

Chamber Music Selections From Essays In Musical Analysis Dover Books On Music And Music History

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College Essays That Made a Difference, 6th Edition
Essays on the History of English Music in Honour of John Caldwell
Bach Guide to Chamber Music Beyond the Notes
The Wind Ensemble and Its Repertoire
The Literature of Chamber Music: Labey to Ronsheim
Music, Libraries, and the Academy
Beethoven's Chamber Music in Context
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The Cambridge Companion to the String Quartet
Essays on the Performance of Baroque Music
Bartók's Chamber Music

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The world knows Béla Bartók as a composer. The essays contained in this voluminous compilation disclose a side of the great Hungarian previously known to relatively few persons: Bartók the man of letters. Theorist, performer, collector, scholar, and composer, Béla Bartók is internationally renowned as one of the most important and influential musicians of the twentieth century. Throughout his life he wrote lectures and essays that dealt with virtually every aspect of European music. These essays, previously scattered in specialized journals, deal with the wide range of interests and expertise: folk music and musical folklore, the music of his contemporaries and great predecessors, a brief autobiography, the structure and performance of his own music, the sale of sound recordings, and music education.

College Essays That Made a Difference, 6th Edition

More than two centuries after his lifetime, J. S. Bach's work continues to set musical standards. Noted Bach scholar Christoph Wolff offers new perspectives on the composer's life and remarkable career.

Essays on the History of English Music in Honour of John Caldwell

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Bach

Selections from the famous musicologist's acclaimed *Essays in Musical Analysis* comprise surveys of Bach's "Goldberg" Variations and Art of the Fugue plus works by Haydn, Mozart, Beethoven, Schumann, Chopin, and Brahms.

Guide to Chamber Music

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Beyond the Notes

Articles on English music, from the medieval period to the present day, centred on four of the major areas of scholarly enquiry.

The Wind Ensemble and Its Repertoire

(Meredith Music Resource). The music performance library is the heart of a musical ensemble, supplying music to performers and information to an entire organization. This essential resource provides step-by-step directions on how to purchase and rent music, catalog new works, distribute and collect parts, store and preserve music, mark bowings, correct errata, locate and choose editions, prepare programs, communicate efficiently, and prepare manuscripts. There is valuable information here for all musicians music directors, conductors, student librarians, community volunteers, and professional performance librarians written by librarians from the following organizations: Alabama Symphony * Boosey & Hawkes * Boston Symphony Orchestra * Cleveland Orchestra * Dallas Symphony Orchestra * European American Music * Finnish Music Information Centre * Florida Orchestra * Fort Worth Symphony Orchestra * Glimmerglass Opera * Indianapolis Symphony Orchestra * Interlochen Center for the Arts * Jazz at Lincoln Center * Juilliard School * Kansas City Symphony * Los Angeles Philharmonic * McGill University *

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Metropolitan Opera * Milwaukee Symphony * Minnesota Orchestra * National Symphony Orchestra * New England Conservatory * New York Philharmonic * Philadelphia Orchestra * San Diego Symphony * San Francisco Ballet * San Francisco Symphony * Seattle Symphony Orchestra * United States Army Field Band * United States Marine Band * United States Military Academy Band.

The Literature of Chamber Music: Labey to Ronsheim

This collection of 21 model essays written by contemporary North American scholars in music theory is designed to provide advanced undergraduates and graduates majoring in music with exemplary models of music analysis. The book would be a useful supplement to the scores that are studies in upper level Form and Analysis courses.

Music, Libraries, and the Academy

Beethoven's Chamber Music in Context

Oxford's highly successful listener's guides--The Symphony, The Concerto, and Choral Masterworks--have been widely praised for their blend of captivating

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biography, crystal clear musical analysis, and delightful humor. Now James Keller follows these greatly admired volumes with Chamber Music. Approaching the tradition of chamber music with knowledge and passion, Keller here serves as the often-opinionated but always genial guide to 192 essential works by 56 composers, providing illuminating essays on what makes each piece distinctive and admirable. Keller spans the history of this intimate genre of music, from key works of the Baroque through the emotionally stirring "golden age" of the Classical and Romantic composers, to modern masterpieces rich in political, psychological, and sometimes comical overtones. For each piece, from Bach through to contemporary figures like George Crumb and Steve Reich, the author includes an astute musical analysis that casual music lovers can easily appreciate yet that more experienced listeners will find enriching. Keller shares the colorful, often surprising stories behind the compositions while revealing the delights of an art form once described by Goethe as the musical equivalent of "thoughtful people conversing."

