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Oscar George Sonneck



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The Musical Quarterly Oscar George Sonneck, 1995

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 at all 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* *Synopsis: An Annual Index of Greek Studies*, 1993, 3

Andrew D. Dimarogonas, 1998-10-28 Presents 12,860 entries listing scholarly publications on Greek studies. Research and review journals, books and monographs are indexed in the areas of classical, Hellenistic, Biblical, Byzantine, Medieval and modern Greek studies but no annotations are included. After the general listings, entries are also indexed by journal, text, name, geography and subject. The CD-ROM contains an electronic version of the book. Annotation copyrighted by Book News Inc., Portland, OR.

Enjoying the Operatic Voice: A Neuropsychanalytic Exploration of the Operatic Reception Experience Carlo Zuccarini, 2019-03-30

There has been a long-standing and mutually informing association between psychoanalysis, literature and the arts. Surprisingly, given the oral-aural basis of the talking cure, music has largely been overlooked by psychoanalysis. Notably, neuroscientific research investigating music reception and production has been steadily increasing in range and scope over the years. However, in order to avoid confounding factors, empirical studies have focused primarily on non-vocal music. Remarkably, operatic vocal music has not featured prominently in either field. Yet the multi-dimensional, multi-layered nature of opera, which fuses together a number of different arts, would appear to provide fertile soil for both disciplines. This book aims to fill that gap, providing a stepping stone for further research. It leverages the individual strengths of psychoanalysis and neuroscience, both separately and jointly, as the interdisciplinary of neuropsychanalysis. By combining various theories of mind with knowledge about music processing in the brain, this book comprehensively examines the operatic reception experience, providing an account in subjective as well as objective terms. It explores the bittersweet enjoyment of operatic vocal music, which can literally move an operaphile to tears. The explanation for this may be found in a number of subjective dynamics that are unique to the reception of opera, rather than in any distinct, objective neural processes which are common to the reception of all music. These subjective dynamics, which are recruited during neural processing, are triggered by the equally unique features of the operatic voice in combination with a number of auxiliary elements that are specific to opera. This book will be of interest to academics in a broad range of science and arts disciplines related to music perception and performance, such as music psychology and operatic performance. It may also appeal to passionate operaphiles who wish to understand what drives their addiction.

Adorno on Music Robert W. Witkin, 2013-06-17

Adorno is one of the leading cultural thinkers of the twentieth century. This is the first detailed account of Adorno's texts on music from a sociological perspective. In clear, non-technical language, Robert Witkin guides the reader

through the complexities of Adorno's argument about the link between music and morality and between musical works and social structure. It was largely through these works Adorno established the right of the arts to be acknowledged as a moral and critical force in the development of a modern society. By recovering them for non-musicologists, Witkin adds immeasurably to our appreciation of this giant of twentieth-century thought.

The Stage Works of Philip Glass Robert F. Waters, 2022-08-04 Glass's stage works have attracted wide popular acclaim. This book assesses critical approaches to them and explores Glass's creative philosophy.

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.

The Cambridge History of American Music David Nicholls, 1998-11-19 The *Cambridge History of American Music*, first published in 1998, celebrates the richness of America's musical life. It was the first study of music in the United States to be written by a team of scholars. American music is an intricate tapestry of many cultures, and the History reveals this wide array of influences from Native American, European, African, Asian, and other sources. The History begins with a survey of the music of Native Americans and then explores the social, historical, and cultural events of musical life in the period until 1900. Other contributors examine the growth and influence of popular musics, including film and stage music, jazz, rock, and immigrant folk and regional musics. The volume also includes valuable chapters on twentieth-century art music, including the experimental, serial, and tonal traditions.

Current Contents. Arts & Humanities Institute for Scientific Information, 1994

American Cinema and the Southern Imaginary Deborah Barker, Kathryn McKee, 2011-01-01 Placing the New Southern Studies in conversation with film studies, this book is simply the best edited collection available on film and the U.S. South. Grace Hale, University of Virginia.

The Songs of Fanny Hensel Stephen Rodgers, 2021 Fanny Hensel is arguably the most gifted female composer of the nineteenth century, but her music has long been overlooked. *The Songs of Fanny Hensel* is a groundbreaking collection of new scholarship on Hensel's highly original contributions to the genre of song, the art form that she said suits her best.

Fanny Mendelssohn Françoise Tillard, 1996-01-01 Profiles the life and music of the composer Fanny Mendelssohn Hensel, Felix Mendelssohn's older sister, who created important music in spite of her family's lack of support.

