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Richard C. Von Ende



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Sohlmans musiklexikon Gösta Morin, Carl-Allan Moberg, 1952 **Sohlmans musiklexikon**, 1975 Music Papers John Beckwith, 1997 What is music where does it come from and what does it mean If music is in the background and no one listens to it does it still exist Why do composers write music and how do they learn their profession What about Canadian music a regional dialect of this universal language How has it been created inside the country how well is it understood abroad Music papers are reflections from a life of composing and teaching These articles talks and reviews whether intended originally for general or professional audiences communicate a passion for music rooted in a North American culture and place informed by long and loving familiarity with masterpieces from elsewhere Also included are alternative versions of the early life of Glenn Gould proofs of the existence of musical life in Toronto and some questions still unanswered *The Archaeology of Sound, Acoustics & Music* Gjermund Kolltveit, Riitta Rainio, Arnd Adje Both, 2020-12-31 The ICTM Study Group on Music Archaeology was founded in the early 1980s by Ellen Hickmann John Blacking Mantle Hood and Caisa S Lund This is the third volume of the new anthology series published by the study group bringing together theoretical and methodological approaches in the study of past music cultures Each volume of the series is composed of concise case studies bringing together the world's foremost researchers on a particular subject reflecting the wide scope of music archaeological research world wide The series draws in perspectives from a range of different disciplines including newly emerging fields such as archaeoacoustics but particularly encouraging both music archaeological and ethnomusicological perspectives

Church Music Richard C. Von Ende, 1980 No descriptive material is available for this title **Grand Opera Outside Paris** Jens Hesselager, 2017-12-14 Nineteenth century French grand opera was a musical and cultural phenomenon with an important and widespread transnational presence in Europe Primary attention in the major studies of the genre has so far been on the Parisian context for which the majority of the works were originally written In contrast this volume takes account of a larger geographical and historical context bringing the Europe wide impact of the genre into focus The book presents case studies including analyses of grand opera in small town Germany and Switzerland grand operas adapted for Scandinavian capitals a cockney audience in London and a court audience in Weimar and Portuguese and Russian grand operas after the French model Its overarching aim is to reveal how grand operas were used performed transformed enjoyed and criticised emulated and parodied and how they became part of musical cultural and political life in various European settings The picture that emerges is complex and diversified yet it also testifies to the interrelated processes of cultural and political change as bourgeois audiences at varying paces and with local variations increased their influence and as discourses on language nation and nationalism influenced public debates in powerful ways **Historical Dictionary of Music of the Classical Period** Bertil van Boer, 2024-12-30 The Classical period is one of deep intellectual ferment of rapid growth and change and of explosive creativity in the world of music It may have had its roots in the music of an earlier era and been the

harbinger of progressive music of that which followed but it must be seen as the necessary evolutionary era without which modern music and all of its variety could not exist Moreover in opera houses festivals and concert halls all over the world music from the period may indeed be performed more than any other form making it one the most accessible and popular periods It has remained a living and vibrant part of the repertory indeed offered a kaleidoscope of genres and works that never cease to enchant and amaze Historical Dictionary of Music of the Classical Period Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1 800 cross referenced entries on composers conductors musicians operas important technical terms and emerging musical forms This book is an excellent resource for students researchers and anyone wanting to know more about classical music

Harbingers of Twentieth-Century Neo-classicism Finn Egeland Hansen, 2019-06-03 This book proposes a new theory about the neo classical style in music The Danish emeritus professor Finn Egeland Hansen has chosen three different composers the French Camille Saint Saens and Charles Gounod and the Danish Niels W Gade to discuss his thesis that the main classical romantic current of the 19th century in fact represents two sub currents One sub current focusing on the romantic aspects the other focusing on the classical aspects of its musical style In close readings of works by these three composers Hansen demonstrates how in different aspects they were harbingers of the neo classical style a style that is usually exemplified through later composers like Igor Stravinsky Paul Hindemith and the members of the French group Les Six Hansen labels these harbingers style as retro classicism Finn Egeland Hansen s doctoral dissertation was on The Grammar of Gregorian Tonality 1979 and his most recent book is Layers of Musical Meaning 2006 Since 1990 he has been Chairman of the Foundation for the Publication of the Works of Niels W Gade

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

Studies in American Folklife, 1982

Music and Theatre Nigel Fortune, 2005-02-17 This volume of eleven essays compiled as a tribute to Winton Dean on his seventieth birthday focuses on that area which has absorbed Winton Dean s interest throughout his distinguished career opera and other theatre music The first half of the book covers the period from the late seventeenth century to the mid eighteenth The second half of the book ranges over later opera operacomique Mendelssohn s operas the influence of Wagner the finales of

