

JULY, 1953

Vol. XII, No. 3

THE MUSICAL QUARTERLY

CARL ENGEL, Editor

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The Musical Quarterly Volume 78 Number 3 Fall 1994:

Sound Unseen Brian Kane, 2014-06-02 Sound coming from outside the field of vision from somewhere beyond holds a privileged place in the Western imagination. When separated from their source, sounds seem to manifest transcendent realms, divine powers, or supernatural forces. According to legend, the philosopher Pythagoras lectured to his disciples from behind a veil, and two thousand years later, in the age of absolute music, listeners were similarly fascinated with disembodied sounds, employing various techniques to isolate sounds from their sources. With recording and radio came spatial and temporal separation of sounds from sources and new ways of composing music. *Sound Unseen: Acousmatic Sound in Theory and Practice* explores the phenomenon of acousmatic sound. An unusual and neglected word, acousmatic was first introduced into modern parlance in the mid 1960s by avant-garde composer of musique concrète Pierre Schaeffer to describe the experience of hearing a sound without seeing its cause. Working through and often against Schaeffer's ideas, Brian Kane presents a powerful argument for the central yet overlooked role of acousmatic sound in music aesthetics, sound studies literature, philosophy, and the history of the senses. Kane investigates acousmatic sound from a number of methodological perspectives: historical, cultural, philosophical, and musical, and provides a framework that makes sense of the many surprising and paradoxical ways that unseen sound has been understood. Finely detailed and thoroughly researched, *Sound Unseen* pursues unseen sounds through a stunning array of cases, from Bayreuth to Kafka's *Burrow*, Apollinaire to *Elek*, music and metaphysics to architecture and automata, and from Pythagoras to the present, to offer the definitive account of acousmatic sound in theory and practice. The first major study in English of Pierre Schaeffer's theory of acousmatics, *Sound Unseen* is an essential text for scholars of philosophy of music, electronic music, sound studies, and the history of the senses. **Unsettling Scores** Roger Hillman, 2005 Interprets the use of classical music in postwar German cinema. *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. **Air University Library Index to Military Periodicals**, 1994 **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 question. 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 a foot 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 Traditional Tunes of the Child Ballads, Volume 4* Bertrand Harris Bronson, 2015-03-08 With this volume incorporating Ballads 244-305 Bertrand Harris Bronson completes his epic task of providing the musical counterpart to Francis James Child's collection of English and Scottish ballads As in the previous volumes the texts are linked with their proper traditional tunes systematically ordered and grouped to show melodic kinship and characteristic variations developed during the course of oral transmission Originally published in 1972 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 **Richard Wagner** Michael Saffle, 2010-06-10 Richard Wagner A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a composer and performer *Aesthetics of Music* Stephen Downes, 2014-06-27 *Aesthetics of Music* Musicological Approaches is an anthology of fourteen essays each addressing a single key concept or pair of terms in the aesthetics of music collectively serving as an authoritative work on musical aesthetics that remains as close to the music as possible Each essay includes musical examples from works in the 18th 19th and into the 20th century Topics have been selected from amongst widely recognised central issues in musical aesthetics as well as those that have been somewhat neglected to create a collection that covers a distinctive range of ideas All essays cover historical origins sources and developments of the chosen idea survey important musicological approaches and offer new critical angles or musical case studies in interpretation **Bartok's Viola Concerto** Donald Maurice, 2004-03-04 Tells the intriguing story of Bela Bartok's viola concerto a work left unfinished at his death in 1945 Drawing on interviews and documents that reveal previously unavailable information it discusses the commission the reconstruction by Tibor Serly events leading up to the premiere its reception over the second half of the twentieth century the revisions and future possibilities [Classical Music In America](#) Joseph Horowitz, 2005-03-15 *Classical Music in America* is a pioneering history by an award winning scholar and leading authority on American symphonic culture Joseph Horowitz argues that classical music in the United States is peculiarly performance driven and he traces a musical trajectory rising to its peak at the close of the nineteenth century and receding after World War I He defines the decades of ascendancy as the quest for an American compositional voice painting vivid vignettes of America's most celebrated performers and such pathbreaking institutions as the New York Philharmonic and the Metropolitan Opera He explores a century of decline characterized by illustrious orchestras conductors and virtuosos

mostly foreign born and in a final chapter he exposes a crisis of leadership and suggests new musical directions in our postmodern age As with his acclaimed cultural histories Horowitz here fashions a sweeping narrative backed with personality and incident textured by literature sociology and intellectual history that freshly illuminates the American experience 32 pages of illustrations [Listening to Charles Ives](#) J. Peter Burkholder,2021-02-10 Charles Ives is widely regarded as the first great American composer of classical music But listening to his music is an adventure hearing how a piece begins may not prepare you for what comes next or how it ends Knowing one Ives piece may not prepare you for another Award winning music historian J Peter Burkholder provides an introduction to the composer s diverse musical output and unusual career to readers of any background discussing about forty of the best and most characteristic pieces framed with biographical sketches Burkholder shows how Ives mastered each tradition he encountered from American popular music to classical European genres from Protestant church music to his own unique experimental idiom and then interwove elements from all these traditions in the astonishing works of his maturity Listening to Charles Ives contains compelling walkthroughs of select pieces and ultimately reveals that there is an Ives piece for everyone