The Rest Is Noise Alex Ross, 2007-10-16 Winner of the 2007 National Book Critics Circle Award for Criticism. A New York Times Book Review Top Ten Book of the Year. Time

magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative Alex Ross music critic for The New Yorker weaves together the histories of the twentieth century and its music from Vienna before the First World War to Paris in the twenties from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present Taking readers into the labyrinth of modern style Ross draws revelatory connections between the century's most influential composers and the wider culture *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music Adolf Busch , **Beethoven** William Kinderman,2009-04-10 Combining musical insight with the most recent research William Kinderman's *Beethoven* is both a richly drawn portrait of the man and a guide to his music Kinderman traces the composer's intellectual and musical development from the early works written in Bonn to the Ninth Symphony and the late quartets looking at compositions from different and original perspectives that show Beethoven's art as a union of sensuous and rational of expression and structure In analyses of individual pieces Kinderman shows that the deepening of Beethoven's musical thought was a continuous process over decades of his life In this new updated edition Kinderman gives more attention to the composer's early chamber music his songs his opera *Fidelio* and to a number of often neglected works of the composer's later years and fascinating projects left incomplete A revised view emerges from this of Beethoven's aesthetics and the musical meaning of his works Rather than the conventional image of a heroic and tormented figure Kinderman provides a more complex more fully rounded account of the composer Although Beethoven's deafness and his other personal crises are addressed together with this ever increasing commitment to his art so too are the lighter aspects of his personality his humor his love of puns his great delight in juxtaposing the exalted and the commonplace **The Routledge History of Social Protest in Popular Music** Jonathan C. Friedman,2013-07-04 The major objective of this collection of 28 essays is to analyze the trends musical formats and rhetorical devices used in popular music to illuminate the human condition By comparing and contrasting musical offerings in a number of countries and in different contexts from the 19th century until today *The Routledge History of Social Protest in Popular Music* aims to be a probing introduction to the history of social protest music ideal for popular music studies and history and sociology of music courses *A Practical Approach to 16th Century Counterpoint* Robert Gauldin,2013-03-04 Practical work in writing counterpoint Gauldin emphasizes the acquisition of writing skills in the contrapuntal discipline and the simulation of sixteenth century sacred polyphonic idioms in this volume The author follows a didactic method of a non species or direct approach While no previous contrapuntal training is necessary to absorb this material some acquaintance with Baroque polyphonic terminology proves helpful Key features include musical examples illustrating specific devices are taken from musical literature or composed by the author demonstrates the possibility of employing a single given pitch series within the contexts of different compositional techniques includes a collection of complete or excerpted movements drawn from musical literature at the conclusion of each major textual division emphasizes

Palestrina and the Counter Reformation sacred style discusses various compositional procedures of the late Renaissance including paraphrase cantus firmus familiar style parody polychoral technique and chromaticism *Francesca Caccini's Il primo libro delle musiche of 1618* Francesca Caccini, 2004-06-18 Francesca Caccini 1587 ca 1640 was an accomplished composer singer and instrumentalist in the tradition of the Florentine Camerata Her 1618 volume Il primo libro delle musiche was dedicated to her patron the Cardinal de Medici 1596 1666 This modern critical edition presents 17 secular monodies for one and two voices with figured bass accompaniment from this landmark collection The book includes text translations biographical and stylistic essays recommendations on performance practice and other commentary **Ernst Krenek and the Politics of Musical Style** Peter Tregear, 2013-07-05 Ernst Krenek has been described as a one man history of twentieth century music His vast compositional output encompasses many of its extremes and expresses many of its contradictions Few have attempted however to contextualize Krenek s compositional output because our understanding of classical music in the first half of the twentieth century still largely remains focused on the music of a few canonical figures Responding to renewed interest from performers in Krenek s work particularly his operas Peter Tregear s Ernst Krenek and the Politics of Musical Style addresses this gap in the scholarly literature and makes an important contribution to our comprehension of the ways in which his music reflected and informed broader social and political debates in Austria and Germany at the time Focusing on Krenek s compositional path from the eclectic musical language of Jonny spielt auf to the austere twelve tone technique of Karl V Tregear provides an historical and critical context to this most historically significant period of Krenek s creative life His study also enriches our understanding of many of Krenek s contemporaries such as Alban Berg and Arnold Schoenberg This book should interest students scholars and practitioners with an interest in modern opera and contemporary classical music as well as early 20th century German history more generally *The Beethoven Newsletter*, 1994

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