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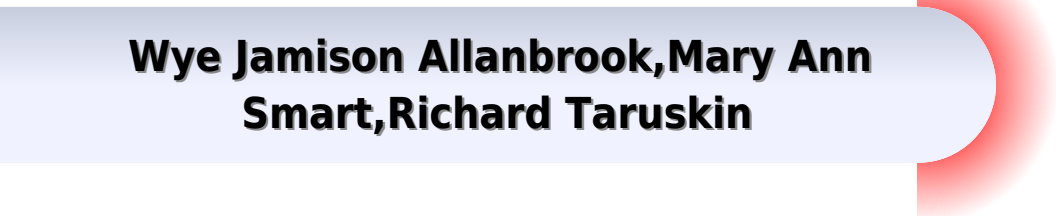
VOLUME 5

THE LATE EIGHTEENTH CENTURY

EDITED BY WYE JAMISON ALLANBROOK

Source Readings Vol 5 Late 18th Century

**Wye Jamison Allanbrook, Mary Ann
Smart, Richard Taruskin**



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The Secular Commedia Wye Jamison Allanbrook, Mary Ann Smart, Richard Taruskin, 2014-06-07 Wye Jamison Allanbrook's *The Secular Commedia* is a stimulating and original rethinking of the music of the late eighteenth century. Hearing the symphonies and concertos of Haydn and Mozart with an ear tuned to operatic style as their earliest listeners did, Allanbrook shows that this familiar music is built on a set of mimetic associations drawn from conventional modes of depicting character and emotion in opera buffa. Allanbrook mines a rich trove of writings by eighteenth-century philosophers and music theorists to show that vocal music was considered aesthetically superior to instrumental music and that listeners easily perceived the theatrical tropes that underpinned the style. Tracing Enlightenment notions of character and expression back to Greek and Latin writings about comedy and drama, she strips away preoccupations with symphonic form and teleology to reveal anew the kaleidoscopic variety and gestural vitality of the musical surface. In prose as graceful and nimble as the music she discusses, Allanbrook elucidates the idiom of this period for contemporary readers. With notes, musical examples, and a foreword by editors Mary Ann Smart and Richard Taruskin. [The Melodramatic Moment](#) Katherine Hambridge, Katherine G. Hambridge, 2018-07-16 We seem to see melodrama everywhere we look, from the soliloquies of devastation in a Dickens novel to the abject monstrosity of Frankenstein's creation and from Louise Brooks's exaggerated acting in Pandora's Box to the vicissitudes endlessly reshaping the life of a brooding Don Draper. This anthology proposes to address the sometimes bewilderingly broad understandings of melodrama by insisting on the historical specificity of its genesis on the stage in late eighteenth-century Europe. Melodrama emerged during this time in the metropolitan centers of London, Paris, Vienna, and Berlin through stage adaptations of classical subjects and gothic novels and they became famous for their use of passionate expression and spectacular scenery. Yet as contributors to this volume emphasize, early melodramas also placed sound at center stage through their distinctive and often disconcerting alternations between speech and music. This book draws out the melo of melodrama, showing the crucial dimensions of sound and music for a genre that permeates our dramatic literary and cinematic sensibilities today. A richly interdisciplinary anthology, *The Melodramatic Moment* will open up new dialogues between musicology and literary and theater studies. **Carl Maria von Weber and the Search for a German Opera** Stephen C. Meyer, 2003-01-17 Stephen C. Meyer details the intricate relationships between the operas *Der Freischütz* and *Euryanthe* and contemporary discourse on both the Germany of the imagination and the new nation itself. In so doing, he presents excerpts from a wide range of philosophical, political, and musical writings, many of which are little known and otherwise unavailable in English. Individual chapters trace the multidimensional concept of German and foreign opera through the 19th century. Meyer's study of *Der Freischütz* places the work within the context of emerging German nationalism, and a chapter on *Euryanthe* addresses the opera's stylistic and topical shifts in light of changing cultural and aesthetic circumstances. As a result, Meyer argues that the search for a new German opera was not

merely an aesthetic movement but a political and social critique as well

The Aesthetic Legacy of Eduard Hanslick Lee Rothfarb, Alexander Wilfing, Christoph Landerer, 2024-11-20 This book addresses the complex conceptual historical and philosophical questions posed by Eduard Hanslick's influential aesthetic treatise *On the Musically Beautiful* 1854 The contributions reveal the philosophical foundations and subtleties of his aesthetic approach The collection features original essays written by leading scholars in philosophical aesthetics and musicology It covers many of Hanslick's overarching themes such as the relationship between beauty and form between music and emotion and the role of imagination and performance in music which have recently gained prominence in Hanslick scholarship The chapters divided into five thematic sections will provide a better scholarly foundation for a deeper understanding of *On the Musically Beautiful* and its arguments In bringing together the various approaches and accounts of the different textual historical conceptual and philosophical challenges posed by Hanslick's aesthetics *The Aesthetic Legacy of Eduard Hanslick* will appeal to philosophers of music historians of aesthetics musicologists specializing in 19th century studies and music theorists working on aesthetic issues

