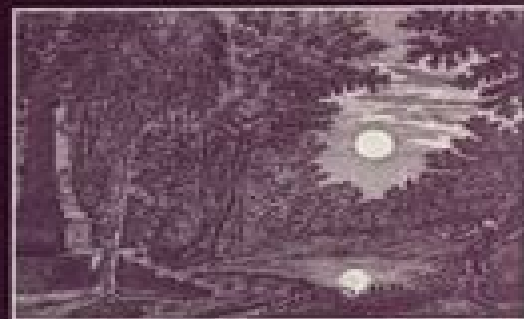


New perspectives in
music history and criticism



The Free Fantasia and the Musical Picturesque

Annette Richards

Free Fantasia And The Musical Picturesque

Ellen Lockhart



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The Free Fantasia and the Musical Picturesque Annette Richards, 2001-01-04 This book explores the picturesque in the music of Bach Haydn and Beethoven *From 1989, or European Music and the Modernist Unconscious* Seth Brodsky, 2017-01-24 What happened to musical modernism When did it end Did it end In this unorthodox Lacanian account of European New Music Seth Brodsky focuses on the unlikely year 1989 when New Music hardly takes center stage Instead one finds Rostropovich playing Bach at Checkpoint Charlie or Bernstein changing Joy to Freedom in Beethoven's Ninth or David Hasselhoff lip synching Looking for Freedom to thousands on New Year's Eve But if such spectacles claim to master their historical moment New Music unconsciously takes the role of analyst In so doing it restages earlier scenes of modernism As world politics witnesses a turning away from the possibility of revolution musical modernism revolves in place performing century old tasks of losing failing and beginning again in preparation for a revolution to come *Music and Mathematics* John Fauvel, Raymond Flood, Robin J. Wilson, 2006 From ancient Greek times music has been seen as a mathematical art and the relationship between mathematics and music has fascinated generations This work links these two subjects in a manner that is suitable for students of both subjects as well as the general reader with an interest in music *Unfinished Music* Richard Kramer, 2012-07-12 Unfinished Music explores with subtle insight the uneasy relationship between the finished work and the elusive provocative traces of the profound labors buried in its past [The Temple of Fame and Friendship](#) Annette Richards, 2022-09-20 This book examines the renowned portrait collection assembled by C P E Bach J S Bach's second son One of the most celebrated German composers of the eighteenth century C P E Bach spent decades assembling an extensive portrait collection of some four hundred music related items from oil paintings to engraved prints The collection was dispersed after Bach's death in 1788 but with Annette Richards's painstaking reconstruction the portraits once again present a vivid panorama of music history and culture reanimating the sensibility and humor of Bach's time Far more than a mere multitude of faces Richards argues the collection was a major part of the composer's work that sought to establish music as an object of aesthetic philosophical and historical study The Temple of Fame and Friendship brings C P E Bach's collection to life giving readers a sense of what it was like for visitors to tour the portrait gallery and experience music in rooms thick with the faces of friends colleagues and forebears She uses the collection to analyze the portraiture aspect of Bach's music engaging with the influential theories of Swiss physiognomist Johann Caspar Lavater She also explores the collection as a mode of cultivating and preserving friendship connecting this to the culture of remembrance that resonates in Bach's domestic music Richards shows how the new music historiography of the late eighteenth century rich in anecdote memoir and verbal portrait was deeply indebted to portrait collecting and its negotiation between presence and detachment fact and feeling **Out of Time** Julian Johnson, 2015 Out of Time explores a bold idea that western art music of the last four hundred years is better understood through the idea of musical modernity than by the usual periodizations of music history Reading

against the grain of linear history it reconsiders the common concerns of music in terms of time and history space and technology language and sound The result is a rehearing of modernity and a rethinking of modern music

Valuing Nineteenth-Century Italian Opera Fantasias for Woodwind Instruments Rachel N. Becker, 2024-03-29 This book approaches opera fantasias instrumental works that use themes from a single opera as the body of their virtuosic and flamboyant material both historically and theoretically concentrating on compositions for and by woodwind instrument performers in Italy in the nineteenth century Important overlapping strands include the concept of virtuosity and its gradual demonization the strong gendered overtones of individual woodwind instruments and of virtuosity the distinct Italian context of these fantasias the presentation and alteration of opera narratives in opera fantasias and the technical and social development of woodwind instruments Like opera itself the opera fantasia is a popular art form stylistically predictable yet formally flexible based heavily on past operatic tradition and prefabricated materials Through archival research in Italy theoretical analysis and exploration of European cultural contexts this book clarifies a genre that has been consciously stifled and societal resonances that still impact music reception and performance today [The Cambridge Companion to Music and Romanticism](#) Benedict Taylor, 2021-08-26 This Companion presents a new understanding of the relationship between music and culture in and around the nineteenth century and encourages readers to explore what Romanticism in music might mean today Challenging the view that musical romanticism is confined to a particular style or period it reveals instead the multiple intersections between the phenomenon of Romanticism and music Drawing on a variety of disciplinary approaches and reflecting current scholarly debates across the humanities it places music at the heart of a nexus of Romantic themes and concerns Written by a dynamic team of leading younger scholars and established authorities it gives a state of the art yet accessible overview of current thinking on this popular topic

