall from grace that followed *A Tidal Wave of Encouragement* E. Douglas Bomberger,2001-10-30 In July of 1884 pianist Calixa Lavall e performed a recital of works by American composers that began a highly influential series of such concerts Over the course of the next decade hundreds of all American concerts were performed in the United States and Europe a movement that fostered both the development and the perception of American music as a unique art form A Tidal Wave of Encouragement the title of which is derived from one observer s description of the movement is the first in depth study of this significant period in American music Providing a comprehensive history of the Concerts as well as detailed accounts of the intense critical debate surrounding them author E Douglas Bomberger reveals how one decade shaped the future of American classical music and very much impacted the way we hear it today The movement crucial in focusing discussion on American music and providing performance opportunities for composers and musicians for whom no such opportunities had before existed was far more extensive and widespread than most scholarship had credited it This oversight is due in large part to the dearth of objective studies of the Concerts previous

considerations have tended either toward the merely nostalgic or toward the unnecessarily disparaging Bomberger's work is a corrective to this as well as much needed historical and critical account of a project whose influence had yet to be fully acknowledged

A History of the Sonata Idea William S. Newman, 2018-01-01 This volume completes Newman's monumental study of the sonata. It examines the evolution of the sonata idea from the precocious Romanticisms of Dussek before 1880 to the near exhaustion of Romantic music by the time of World War I. Thoroughly documented, illustrated by new extended lists of sonatas as well as the fullest bibliography of Romantic music literature yet published, the book is invaluable to musicians. Originally published in 1969, a UNC Press Enduring Edition. UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original and are presented in affordable paperback formats, bringing readers both historical and cultural value.

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