Chamber Music

The Collected Essays of Milton Babbitt

Authoritative, beautifully written guide presents 231 of the most frequently

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performed pieces of chamber music by 55 composers. For each, the author gives a brief biography, followed by discussions of the individual compositions — both their historical and musical contexts and their salient features, including formal organization, content, and any extramusical associations. "No lover of chamber music should be without this Guide." — John Barkham Reviews. Preface. Glossary.

Chamber Music

With his setting of Stefan George's portentous poetic text *Ich fühle Luft von anderem Planeten* (I feel the air of another planet) in the Second String Quartet, Op. 10 (1908), Arnold Schoenberg proclaimed the arrival of a new kind of music for the twentieth century. Pendragon Press marks the centenary of this epochal masterpiece with the publication of a wide-ranging collection of essays on Schoenberg's chamber works, and the man behind the music. With a list of distinguished contributors from three continents including Alexander Carpenter, James Deaville, Murray Dineen, Sabine Feisst, Allen Forte, Áine Heneghan, Yoko Hirota, Elaine Keillor, Don McLean, Christian Meyer, Severine Neff, Bryan Proksch, and James Wright the book presents new historical, theoretical, biographical, and semiotic perspectives on Schoenberg's chamber music, aesthetics, teaching, and persona. The links between his chamber music and earlier traditions, as well as its impact on subsequent generations of composers internationally, are among the areas of focus. The book features an Introduction written by Lawrence Schoenberg,

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the composer's son.

British Books

As part of the mission of The Donald Hunsberger Wind Library, the 1994 hardcover edition (University of Rochester Press) of *The Wind Ensemble and Its Repertoire* has now been published in a paperback edition. This compendium of research includes "must have" information on the history and execution of the wind ensemble repertoire.

Engaging Music

Using composers' own notations, marks added by 18th-century performers, historical treatises, and pictorial evidence, this work investigates both vocal and instrumental genres, including opera, cantatas, instrumental chamber music, and solo music for the viol and violin. It also deals with the discovery of a cantata by Rameau.

Essays on Music

No one knows colleges better than The Princeton Review! Not sure how to tackle

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the scariest part of your college application—the personal essays? Get a little inspiration from real-life examples of successful essays that scored! In *College Essays That Made a Difference*, 6th Edition, you'll find:

- More than 100 real essays written by 90 unique college hopefuls applying to Harvard, Stanford, Yale, and other top schools—along with their stats and where they ultimately got in
- Tips and advice on avoiding common grammatical mistakes
- Q&A with admissions pros from 20 top colleges, including Connecticut College, Cooper Union, The University of Chicago, and many more

This 6th edition includes application essays written by students who enrolled at the following colleges: Amherst College Barnard College Brown University Bucknell University California Institute of Technology Claremont McKenna College Cornell University Dartmouth College Duke University Georgetown University Harvard College Massachusetts Institute of Technology Northwestern University Pomona College Princeton University Smith College Stanford University Swarthmore College Wellesley College Wesleyan University Yale University

From the Trade Paperback edition.

Theological Essays

Like his compositions, Milton Babbitt's writings about music have exerted an extraordinary influence on postwar music and thinking about music. In essays and public addresses spanning fifty years, Babbitt has grappled profoundly with central questions in the composition and apprehension of music. These writings range

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from personal memoirs and critical reviews to closely reasoned metatheoretical speculations and technical exegesis. In the history of music theory, there has been only a small handful of figures who have produced work of comparable stature. Taken as a whole, Babbitt's writings are not only an invaluable testimony to his thinking--a priceless primary source for the intellectual and cultural history of the second half of the twentieth century--but also a remarkable achievement in their own right. Prior to this collection, Babbitt's writings were scattered through a wide variety of journals, books, and magazines--many hard to find and some unavailable--and often contained typographical errors and editorial corruptions of various kinds. This volume of almost fifty pieces gathers, corrects, and annotates virtually everything of significance that Babbitt has written. The result is complete, authoritative, and fully accessible--the definitive source of Babbitt's influential ideas.

