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The Cambridge Companion to the Concerto Beethoven: Violin Concerto Bartók: Concerto for Orchestra Mozart Bach: The Brandenburg Concertos Chopin: The Piano Concertos Vivaldi Mozart: Piano Concertos Nos. 20 and 21 Berg: Violin Concerto Dvorák: Cello Concerto The Cambridge Companion to Michael Tippett The Concerto Dvorák The Cambridge History of Twentieth-Century Music Robert Schumann: Piano Concerto Mozart and His Piano Concertos Dvorák: Cello Concerto The Scoring of Baroque Concertos The Cambridge History of Seventeenth-Century Music The Cambridge Companion to Bartók The Concerto Elliott Carter Studies The Cambridge Music Guide Performing Beethoven The Orchestral Music of Michael Tippett The Resonance of a Small Voice Jean Sibelius's Violin Concerto Alban Berg Stanley Sadie's Brief Guide to Music Lutoslawski and His Music The Cambridge Companion to Serialism The Cambridge Companion to Percussion The Cambridge Companion to the String Quartet Bela Bartók Beethoven 1806 Alban Berg The Clarinet Women and Music in Sixteenth-Century Ferrara The Ellington Century Stanley Sadie's Brief Guide to Music

## ***The Cambridge Companion to the Concerto 2005-10-27***

no musical genre has had a more chequered critical history than the concerto and yet simultaneously retained as consistently prominent a place in the affections of the concert going public this volume one of very few to deal with the genre in its entirety assumes a broad remit setting the concerto in its musical and non musical contexts examining the concertos that have made important contributions to musical culture and looking at performance related topics a picture emerges of a genre in a continual state of change re inventing itself in the process of growth and development and regularly challenging its performers and listeners to broaden the horizons of their musical experience

### **Beethoven: Violin Concerto 1998-02-12**

beethoven s violin concerto was the only significant work of this genre to appear between mozart s five concertos of 1775 and mendelssohn s e minor concerto of 1844 this handbook explores the background to beethoven s work its genesis its place in the composer s oeuvre and the influences which combined in its creation it describes contemporary reactions to the work both in the musical press and in the concert hall during its first crucial years and explains how it was eventually accepted into the repertory spawning numerous recordings and editions the principal sources and many of the work s textual problems are considered including discussion of the composer s version for piano and orchestra op 61a a detailed account of the work itself is followed by a review of the wide variety of cadenzas that have been written to complement the concerto through its performance history

### **Bartók: Concerto for Orchestra 1996-05-02**

this handbook contains a discussion of the historical and musical contexts of the piece its early performance history and critical reception

### **Mozart 1996-05-02**

an analysis of mozart s clarinet concerto of supreme importance as the composer s last instrumental work

### **Bach: The Brandenburg Concertos 1993-09-24**

the brandenburg concertos represent a pinnacle in the history of the baroque concerto this analysis places the concertos in their historical context investigates their sources traces their origins and discusses the changing traditions of performance

### **Chopin: The Piano Concertos 1997-11-27**

chopin s e minor and f minor piano concertos played a vital role in his career as a composer pianist this handbook reevaluates them so that their many outstanding qualities can be fully appreciated it describes their genesis chopin s own performances and his use of them as a teacher a survey of their critical editorial and performance histories follows in preparation for an engaging narrative analysis of the concertos as embodied in sound the final chapter investigates chopin s enigmatic third concerto the allegro de concert

### **Vivaldi 1996-02-22**

the four seasons and the rest of the concertos in op 8 represent vivaldi s remarkable innovation in the field of the baroque concerto this detailed guide examines the work s origin and construction in a way that enables the reader to distinguish what is extraordinary about the seasons and what constitutes the composer s customary method of characterising the solo concerto drawing on recent research and his own expertise in the appraisal of vivaldi s manuscripts the author draws interesting and sometimes startling conclusions about the conception of the seasons the origin of their programme the dating of the concertos and the rationale behind the collection s ritornello form structures and aria like slow movements the significance of vivaldi s idiosyncratic art is thus revealed in some of the most popular concert music of all time

### **Mozart: Piano Concertos Nos. 20 and 21 1999-02-04**

this guide to mozart s two most popular piano concertos the d minor k 466 and the c major k 467 the so called elvira madigan presents the historical background of the works placing them within the context of mozart s compositional and performance activities at a time when his reputation as both composer and pianist was at its peak the special nature of the concerto as both a form and genre is explored through a selective survey of some of the approaches that various critics have taken in discussing mozart s concertos the concluding chapter discusses a wide range of issues of interest to modern performers

### ***Berg: Violin Concerto 1991-06-24***

described by aaron copland as among the finest creations in the modern repertoire alban berg s violin concerto has become a twentieth century classic in this authoritative and highly readable guide to the work the reader is introduced not only to the concerto itself but to all that surrounded and determined its composition this is a book about musical culture in the 1930s about the second viennese school about tonality atonality and serialism about berg s own musical development compositional method and the private significance the violin concerto held for him the book describes the genesis of the work its performance history and critical reception and in two detailed musical chapters provides a section by section account of the book and a closer analysis of the musical language and structure anthony pople s ability to combine musical anecdote with scholarly discussion makes this guide compelling reading for the amateur and the specialist alike