Jan cek s operas and Britten s first two major operas Peter Grimes and The Rape of Lucretia The Dissemination of Music in Seventeenth-century Europe Erik Kjellberg,2010 In this volume fifteen musicologists from five countries present new findings and observations concerning the production distribution and use of music manuscripts and prints in seventeenth century Europe A special emphasis is laid on the D ben Collection one of the largest music collections of seventeenth century Europe preserved at the Uppsala University Library The papers in this volume were initially presented at an international conference at Uppsala University in September 2006 held on the occasion of the launching of The D ben Collection Database Catalogue on the Internet For the first time the entire collection had been made acessible worldwide covering a vast number of musical and philological aspects of all items in the collection **Storytelling in Jazz and Musicality in Theatre** Sven Bjerstedt,2021-05-25 Art forms tend to mirror themselves in each other In order to understand literature and fine arts better we often turn to music speaking of the tone in a book and of the rhythm in a painting In attempts to understand music better we turn instead to the narrative arts speaking of the story of a musical piece This book focuses on two examples of such conceptual mirror reflexivity narrativity in jazz music and musicality in spoken theatre These intermedial metaphors are shown to be significant to the practice and reflection of performing artists through their ability to mediate holistic views of what is considered to be of crucial importance in artistic practice analysis and education This exploration opens up possibilities for new theoretical and practical insights with regard to how the borderland between temporal art forms can be conceptualized The book will be of interest not only to scholars of music and theatre but also to those who work in the fields of aesthetics intermedial studies cognitive linguistics arts theory communication theory and cultural studies **Critical Music Historiography: Probing Canons, Ideologies and Institutions** Vesa Kurkela,Markus Mantere,2016-03-09 During the past two decades there has emerged a growing need to reconsider the objects axioms and perspectives of writing music history A certain suspicion towards Francois Lyotard s grand narratives as a sign of what he diagnosed as our postmodern condition has become more or less an established and unquestioned point of departure among historians This suspicion at its most extreme has led to a radical conclusion of the end of history in the work of postmodern scholars such as Jean Baudrillard and Francis Fukuyama The contributors to Critical Music Historiography take a step back and argue that the radical view of the impossibility of history as well as the unavoidable ideology of any history are counter productive points of departure for historical scholarship It is argued that metanarratives in history are still possible and welcome even if their limitations are acknowledged Foucault Lyotard and others should be taken into account but systematized viewpoints and methods for a more critical and multi faceted re evaluation of the past through research are needed As to the metanarratives of music history they must avoid the pitfalls of evolutionism hagiography and teleology all hallmarks of traditional historiography In this volume the contributors put these methods and principles into practice The chapters tackle under researched and non conventional domains of music history as well as rethinking older historiographical concepts such as

orientalism and nationalism and consequently introduce new concepts such as occidentalism and transnationalism The volume is a challenging collection of work that stakes out a unique territory for itself among the growing body of work on critical music history

The International Cyclopedia of Music and Musicians Oscar Thompson,1975 *Performing Arts in Changing Societies* Randi Margrete Selvik,Svein Gladsø,Anne Margrete Fiskvik,2020-05-07 Performing Arts in Changing Societies is a detailed exploration of genre development within the fields of dance theatre and opera in selected European countries during the decades before and after 1800 An introductory chapter outlines the theoretical and ideological background of genre thinking in Europe starting from antiquity A further fourteen chapters cover the performing genres as they developed in England France Germany and Austria and follow the dissemination and adaptation of the corresponding genres in minor and major cities in the Nordic countries With a strong emphasis on the role that pragmatic and contextual factors had in defining genres the book examines such subjects as the dancing masters in Christiania Oslo circa 1800 the repertory and travels of an itinerant acrobat and his wife in Norway in the 1760s and the influence of Enlightenment ideas on bourgeois drama in Denmark Including detailed analyses in the light of material political and social factors this is a valuable resource for scholars and researchers in the fields of musicology opera studies and theatre and performance studies

Continuum Encyclopedia of Popular Music of the World, Volume 2 John Shepherd,David Horn,Dave Laing,Paul Oliver,Peter Wicke,2003-05-08 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided *Douglas Moore* Jerry L. McBride,2011-01-01 *MLA Index and Bibliography Series* vol 36 Additional information online at <https://www.areditions.com/books/IB036.html>

Rich in Nuances Sverker Jullander,1997 **Polkabilly** James Leary,2010-11-18 While the Goose Island Ramblers are a remarkable group they are entirely representative of the many bands who from the 1920s through the 90s have synthesized an array of foreign American folk popular and hillbilly musical strains to entertain rural small town working class audiences throughout the Midwest Based on more than twenty years of field research this study of the Goose Island Ramblers alters our perception of what American folk music really is The music of the Ramblers decidedly upper Midwest multicultural and inescapably American argues for a most inclusive fluid notion of American folk music one that exchanges ethnic hierarchy for egalitarianism that stresses process over pedigree and that emphasizes the pluralism of American musical culture Rootsy constantly evolving and wildly eclectic the polkabilly music of the Ramblers constitutes the American folk music norm redefining in the process our understanding of American folk traditions

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