Chamber music

Mozart's Chamber Music with Keyboard

Essays

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Interpretive and biographical essays by a major authority on Bach and Mozart probe for clues to the driving forces and experiences that shaped the character and the extraordinary artistic achievements of these iconic composers.

The Figure in the Cave and Other Essays

During his early years, Franz Liszt worked as a traveling piano virtuoso, his adventures highlighted by his entrée into the literary world as a correspondent for the most popular French journals of his time. In this second volume of Janita Hall-Swadley's *The Collected Writings of Franz Liszt*, Liszt's work as a music essayist and journalist is on full display. In his essays, readers will see the influence of the revolutionary theories of Hugues-Felicité Robert de Lamennais, Victor Hugo, and François-René de Chateaubriand as Liszt boldly calls for social reforms on behalf of musicians and musical institutions, from demands for a repertoire of church music of divine praise to the timely publication of inexpensive music editions.

Chamber Music

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Schoenberg's Chamber Music, Schoenberg's World

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"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

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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 afoot 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

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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 Collected Writings of Franz Liszt

At first sight a work devoted to Bartók's chamber music looks as though it were simply concerned with a genre division attempting an exposition of no more than a single aspect of the whole oeuvre. But in Bartók's case the chamber music is not simply a matter of grouping according to genre—it is really the framework for his whole oeuvre. (From the introduction) "János Kárpáti one of the outstanding scholars in the field of Bartók research here presents a revised and expanded edition of his Bartók's String Quartets (Corvina Press 1975)."

Chamber Music

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Oxford's highly successful listener's guides--The Symphony, The Concerto, and Choral Masterworks--have been widely praised for their blend of captivating biography, crystal clear musical analysis, and delightful humor. Now James Keller follows these greatly admired volumes with Chamber Music. Approaching the tradition of chamber music with knowledge and passion, Keller here serves as the often opinionated, always genial guide to 192 essential works by 56 composers, providing illuminating essays on what makes each piece distinctive and admirable. Keller spans the history of this intimate genre of music, from key works of the Baroque through the emotionally stirring "golden age" of the Classical and Romantic composers, to modern masterpieces rich in political, psychological, and sometimes comical overtones. For each piece, from Bach through to contemporary figures like George Crumb and Steve Reich, the author includes an astute musical analysis that casual music lovers can easily appreciate yet that more experienced listeners will find enriching. Keller shares the colorful, often surprising stories behind the compositions while revealing the delights of an art form once described by Goethe as the musical equivalent of "thoughtful people conversing."

Essays in Musical Analysis

Symphonies and Other Orchestral Works

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Susan Tomes, a leading musician, describes her experience of twenty years of rehearsal, concerts and recording.

Chamber Music

The Great German Composers

Vol. 1: This book is a collection of essays on various aspects of the life and work of Brahms. There are three main areas of focus - biographical, documentary and analytical. Some essays concentrate on one element, others blend all three.

Of Mozart, Parrots and Cherry Blossoms in the Wind

This collection of articles dedicated to the memory of Lenore Coral divides into three sections that focus on her scholarly interests: music of the eighteenth century, music libraries and collections, and new approaches to the musical canon. Many of the seventeen contributions included in the volume are the result of the individual author's connection with Lenore, or were projects that she had been directly involved with, either as dissertation advisor, committee member, or interested observer. The senior scholars and music librarians represented here are

testament to the impact of her intellect and influence.

