

# String Quartet No1

Γρηγόρης Βιτουλάκης

**Vivace**

Violin 1  
Violin 2  
Viola  
Violoncello

*f* *mp* *mf*

# String Quartet 1 Op48 Not Our

**Joseph Nathan Straus**



## **String Quartet 1 Op48 Not Our:**

**Keys to the Drama** Gordon Sly, 2016-04-22 Sonata form is fundamentally a dramatic structure that creates, manipulates, and ultimately satisfies expectation. It engages its audience by inviting prediction, association, and interpretation. That sonata form was the chief vehicle of dramatic instrumental music for nearly 200 years is due to the power, the universality, and the tonal and stylistic adaptability of its conception. This book presents nine studies whose central focus is sonata form. Their diversity attests both to the manifold analytical approaches to which the form responds and to the vast range of musical possibility within the form's exemplars. At the same time, common compositional issues, analytical methods, and overarching perspectives on the essential nature of the form weave their way through the volume. Several of the essays approach the musical structure directly as drama, casting the work as an expression of its composer's engagement with an idea or principle that is dynamic and at times intensely difficult. Others concentrate their attention on a composer's use of motive, which typically takes the form of a simple melodic span that shapes the musical architecture through an interdependent series of structural levels. Integrating these motivic threads within the musical fabric often warrants departures from formal norms in other areas. Analyses that seek to understand works with anomalous formal qualities, whether engendered by a motivic component or not, have a prominent place in the volume. Among these accounts of idiosyncratic tonal discourse that threatens to undermine the unfolding of form-defining qualities or events are central.

**The Art of Post-tonal Analysis** Joseph Nathan Straus, 2022 The Art of Post-Tonal Analysis consists of analyses of thirty-three musical passages or entire short works in a variety of post-tonal styles. For each piece, author Joseph N. Straus shows how it is put together and what sense might be made of it; how the music goes. Along the way, he shows the value of post-tonal theory in addressing these questions and in revealing something of the fascination and beauty of this music. The works under study are taken from throughout the long twentieth century, from 1909 to the present. Within the atonal wing of modern classical music, the composers discussed here, some canonical and some not, represent a diversity of musical style, chronology, geography, gender, and race/ethnicity. Musical examples, plus a companion website full of analytical videos, carry the burden of the analytical argument with rarely more than a few sentences of prose at a time. In writing these analyses, Straus imagined teaching these pieces to a class of undergraduate or graduate students seated at the piano, pointing at score, listening as they go. The book is intended as a record of these hypothetical classes. His approach could be loosely described as transformational, rooted in an interest in seeing how musical ideas shape intervals, motives, grow, change, and effloresce. When musical ideas are obviously dissimilar and possibly in conflict, the book teases out subtle points of connection between them. Above all, the book aims to create rich networks of relatedness, allowing our musical minds and musical ears to lead each other along some of the many enjoyable pathways through this challenging and beautiful music.

The Art of Post-Tonal Analysis Joseph N. Straus, 2022-03-22 The Art of Post-Tonal Analysis consists of analyses of thirty-three musical passages or entire short works in a variety of post-

