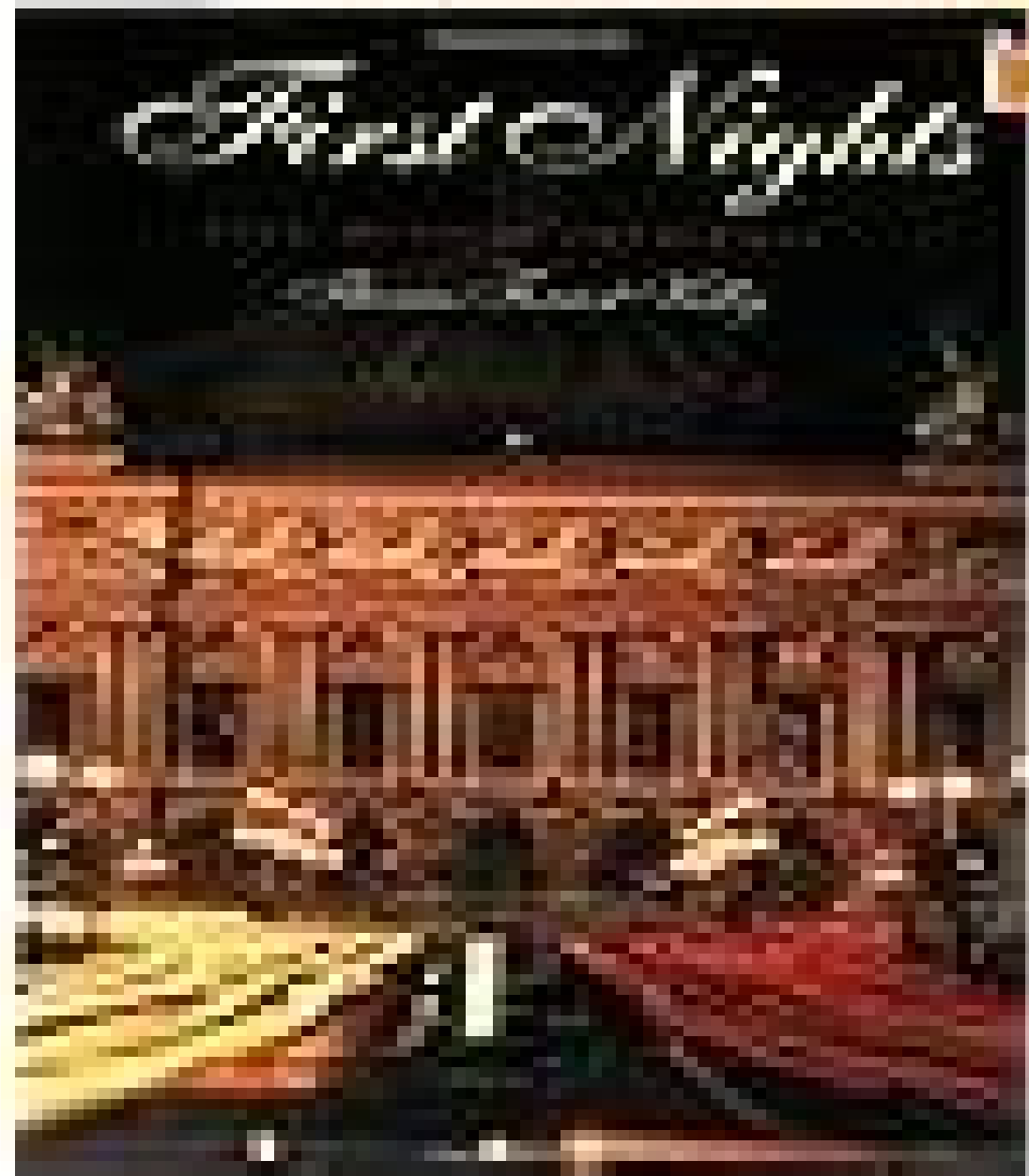


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First Nights Five Musical Premieriers

Jonathan Gregor



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First Nights Thomas Forrest Kelly, 2000-01-01 This lively book takes us back to the first performances of five famous musical compositions Monteverdi's Orfeo in 1607 Handel's Messiah in 1742 Beethoven's Ninth Symphony in 1824 Berlioz's Symphonie fantastique in 1830 and Stravinsky's Sacre du printemps in 1913 Thomas Forrest Kelly sets the scene for each of these premieres describing the cities in which they took place the concert halls audiences conductors and musicians the sound of the music when it was first performed often with instruments now extinct and the popular and critical responses He explores how performance styles and conditions have changed over the centuries and what music can reveal about the societies that produce it Kelly tells us for example that Handel recruited musicians he didn't know to perform Messiah in a newly built hall in Dublin that Beethoven's Ninth Symphony was performed with a mixture of professional and amateur musicians after only three rehearsals and that Berlioz was still buying strings for the violas and mutes for the violins on the day his symphony was first played Kelly's narrative which is enhanced by extracts from contemporary letters press reports account books and other sources as well as by a rich selection of illustrations gives us a fresh appreciation of these five masterworks encouraging us to sort out our own late twentieth century expectations from what is inherent in the music