Ottoman Empire and European Theatre Vol. II Michael Hüttler,Hans Ernst Weidinger,2014-06-30 The Time of Joseph Haydn From Sultan Mahmud I to Sultan Mahmud II r 1730 1839 the second volume of Ottoman Empire and European Theatre explores the relationship between Western playwrights composers and visual artists of the eighteenth century and Turkish Ottoman culture as well as the interest of Ottoman artists in European culture Twenty seven contributions by renowned experts shed light on the mutual influences that affected society and art for both Europeans and Ottomans Successor to the first volume of the series The Age of Mozart and Sultan Selim III 1756 1808 this book examines the compositions of Joseph Haydn 1732 1809 and his contemporaries along with events in the Ottoman political era during the time span from Sultan Mahmud I b 1696 r 1730 1754 to Sultan Mahmud II b 1785 r 1808 1839 Taking Haydn s T rkenopern Turkish operas Lo speciale 1768 and L incontro improvviso 1775 as the departure point the articles collected in this publication reflect the growth of research in the area of cultural transfers between the Ottoman Empire and non Ottoman Europe as expressed in theatre music and the visual arts Contributions by Emre Arac Annemarie B nsch Reinhard Buchberger Bertrand Michael Buchmann Necla k gil Caryl Clark Matthew Head Caroline Herfert Bent Holm Michael H ttler Hans Peter Kellner Adam Mestyan Isabelle Moindrot Walter Puchner G nsel Renda Geoffrey Roper Orlin Sabev et n Sar kartal K the Springer Dissmann Suna Suner Frances Trollope Hans Ernst Weidinger Daniel Winkler Larry Wolff Mehmet Alaaddin Yal nkaya Netice Y ld z Clemens Zoidl

Between Opera and Cinema Jeongwon Joe,Rose Theresa,2012-12-06 Leading scholars of opera and film explore the many ways these two seemingly unrelated genres have come together from the silent film era to today *Synopsis* Andrew D. Dimarogonas,1999-02-19 Lists the scholarly publications including research and review journals books and monographs relating to classical Hellenistic Biblical Byzantine Medieval and modern Greece The 11 indexes include article title and

author books reviewed theses and dissertations books and authors journals names locations and subjects The format continues that of the second volume All the information has been programmed onto the disc in a high level language so that no other software is needed to read it and in versions for DOS and Apple on each disc Annotation copyrighted by Book News Inc Portland OR

Continuum Encyclopedia of Popular Music of the World, Volume 1 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 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 This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians

Critical Perspectives on Michael Finnissy Ian Pace, Nigel McBride, 2019-05-24 The composer and pianist Michael Finnissy b 1946 is an unmistakeable presence in the British and international new music scene both for his immeasurable generosity as prolific composer for many different types of musicians major advocate for the works of others and performer and conductor who has also been a driving force behind ensembles he was also President of the International Society for Contemporary Music from 1990 to 1996 His vast and enormously varied output confounds those who seek easy categorisations once associated strongly with the new complexity Finnissy is equally known as composer regularly engaged with many different folk musics for working with amateur and community musicians for a long term engagement with sacred music or as an advocate of Anglo American experimental music Twenty years ago a large scale volume entitled *Uncommon Ground The Music of Michael Finnissy* gave the first major overview of the output of any complex composer This new volume brings a greater plurality of perspectives and critical sensibility to bear upon an output which is almost twice as large as it was when the earlier book was published A range of leading contributors musicologists composers performers and others each grapple with particular questions relating to Finnissy's music often in ways which raise questions relating more widely to new music and provide theoretical foundations for further of study both of Finnissy and other composers

Film Music in the Sound Era Jonathan Rhodes Lee, 2020-03-10 *Film Music in the Sound Era* A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film 1927-2017 Thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies Broad coverage of works from around the globe paired with robust indexes and thorough

cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film This guide is published in two volumes Volume 1 Histories Theories and Genres covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films Volume 2 People Cultures and Contexts covers individual people social and cultural studies of musical genre pedagogy and the industry A complete index is included in each volume **The Tide Was Always High** Josh Kun, 2017-09-12 Published with the assistance of the Getty Foundation Title page **A&R Pioneers** Brian Ward, Patrick Huber, 2018-06-26 Association for Recorded Sound Collections Certificate of Merit for the Best Historical Research in Recorded Roots or World Music 2019 A R Pioneers offers the first comprehensive account of the diverse group of men and women who pioneered artists and repertoire A R work in the early US recording industry In the process they helped create much of what we now think of as American roots music Resourceful innovative and at times shockingly unscrupulous they scouted and signed many of the singers and musicians who came to define American roots music between the two world wars They also shaped the repertoires and musical styles of their discoveries supervised recording sessions and then devised marketing campaigns to sell the resulting records By World War II they had helped redefine the canons of American popular music and established the basic structure and practices of the modern recording industry Moreover though their musical interests talents and sensibilities varied enormously these A R pioneers created the template for the job that would subsequently become known as record producer Without Ralph Peer Art Satherley Frank Walker Polk C Brockman Eli Oberstein Don Law Lester Melrose J Mayo Williams John Hammond Helen Oakley Dance and a whole army of lesser known but often hugely influential A R representatives the music of Bessie Smith and Bob Wills of the Carter Family and Count Basie of Robert Johnson and Jimmie Rodgers may never have found its way onto commercial records and into the heart of America s musical heritage This is their story Theodor Adorno (II) Joan Nordquist, 1994

The Musical Quarterly Volume 78 Number 3 Fall 1994 Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**The Musical Quarterly Volume 78 Number 3 Fall 1994**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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