Authenticity in Performance: Eighteenth-Century Case Studies Peter Le Huray, 1990-11-22 Authenticity in Performance focuses on nine representative works from the Baroque and Classical periods defining some of the more important questions that the performer and listener should ask

The Music of the Spheres in the Western Imagination David J. Kendall, 2022-10-31 *The Music of the Spheres in the Western Imagination* describes various systematic musical ecologies of the cosmos by examining attempts over time to define Western theoretical musical systems whether practical human nonhuman or celestial This book focuses on the theoretical theological philosophical physical and mathematical concepts of a cosmic musical order and how these concepts have changed in order to fit different worldviews through the imaginations of theologians theorists and authors of fiction as well as the practical performance of music Special attention is given to music theory treatises between the ninth and sixteenth centuries English language hymnody from the eighteenth century to the present polemical works on music and worship from the last hundred years the *Divine Comedy* of Dante nineteenth and twentieth century English language fiction the fictional works of C S Lewis and the *legendarium* of J R R Tolkien

Yodeling and Meaning in American Music Timothy E. Wise, 2016-10-28 Timothy E Wise presents the first book to focus specifically on the musical content of yodeling in our culture He shows that yodeling serves an aesthetic function in musical texts A series of chronological chapters analyzes this musical tradition from its earliest appearances in Europe to its incorporation into a range of American genres and beyond Wise posits the reasons for yodeling's changing status in our music How and why was yodeling introduced into professional music making in the first place What purposes has it served in musical texts Why was it expunged from classical music Why did it attach to some popular music genres and not others Why does yodeling now appear principally at the margins of mainstream tastes To answer such questions Wise applies the perspectives of critical musicology semiotics and cultural studies to the changing semantic associations of yodeling in an

unexplored repertoire stretching from Beethoven to Zappa This volume marks the first musicological and ideological analysis of this prominent but largely ignored feature of American musical life Maintaining high scholarly standards but keeping the general reader in mind the author examines yodeling in relation to ongoing cultural debates about singing music as art social class and gender Chapters devote attention to yodeling in nineteenth century classical music the nineteenth century Alpine themed song in America the Americanization of the yodel Jimmie Rodgers and cowboy yodeling among other topics

Music In European Capitals Daniel Heartz, 2003-05-27 A glittering cultural tour of Europe's major capitals during a period of intense musical change This volume continues the study of the eighteenth century begun in Haydn Mozart and the Viennese School 1740-1780 1995 by focusing on the capital cities other than Vienna that were most important in the creation and diffusion of new music It tells of events in Naples where Vinci and Pergolesi went beyond their pre-1720 models to cultivate opera in a simpler more direct manner soon after christened the galant style No less central was Venice where Vivaldi perfected the concerto on which were patterned the early symphonies and the newer kind of sonata Dresden profited first from all these achievements and became under Hasse's direction the foremost center of Italian opera in Germany Mannheim with its great orchestra did much to shape the modern symphony A few years later Paris became paramount especially for its Opéra Comique during the 1770s the Opéra provided Gluck with a stage on which to cap his long international career The book concludes with a description of Christian Bach in London Paisiello in Saint Petersburg and Boccherini in Madrid This long awaited book offers a view of eighteenth century music that is broad and innovative while remaining sensitive to the values of those times and places One comes away from it with an understanding of the European context behind the triumphs of Haydn and Mozart Lavishly illustrated with music examples and reproductions both in black and white and color this master study will be of inestimable importance to scholars cultural historians performers and all music lovers

The Cultural Study of Music Martin Clayton, 2013-01-11 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company

Musical Topics and Musical Performance Julian Hellaby, 2023-01-31 The principal purpose of topics in musicology has been to identify meaning bearing units within a musical composition that would have been understood by contemporary audiences and therefore also by later receivers albeit in a different context and with a need for historically aware listening Since Leonard Ratner 1980 introduced the idea of topics his relatively simple ideas have been expanded and developed by a number of distinguished authors Topic theory has now become a well established branch of musicology often embracing semiotics but its relationship to performance has received less attention Musical Topics and Musical Performance thus focuses on the interface of theory and practice and investigates how an appreciation of topical presence in a work may prompt interpretative thoughts for a potential performer as well as how performers have responded to such a presence in practice The chapters focus on music from the nineteenth twentieth and twenty first centuries with case studies drawn from composers as diverse as Beethoven Scriabin and Peter Eötös Using both scores and recordings the

book presents a variety of original and innovative perspectives on the subject from a range of distinguished authors and addresses a neglected area of musicology and musical performance

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