tonal styles from throughout the long twentieth century representing a diversity of musical style chronology geography gender and race ethnicity      **Program Notes** Chicago Symphony Orchestra, 1906      **The Penguin Companion to Classical Music** Paul Griffiths, 2004-10-07 This superbly authoritative new work provides a comprehensive A Z guide to some 1000 years of Western music It explores in detail the lives and achievements of a vast range of composers as well as looking at such key topics as music history from medieval plainchant to contemporary minimalism performers theory and jargon Through Griffiths skilfully blends lightly worn scholarship with personal insight whether examining the emotional colouring that different musical keys achieve or charting the rise and development of the symphony      **Selected Letters of Sergei Prokofiev** Sergey Prokofiev, 1998 This volume collects for the first time in English the most representative and enlightening of Prokofiev's letters including some previously suppressed missives that have never before been published Expertly translated and annotated by Harlow Robinson the correspondence presented here covers Prokofiev's earliest years at St Petersburg Conservatory his extensive worldwide travels and his return to Moscow Among the correspondents are childhood friend Vera Alpers harpist Eleonora Damskaya ballet impresario Sergei Diaghilev theatrical director Vsevolod Meyerhold Soviet critic Boris Asafiev composers Vernon Duke and Nikolai Miaskovsky soprano Nina Koshetz musicologist Nicolas Slonimsky violinist Jascha Heifetz conductor Serge Koussevitsky and film director Sergei Eisenstein Prokofiev vividly describes often with dramatic flair and a quirky sense of humor concerts performances his compositions political events and meetings with other musicians and composers His observations are peppered with musical gossip as well as eccentric original and disarmingly apolitical insights      Mendelssohn, Time and Memory Benedict Taylor, 2011-10-27 Felix Mendelssohn has long been viewed as one of the most historically minded composers in western music This book explores the conceptions of time memory and history found in his instrumental compositions presenting an intriguing new perspective on his ever popular music Focusing on Mendelssohn's innovative development of cyclic form Taylor investigates how the composer was influenced by the aesthetic and philosophical movements of the period This is of key importance not only for reconsideration of Mendelssohn's work and its position in nineteenth century culture but also more generally concerning the relationship between music time and subjectivity One of very few detailed accounts of Mendelssohn's music the study presents a new and provocative reading of the meaning of the composer's work by connecting it to wider cultural and philosophical ideas      The Chesterian Georges Jean-Aubry, 1926      Theory for Today's Musician Textbook Ralph Turek, Daniel McCarthy, 2019-01-15 Theory for Today's Musician Third Edition recasts the scope of the traditional music theory course to meet the demands of the professional music world in a style that speaks directly and engagingly to today's music student It uses classical folk popular and jazz repertoires with clear explanations that link music theory to musical applications The authors help prepare students by not only exploring how music theory works in art music but how it functions within modern music and why this knowledge will help them become better composers music teachers performers

and recording engineers This broadly comprehensive text merges traditional topics such as part writing and harmony diatonic chromatic neo tonal and atonal with less traditional topics such as counterpoint and musical process and includes the non traditional topics of popular music songwriting jazz harmony and the blues The accompanying companion website provides interactive exercises that allow students to practice foundational theory skills Written by experienced authors both active classroom teachers for many years Theory for Today s Musician is the complete and ideal theory text to enable today s student to accomplish their musical goals tomorrow Updated and corrected throughout the Third Edition includes Expanded coverage of atonality and serialism now separated into two chapters Broadened treatment of cadences including examples from popular music Substantially rewritten chapter on songwriting Interactive features of the text simplified to two types Concept Checks and Review and Reinforcement for greater ease of use New and updated musical examples added throughout Charts illustrations and musical examples revised for increased clarity Audio of musical examples now provided through the companion website The accompanying Workbook offers exercises and assignments to accompany each chapter in the book A companion website houses online tutorials with drills of basic concepts as well as audio The hardback TEXTBOOK is also paired with the corresponding paperback WORKBOOK in a discounted PACKAGE 9780815371731

**The International Cyclopedia of Music and Musicians** Oscar Thompson,1975 The BBC and Ultra-Modern Music, 1922-1936 Jennifer Ruth Doctor,1999 This book first published in 2000 examines the BBC s campaign to raise cultural awareness of British mass audiences in the early days of radio As a specific case it focuses on policies and plans behind transmissions of music by composers associated with Arnold Schoenberg s circle between 1922 when the BBC was founded and spring 1936 when Edward Clark a former Schoenberg pupil and central figure in BBC music resigned from the Corporation This study traces and analyses the BBC s attempts to manipulate critical and public responses to this repertory The book investigates three interrelated aspects of early BBC history Policy decisions relating to contemporary music transmissions are examined to determine why precious broadcast time was devoted to this repertory Early personnel structures are reconstructed to investigate the responsibilities attitudes and interests of those who influenced music broadcasting Finally broadcasts of Second Viennese School works are examined in detail *The Harvard Biographical Dictionary of Music* Don Michael Randel,1996 Biographaical dictionary emphasizes classical and art music also gives ample attention to the classics as well as Jazz Blues rock and pop and hymns and showtunes across the ages *Three Songs* Eugene Goossens,1920 *Szymanowski, Eroticism and the Voices of Mythology* Stephen Downes,2018-12-13 The desire to voice the artistic revelation of the truth of a precarious multi faceted yet integrated self lies behind much of Szymanowski s work This self is projected through the voices of deities who speak languages of love The unifying figure is Eros who may be embodied as Dionysus Christ Narcissus or Orpheus and the gospel he proclaims tells of the resurrection and freedom of the desiring subject This book examines Szymanowski s exploration of the relationship between the authorial voice mythology