First Nights Thomas Forrest Kelly, 2000 **First Nights at the Opera** Thomas Forrest Kelly, 2006-05-01 A renowned music scholar narrates the social history of European opera during its golden age in the 18th and 19th centuries by taking readers behind the scenes at the premiere performances of five extraordinary and influential operas 88 illustrations

Quarter Notes and Bank Notes F. M. Scherer, 2018-06-05 In 1700 most composers were employees of noble courts or the church But by the nineteenth century Chopin Schumann Brahms Verdi and many others functioned as freelance artists teaching performing and selling their compositions in the private marketplace While some believe that Mozart's career marks a clean break between these two periods this book tells the story of a more complex and interesting transition F M Scherer first examines the political intellectual and economic roots of the shift from patronage to a freelance market He describes the eighteenth century cultural arms race among noble courts the spread of private concert halls and opera houses the increasing attendance of middle class music lovers and the founding of conservatories He analyzes changing trends in how composers acquired their skills and earned their living examining such impacts as demographic

developments and new modes of transportation The book offers insight into the diversity of composers economic aspirations the strategies through which they pursued success the burgeoning music publishing industry and the emergence of copyright protection Scherer concludes by drawing some parallels to the economic state of music composition in our own times Written by a leading economist with an unusually broad knowledge of music this fascinating account is directed toward individuals intrigued by the world of classical composers as well as those interested in economic history or the role of money in art

Edinburgh Companion to T. S. Eliot and the Arts Frances Dickey,2016-08-16 From his early Curtain Raiser to the late Four Quartets T S Eliot took an interest in all the arts drawing on them for poetic inspiration and for analysis in his prose T S Eliot and the Arts provides extensive high quality research about his many sided engagement with painting sculpture museum artefacts architecture music drama music hall opera and dance as well as the emerging media of recorded sound film and radio Building on the newly published editions of Eliot s prose and poetry this contemporary research collection opens avenues for understanding Eliot both in his own right as a poet and critic and as a foremost exemplar of interarts modernism

Liszt as Transcriber Jonathan Kregor,2010-11-18 Providing illuminating insights into Liszt s working methods this book investigates the composer s transcriptions in their musical cultural and historical contexts

The Ninth Harvey Sachs,2011-11-08 The premier of Beethoven s Ninth Symphony in Vienna on May 7 1824 was the most significant artistic event of the year and the work remains one of the most precedent shattering and influential compositions in the history of music Described in vibrant detail by eminent musicologist Harvey Sachs this symbol of freedom and joy was so unorthodox that it amazed and confused listeners at its unveiling yet it became a standard for subsequent generations of creative artists and its composer came to embody the Romantic cult of genius In this unconventional provocative book Beethoven s masterwork becomes a prism through which we may view the politics aesthetics and overall climate of the era Part biography part history part memoir The Ninth brilliantly explores the intricacies of Beethoven s last symphony how it brought forth the power of the individual while celebrating the collective spirit of humanity

The Rite of Spring at 100 Severine Neff,Maureen Carr,Gretchen Horlacher,2017-04-27 When Igor Stravinsky s ballet Le Sacre du printemps The Rite of Spring premiered during the 1913 Paris season of Sergei Diaghilev s Ballets Russes its avant garde music and jarring choreography scandalized audiences Today it is considered one of the most influential musical works of the twentieth century In this volume the ballet finally receives the full critical attention it deserves as distinguished music and dance scholars discuss the meaning of the work and its far reaching influence on world music performance and culture Essays explore four key facets of the ballet its choreography and movement the cultural and historical contexts of its performance and reception in France its structure and use of innovative rhythmic and tonal features and the reception of the work in Russian music history and theory This version also includes audio and visual supplements designed to enhance understanding of this classic piece

Divas and Scholars Philip Gossett,2024-05-31 Winner of the 2007 Otto Kinkeldey Award from the American