Interpreting Musical Gestures, Topics, and Tropes Robert S. Hatten, 2017-09-04 Robert Hatten s new book is a worthy successor to his *Musical Meaning in Beethoven* which established him as a front rank scholar in questions of musical meaning Both how he approaches musical works and what he says about them are timely and to the point Musical scholars in both musicology and theory will find much of value here and will find their notions of musical meaning challenged and expanded Patrick McCreless This book continues to develop the semiotic theory of musical meaning presented in Robert S Hatten s first book *Musical Meaning in Beethoven* IUP 1994 In addition to expanding theories of markedness topics and tropes Hatten offers a fresh contribution to the understanding of musical gestures as grounded in biological psychological cultural and music stylistic competencies By focusing on gestures topics tropes and their interaction in the music of Mozart Beethoven and Schubert Hatten demonstrates the power and elegance of synthetic structures and emergent meanings within a changing Viennese Classical style *Musical Meaning and Interpretation* Robert S Hatten editor [The Haydn Economy](#) Nicholas Mathew, 2022-08-30 Analyzing the final three decades of Haydn s career this book uses the composer as a prism through which to examine urgent questions across the

humanities In this far reaching work of music history and criticism Nicholas Mathew reimagines the world of Joseph Haydn and his contemporaries with its catastrophic upheavals and thrilling sense of potential In the process Mathew tackles critical questions of particular moment how we tell the history of the European Enlightenment and Romanticism the relation of late eighteenth century culture to incipient capitalism and European colonialism and how the modern market and modern aesthetic values were and remain inextricably entwined The Haydn Economy weaves a vibrant material history of Haydn s career extending from the sphere of the ancient Esterhazy court to his frenetic years as an entrepreneur plying between London and Vienna to his final decade as a venerable musical celebrity during which he witnessed the transformation of his legacy by a new generation of students and acolytes Beethoven foremost among them Ultimately Mathew asserts Haydn s historical trajectory compels us to ask what we might retain from the cultural and political practices of European modernity whether we can extract and preserve its moral promise from its moral failures And it demands that we confront the deep histories of capitalism that continue to shape our beliefs about music sound and material culture

Beautiful Monsters

Michael Long,2023-09-01 Beautiful Monsters explores the ways in which classical music made its way into late twentieth century American mainstream culture in pop songs movie scores and print media Beginning in the 1960s Michael Long s entertaining and illuminating book surveys a complex cultural field and draws connections between classical music as the phrase is understood in the United States and selected monster hits of popular music Addressing such wide ranging subjects as surf music Yiddish theater Hollywood film scores Freddie Mercury Alfred Hitchcock psychedelia rap disco and video games Long proposes a holistic musicology in which disparate musical elements might be brought together in dynamic and humane conversation Beautiful Monsters brilliantly considers the ways in which critical commonplaces like nostalgia sentiment triviality and excess might be applied with greater nuance to musical media and media reception It takes into account twentieth century media s capacity to suggest visual and acoustical depth and the redemptive possibilities that lie beyond the surface elements of filmic narrative or musical style showing us what a truly global view of late twentieth century music in its manifold cultural and social contexts might be like Beautiful Monsters explores the ways in which classical music made its way into late twentieth century American mainstream culture in pop songs movie scores and print media Beginning in the 1960s Michael Long s entertaining and illuminating book sur

The First Fleet Piano: Volume One Geoffrey

Lancaster,2015-11-03 During the late eighteenth century a musical cultural phenomenon swept the globe The English square piano invented in the early 1760s by an entrepreneurial German guitar maker in London not only became an indispensable part of social life but also inspired the creation of an expressive and scintillating repertoire Square pianos reinforced music as life s counterpoint and were played by royalty by musicians of the highest calibre and by aspiring amateurs alike On Sunday 13 May 1787 a square piano departed from Portsmouth on board the Sirius the flagship of the First Fleet bound for Botany Bay Who made the First Fleet piano and when was it made Who owned it Who played it and who listened What music

did the instrument sound out and within what contexts was its voice heard What became of the First Fleet piano after its arrival on antipodean soil and who played a part in the instrument's subsequent history Two extant instruments contend for the title First Fleet piano which of these made the epic journey to Botany Bay in 1787-88 *The First Fleet Piano A Musician's View* answers these questions and provides tantalising glimpses of social and cultural life both in Georgian England and in the early colony at Sydney Cove The First Fleet piano is placed within the musical and social contexts for which it was created and narratives of the individuals whose lives have been touched by the instrument are woven together into an account of the First Fleet piano's conjunction with the forces of history View *The First Fleet Piano Volume Two Appendices* Note Volume 1 and 2 are sold as a set 180 for both and cannot be purchased separately