and eroticism within the context of the crisis of the modern subject in Western culture Stephen Downes analyses mythological and erotic aspects of selected songs from the composer's early career moving to an interpretation of the voice of the homoerotic lover embodied as a mad muezzin in terms of heroic notions of Orphic elegy Discussing the encounters of King Roger with the voices of Narcissus the Siren and Dionysus Downes shows how the composer uses the unifying Christ Eros figure as a means of indicating that the King might be transformed from anguished despot to loving expressive subject The book ends with an examination of Szymanowski's desire to fuse Slavonic and Middle Eastern mythological inspirations in an attempt to fulfil a utopian vision of a pan European culture bound together by the spirit of Eros **Tchaikovsky**

**Through Others' Eyes** Alexander Poznansky, 1999-04-22 The result is a dynamic portrayal of the composer with all the complexities and paradoxes of a real life **The Music Theory of Godfrey Winham** Leslie David Blasius, 1997 This book serves as an introduction to the work of Godfrey Winham an influential figure in American music theory circles in the 1960s Little published in his lifetime Winham left behind at his premature death in 1974 a massive collection of notes correspondence unfinished articles sketches for books etc These notes were transcribed and deposited in the Special Collections of Firestone Library at Princeton University They cover a fascinating range of subjects exercises in analytical logic thoughts on the construction of a formally consistent music theory studies of particular pieces and an epistemological reconception of Schenker's analysis In *The Music Theory of Godfrey Winham* Leslie David Blasius attempts to synthesize the various aspects of the theorist's thinking into a single coherent if unfinished endeavor Blasius concentrates in particular on Winham's attempts to define formally the basic terms of music theory his axiomatic phenomenology of pitch and harmonic relations his tentative steps towards an axiomatic phenomenology of rhythm and his fresh consideration of the reciprocal relationship between theory and analysis In so doing Blasius gives a clear picture of the materials in the archives particularly when they exhibit Winham's multiple attempts to come to terms with a specific problem The volume includes a set of complete excerpts of materials cited in Blasius's text and an index for the entire collection Originally published in 1997 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Adolf Busch** , Edvard Grieg in England Lionel Carley, 2006 A fascinating exploration of Grieg's visits to England and what the country meant to him showing how it had a far greater impact on his life and career than has hitherto been recorded When Edvard Grieg came to give his first concerts in London he had the world at his feet As the first composer to transmute the sights and sounds of his own spectacular country into music he was held to be both prophet and pioneer and English writers described him as the most popular of all living composers commenting when he

returned to London the following year on the Grieg fever that raged in the capital Between 1862 and 1906 Grieg spent some six months of his life in this country for most of the time engaged in giving concerts of his own music as conductor solo pianist and accompanist Celebrated by his fellow musicians among them Delius Parry Henry Wood and Grainger Grieg was befriended by royalty heaped with honours that included doctoral degrees from Cambridge and Oxford pleaded in high quarters the cause of Norwegian independence and found new friends who effected a profound change in his religious outlook This book explores the impact he had on England as well as examining what the country meant to him showing how England had a far greater influence on Grieg s life and career than hitherto been recorded It also offers an array of fascinating insights into the musical life and milieu of the time LIONEL CARLEY is honorary archivist of the Delius Trust and respected author of many books about Delius

**Beethoven: Eroica Symphony** Thomas Sipe, 1998 The Eroica Symphony is perhaps Beethoven s most provocative work Its unprecedented design and its powerful emotional impact forever redefined the potential of musical expression The work was conceived as a homage to Napoleon Bonaparte but understood for over a century as a passionate rejection of the tyranny he came to represent This book traces the compositional process and puts the Eroica in precise historical and aesthetic perspective the political situations that brought about both the dedication to Napoleon and its withdrawal show that Beethoven followed diplomatic developments astutely Early interpretations by Beethoven s contemporaries show that they understood the work s import clearly This study focuses on Beethoven s unique ability to imbue traditional symphonic forms with the idealism of his philosophical mentor Friedrich Schiller

**The Complete Musician** Steven Geoffrey Laitz, 2016 Beginning with music fundamentals The Complete Musician covers all the topics necessary for a thorough understanding of undergraduate music theory by focusing on music in context Rather than rote learning of concepts and terms this text emphasizes that understanding how theory intersects with composition and performance is key to seeing its relevance to students wider musical lives

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