Musicological Society and the 2007 Deems Taylor Award from the American Society of Composers Authors and Publishers Divas and Scholars is a dazzling and beguiling account of how opera comes to the stage filled with Philip Gossett's personal experiences of triumphant and even failed performances and suffused with his towering and tonic passion for music Writing as a fan a musician and a scholar Gossett the world's leading authority on the performance of Italian opera brings colorfully to life the problems and occasionally the scandals that attend the production of some of our most favorite operas Gossett begins by tracing the social history of nineteenth century Italian theaters in order to explain the nature of the musical scores from which performers have long worked He then illuminates the often hidden but crucial negotiations opera scholars and opera conductors and performers What does it mean to talk about performing from a critical edition How does one determine what music to perform when multiple versions of an opera exist What are the implications of omitting passages from an opera in a performance In addition to vexing questions such as these Gossett also tackles issues of ornamentation and transposition in vocal style the matters of translation and adaptation and even aspects of stage direction and set design Throughout this extensive and passionate work Gossett enlivens his history with reports from his own experiences with major opera companies at venues ranging from the Metropolitan and Santa Fe operas to the Rossini Opera Festival at Pesaro The result is a book that will enthrall both aficionados of Italian opera and newcomers seeking a reliable introduction to it in all its incomparable grandeur and timeless allure

The Firebird and the Fox Jeffrey Brooks, 2019-10-24 A century of Russian artistic genius including literature art music and dance within the dynamic cultural ecosystem that shaped it

The Lives of George Frideric Handel David Hunter, 2015 This book aims not only to re-examine the life of the great composer Handel but also to explore the very concepts of biography With an introduction bibliography and index Figures Tables

Beethoven's Ninth Symphony Theodore Albrecht, 2024 The Ninth Symphony of Ludwig van Beethoven with its final choral movement is one of the iconic works of Western classical music And yet the story never fully told concerns the months leading to the symphony's world premiere in Vienna on 7 May and repeat performance on 23 May 1824 In his new book Theodore Albrecht brings to life the day to day details that it took to stage that premiere It's a story of negotiating for performance halls and performers payments of hand copying legible scores and individual parts for over 120 performers of finding financiers as well as space and time for rehearsals Importantly it is also a story of the relationship between Beethoven and the musicians who performed this symphonic masterpiece In fact as the maddening rehearsal schedule towards the symphony's premiere shows it transpires that many passages of the Ninth have been tailored to specific orchestral players Many modern day musicians will recognize familiar situations in rehearsals many scholars and students will relish unprecedented new detail All this comes to the fore by reconstructing the story drawing on the almost deaf composer's Conversation Books which Beethoven had been using since 1818 In the performance story of the Ninth Symphony's premiere Albrecht makes full use of these invaluable documents which are now being translated for the first time into

English in a series of 12 volumes published by the Boydell Press Theodore Albrecht Professor Emeritus of Music at Kent State University Ohio is an award winning Beethoven scholar He has authored many important articles on the composer and is the editor of *Letters to Beethoven and Other Correspondence* 1996 as well as translator and editor of Beethoven's *Conversation Books* Boydell Press Back cover

Villa-Lobos and Modernism Ricardo Averbach, 2022-07-19 Villa Lobos and Modernism The Apotheosis of Cannibal Music provides a new assessment of the Brazilian composer Heitor Villa Lobos in terms of his contributions to the Modernist Movement of the twentieth century In this profound study Ricardo Averbach elevates Cultural Cannibalism as a major manifestation of the Modernist aesthetics and Villa Lobos as its top exponent in the music field Villa Lobos's anthropophagic appetite for multiple opposing aesthetics enlightens through the juxtaposition of contradictory elements leaving a legacy of unmatched originality a glittering kaleidoscope of sounds that draw from the radical power of Josephine Baker to the outrageous extravagance of Carmen Miranda from Dada to Einstein's counterintuitive scientific findings from folklorism to atonality The constructed analyses use the works of Stravinsky as a familiar and popular touchstone for accessing Villa Lobos as the leading exponent of an aesthetic movement that has been neglected due to a traditional Eurocentric view of Modernism Averbach opens up new possibilities for the study of twentieth century music in general while unveiling how much our present aesthetics owes to the Modernist ideas introduced by the Brazilian composer