Insights and Essays on the Music Performance Library

Internationally renowned scholars and performers present a wide range of new analytical, historical and critical perspectives on some of Mozart's most popular chamber music: his sonatas with violin, keyboard trios and quartets and the quintet with wind instruments. The chapters trace a broad chronology, from the childhood works, to the Mannheim and Paris sonatas with keyboard and violin, and the mature compositions from his Vienna years. Drawing upon the most recent research, this study serves the reader, be they a performer, listener or scholar, with a collection of writings that demonstrate the composer's innovative developments to generic archetypes and which explore and assess Mozart's creative response to the opportunities afforded by new and diverse instrumental combinations. Manners of performance of this music far removed from our own are revealed, with concluding chapters considering historically informed practice and the challenges for modern performers and audiences.

The Publishers' Circular and Booksellers' Record of British and Foreign Literature

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This comprehensive survey shows how the larger scale works relate to Beethoven's chamber music and how the composer evolved an increasing freedom of form.

Nineteenth-Century Chamber Music

More than 100 selections from the noted musicologist's *Essays in Musical Analysis* cover most of the standard works in the symphonic repertory, from Bach to Vaughan Williams. Incisive essays examine overtures and symphonies by Beethoven and Brahms, eleven symphonies by Haydn, six by Mozart, three each by Schubert, Schumann, and Sibelius, and many other works.

General Catalogue of Printed Books

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

Bach and Mozart

The exhilarating mix of humour, philosophy, fact and whimsy that marks these essays derives from more than 200 lectures Bruce Adolphe has given over more of the past decade, at the Chamber Music Society of Lincoln Centre and at music

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festivals around the States. The composer of four operas as well as chamber music, concertos and orchestral works, Adolphe has written for Itzhak Perlman, David Shifrin, the Beaux Arts Trio, the Orpheus Chamber Orchestra and many other renowned musicians. His essays, however divergent their apparent subjects, all serve a common purpose: to deepen our understanding of how music comes to be and how it may be enjoyed.

Brahms 2

"Each of these chambers contains wonders of history, destiny, and mythology. Chamber Music is hip hop as race and class politics, as music and as poetry on the move. Through Ashon's vibrant textured prose we watch in awe as these young men seize on whatever the culture has to offer, sampling leftovers and legacies, making themselves into ferocious artists" --Margo Jefferson, award-winning author of *Negroland* "Stylistically loaded, reckless, funny, naked, thorough, thoughtful, mysterious, devastating, unrelenting, and compassionate. One of the most rewarding pieces of hip hop criticism ever written."--Jeff Chang, author of *We Gon' Be All Right: Notes on Race and Resegregation* and *Can't Stop Won't Stop: A History of the Hip-Hop Generation* Will Ashon tells, in 36 interlinked "chambers", the story of *Enter the Wu-Tang (36 Chambers)* and how it changed the world. As unexpected and complex as the album itself, *Chamber Music* ranges from provocative essays to semi-comic skits, from deep scholarly analysis to satirical

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celebration, seeking to contextualize, reveal and honor this singular work of art. Chamber Music is an explosive and revelatory new way of writing about music and culture.

Chamber Music

Contains the greater part of the author's chamber music analyses.

The Cambridge Companion to the String Quartet

This volume contains two chamber works by the German-American composer Otto Dresel (1826-90): his Piano Trio in A Minor and Piano Quartet in F Major. Both works were composed during his studies with Felix Mendelssohn Bartholdy. In contrast to Dresel's lieder, which follow in the steps of Schumann and Robert Franz, these compositions, especially the heroic trio, are worthy successors to Mendelssohn's own chamber music. The quartet, a more intimate essay than the trio, features a charming Intermezzo that became one of Dresel's most popular compositions during his lifetime. Franz Liszt reviewed both pieces and called them "remarkably distinguished works." They are indeed eminently performable, engaging, and tuneful works that enlarge not only the repertory of chamber music from this period, but also the record of the high standard of innovative music

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making in the United States prior to the Civil War. Both works are published here for the first time.<https://www.areditions.com/rr/rra/a068.html>

Essays on the Performance of Baroque Music

Essays by the Irish poet deal with his career, approach to writing, and assessment of fellow writers, including Joyce, Beckett, Lowell, Bellow, and Berryman

Bartók's Chamber Music

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