Music and Fantasy in the Age of Berlioz Francesca Brittan, 2017-09-14 The centrality of fantasy to French literary culture has long been accepted by critics but the sonorous dimensions of the mode and its wider implications for musical production have gone largely unexplored In this book Francesca Brittan invites us to listen to fantasy attending both to literary descriptions of sound in otherworldly narratives and to the wave of fantastique musical works published in France through the middle decades of the nineteenth century including Berlioz's 1830 *Symphonie fantastique* and pieces by Liszt Adam Meyerbeer and others Following the musico-literary aesthetics of E T A Hoffmann they allowed waking and dreaming reality and unreality to converge yoking fairy sound to insect song demonic noise to colonial babbling and divine music to the strains of water and wind Fantastic soundworlds disrupted France's native tradition of marvellous illusion replacing it with a magical materialism inextricable from republican activism theological heterodoxy and the advent of radical romanticism

Animation, Plasticity, and Music in Italy, 1770-1830 Ellen Lockhart, 2017-09-19 This pathbreaking study of Italian stage works reconsiders a crucial period of music history the late eighteenth century through the early nineteenth century In her interdisciplinary examination of the statue animated by music Ellen Lockhart deftly shows how Enlightenment ideas influenced Italian theater and music and vice versa As Lockhart concludes the animated statue became a fundamental figure within aesthetic theory and musical practice during the years spanning 1770-1830 *Animation Plasticity and Music in Italy 1770-1830* begins with an exploration of a repertoire of Italian ballets melodramas and operas from around 1800 then traces and connects a set of core ideas between science philosophy theories of language itinerant performance traditions the epistemology of sensing and music criticism

Rap Music and the Poetics of Identity Adam Krims, 2000-04-24 This is the first book to discuss in detail how rap music is put together musically and how it contributes to the formation of cultural identities for both artists and audiences It also argues that current skeptical attitudes toward music analysis in popular music studies are misplaced and need to be reconsidered if cultural studies are to treat seriously the social force of rap music popular musics and music in general Drawing extensively on recent scholarship in popular music studies cultural theory communications critical theory and musicology Krims redefines music theory as meaning simply theory about music in which musical poetics the study of how

musical sound is deployed may play a crucial role when its claims are contextualized and demystified Theorizing local and global geographies of rap Krims discusses at length the music of Ice Cube the Goodie MoB KRS One Dutch group the Spookrijders and Canadian Cree rapper Bannock **Fantasies of Improvisation** Dana Gooley,2018-05-15 The first history of keyboard improvisation in European music from the time of Beethoven through the later nineteenth century Dana Gooley s **Fantasies of Improvisation** Free Playing in Nineteenth Century Music describes the motives intentions and musical styles of the nineteenth century s leading improvisers and traces the evolution of the performance practice into a glorified ideal

The Beethoven Syndrome Mark Evan Bonds,2019 The Beethoven Syndrome is the inclination of listeners to hear music as the projection of a composer s inner self This was a radically new way of listening that emerged only after Beethoven s death Beethoven s music was a catalyst for this change but only in retrospect for it was not until after his death that listeners began to hear composers in general and not just Beethoven in their works particularly in their instrumental music The Beethoven Syndrome *Hearing Music as Autobiography* traces the rise fall and persistence of this mode of listening from the middle of the eighteenth century to the present Prior to 1830 composers and audiences alike operated within a framework of rhetoric in which the burden of intelligibility lay squarely on the composer whose task it was to move listeners in a calculated way But through a confluence of musical philosophical social and economic changes the paradigm of expressive objectivity gave way to one of subjectivity in the years around 1830 The framework of rhetoric thus yielded to a framework of hermeneutics concert goers no longer perceived composers as orators but as oracles to be deciphered In the wake of World War I however the aesthetics of New Objectivity marked a return not only to certain stylistic features of eighteenth century music but to the earlier concept of expression itself Objectivity would go on to become the cornerstone of the high modernist aesthetic that dominated the century s middle decades Masterfully citing a broad array of source material from composers critics theorists and philosophers Mark Evan Bonds s engaging study reveals how perceptions of subjective expression have endured leading to the present era of mixed and often conflicting paradigms of listening **Musicology: The Key**

Concepts David Beard,Kenneth Gloag,2016-01-22 Now in an updated 2nd edition *Musicology The Key Concepts* is a handy A Z reference guide to the terms and concepts associated with contemporary musicology Drawing on critical theory with a focus on new musicology this updated edition contains over 35 new entries including Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9 11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated and suggestions for further reading throughout this text is an essential resource for all students of music musicology and wider performance related humanities disciplines *Afterimage of Empire* Zahid R. Chaudhary,2012 How the colonial photograph revolutionized the very nature of perception Musicology David Beard,Kenneth Gloag,2005 *Musicology the Key Concepts* provides a vital reference guide for students of contemporary musicology Its clear and accessible entries cover a comprehensive range of terms including aesthetics canon culture

deconstruction ethnicity identity subjectivity value work Fully cross referenced and with suggestions for further reading this is an essential resource for all students of music

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