For the End of Time Rebecca Rischin, 2006 Olivier Messiaen 1908 1992 was one of the great composers of the twentieth century The premiere of the French composer's Quartet for the End of Time on January 15 1941 at 4 degrees Fahrenheit in Stalag VIII A a Nazi prison camp has been called one of the great stories of twentieth century music A devout Catholic with an interest in mysticism and the supernatural Messiaen was also a poet and an accomplished amateur ornithologist He mixed sounds as a painter mixes colors associating specific shades with certain modes and chords This book is the first comprehensive history of the composition and premiere of the Quartet for the End of Time Based on testimonies by the musicians and their families witnesses to the premiere former prisoners and on documents from Stalag VIII A For the End of Time examines the events that led to the Quartet's composition the experiences of the musicians in the camp the contradictory accounts the composer's interpretive preferences and the musicians' problems in execution and how they affected the premiere and subsequent performances Rebecca Rischin explores the musicians' life in the prison camp their relationships with each other and with the German camp officials and their intriguing fortunes before and after the momentous premiere For the End of Time is distinguished by Rischin's extensive interviews and intimate correspondence with camp survivors who witnessed the Quartet's premiere and members of the Messiaen circle including the cellist Etienne Pasquier and the violinist Jean Le Boulaire relatives of the clarinetist Henri Akoka and Messiaen's widow Yvonne Loriod The book is generously illustrated with photographs of the musicians press releases from the premiere autographs letters and pen and ink drawings of the camp's layout Included are wartime photos of the camp and its prisoners along with present day

views of the camp site which Rischin visited in 1995 *Classicism of the Twenties* Theodore Ziolkowski, 2015-01-08 The triumph of avant gardes in the 1920s tends to dominate our discussions of the music art and literature of the period But the broader current of modernism encompassed many movements and one of the most distinct and influential was a turn to classicism In *Classicism of the Twenties* Theodore Ziolkowski offers a compelling account of that movement Giving equal attention to music art and literature and focusing in particular on the works of Stravinsky Picasso and T S Eliot he shows how the turn to classicism manifested itself In reaction both to the excesses of neoromanticism and early modernism and to the horrors of World War I and with respectful detachment artists writers and composers adapted themes and forms from the past and tried to imbue their own works with the values of simplicity and order that epitomized earlier classicisms By identifying elements common to all three arts and carefully situating classicism within the broader sweep of modernist movements Ziolkowski presents a refreshingly original view of the cultural life of the 1920s **A History of Opera** Carolyn Abbate, Roger Parker, 2015-09-08 The best single volume ever written on the subject such is its range authority and readability *Times Literary Supplement* Why has opera transfixed and fascinated audiences for centuries Carolyn Abbate and Roger Parker answer this question in their effervescent witty *Die Welt* Germany retelling of the history of opera examining its development the musical and dramatic means by which it communicates and its role in society Now with an expanded examination of opera as an institution in the twenty first century this lucid and sweeping *Boston Globe* narrative explores the tensions that have sustained opera over four hundred years between words and music character and singer inattention and absorption Abbate and Parker argue that though the genre s most popular and enduring works were almost all written in a distant European past opera continues to change the viewer physically emotionally intellectually with its enduring power

Beethoven David Benjamin Levy, 2003-01-01 Beethoven s Ninth Symphony a masterpiece that has influenced virtually every Western composer since its premiere has become associated with the marking of momentous public occasions In 1989 Chinese students played its finale through loudspeakers in Tiananmen Square and Leonard Bernstein led a performance in Berlin to celebrate the razing of the Berlin Wall This lively and up to date book focuses on Beethoven s Ninth exploring the cultural and musical meanings that surround this powerful work of genius David B Levy sets the scene with a brief survey of nineteenth century Germanic culture and society then analyzes the Ninth symphony in detail with special emphasis on the famous choral finale He discusses the initial performances in 1824 under Beethoven s direction and traces the symphony s critical reception and legacy In the final chapter of the book Levy examines interpretations of the work by prominent conductors including Wagner Mahler and Weingartner A fully annotated discography of selected recordings completes this comprehensive volume Voice Machines Bonnie Gordon, 2023-05-31 An exploration of the castrato as a critical provocation to explore the relationships between sound music voice instrument and machine Italian courts and churches began employing castrato singers in the late sixteenth century By the eighteenth century the singers occupied a celebrity status on

the operatic stage Constructed through surgical alteration and further modified by rigorous training castrati inhabited human bodies that had been mechanized to produce sounds in ways that unmechanized bodies could not The voices of these technologically enhanced singers with their unique timbre range and strength contributed to a dramatic expansion of musical vocabulary and prompted new ways of imagining sound the body and personhood Connecting sometimes bizarre snippets of history this multi disciplinary book moves backward and forward in time deliberately troubling the meaning of concepts like technology and human Voice Machines attends to the ways that early modern encounters and inventions including settler colonialism emergent racialized worldviews the printing press gunpowder and the telescope participated in making castrati In Bonnie Gordon s revealing study castrati serve as a critical provocation to ask questions about the voice the limits of the body and the stories historians tell *The Autumn of Italian Opera* Alan Mallach, 2007-11-30 The first full length study of the last great era of Italian opera

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