### ***Dvorák: Cello Concerto 1999-09-28***

although dvorák s cello concerto is enormously popular no extended study of it has been undertaken hitherto this book is a comprehensive study intended for concertgoers and students of this well loved work it considers aspects of historical background form virtuosity performance and the concerto s rich personal content this guide sees the work as a crucial means of exploring the composer s emotional life and links it intimately to the woman who was probably his first love

### ***The Cambridge Companion to Michael Tippett 2013-01-17***

sir michael tippett is widely considered to be one of the most individual composers of the twentieth century whose music continues to be performed to critical acclaim throughout the world written by a team of international scholars this companion provides a wide ranging and accessible study of tippett and his works it discusses the contexts and concepts of modernism tradition politics sexuality and creativity that shaped tippett s music and ideas engaging with archive materials relevant literature and models of interpretation chapters explore the genres in which tippett composed including opera symphony string quartet concerto and piano sonata to shed new light on his major works and draw attention to those that have not yet received the attention they deserve directing knowledge and expertise towards a wide readership this book will enrich the listening experience and broaden understanding of the music of this endlessly fascinating and challenging composer

### ***The Concerto 2006-11-06***

twelve tone and serial music were dominant forms of composition following world war ii and remained so at least through the mid 1970s in 1961 ann phillips basart published the pioneering bibliographic work in the field

### ***Dvork 1999***

publisher description

### ***The Cambridge History of Twentieth-Century Music 2004-08-05***

offering a concise introduction to one of the most important and influential piano concertos in the history of western music this handbook provides an example of the productive interaction of music history music theory and music analysis it combines an account of the work s genesis schumann s earlier unsuccessful attempts to compose in the genre and the evolving conception of the piano concerto evident in his critical writing with a detailed yet accessible analysis of each movement which draws on the latest research into the theory and analysis of nineteenth century instrumental forms this handbook also reconstructs the concerto s critical reception performance history in centres including london vienna leipzig and new york and its discography before surveying piano concertos composed under its influence in the century after its completion including well known concertos by brahms grieg tchaikovsky and rachmaninov as well as lesser known music by scharwenka rubinstein beach macdowell and stanford

### ***Robert Schumann: Piano Concerto 2023-11-30***

classic of music criticism provides detailed studies of 23 of mozart s piano concertos offering 417 musical examples and authoritative information on the works form tone style and balance

### ***Mozart and His Piano Concertos 2012-11-12***

a study of dvorák s cello concerto one of the most popular works in the orchestral repertoire

## **Dvorák: Cello Concerto 1999-09-28**

evidence indicates that the concertos of vivaldi bach haydn etc were performed as chamber music not the full orchestral works commonly assumed the concertos of vivaldi bach handel and their contemporaries are some of the most popular and the most frequently performed pieces of classical music and the assumption has always been they were full orchestral works this book takes issue with this orthodox opinion to argue quite the reverse that contemporaries regarded the concerto as chamber music the author surveys the evidence from surviving printed and manuscript performance material from concerts throughout europe between 1685 and 1750 the heyday of the concerto demonstrating that concertos were nearly always played one to a part at that time he makes a particularly close study of the scoring of the bass line discussing the question of what instruments were most appropriate and what was used when the late dr richard maunder was fellow of christ s college cambridge

## **The Scoring of Baroque Concertos 2004**

first published in 2005 this title provides extensive knowledge on seventeenth century music

## **The Cambridge History of Seventeenth-Century Music 2005-12-22**

this is a wide ranging and accessible guide to bartók and his music

## **The Cambridge Companion to Bartók 2001-03-26**

twelve tone and serial music were dominant forms of composition following world war ii and remained so at least through the mid 1970s in 1961 ann phillips basart published the pioneering bibliographic work in the field

## **The Concerto 2006**

an international team of scholars presents historic philosophic philological and theoretical perspectives on carter s extensive musical repertoire

## **Elliott Carter Studies 2012-07-26**

for all those who love music and wish to know more about its colourful history development and theory

## **The Cambridge Music Guide 1990-04-05**

the ten essays in this volume explore different aspects of the performance of instrumental works by beethoven each essay discusses performance issues from beethoven s time to the present whether the objective be to realise a performance in an historically appropriate manner to elucidate the interpretation of beethoven s music by conductors and performers to clarify transcriptions by editors or to reconstruct the experience of the listener in various different periods four contributions focus on the piano music while another group concentrates on beethoven s music for strings these chapters are complemented by an examination of beethoven s exploitation of the developing wind choir an evaluation of early twentieth century recordings as pointers to early nineteenth century performance practice and an historical survey of rescorings in beethoven s symphonies

## ***Performing Beethoven 1994-09-08***

thomas schuttenhelm s book presents an investigation into michael tippett s creative process and a comprehensive critical commentary on his orchestral music

## **The Orchestral Music of Michael Tippett 2014-02-06**

this book constitutes both a study and a historical musicological analysis of sir william walton s violin concerto treating the form of the violin concerto in general in england as it developed between 1900 and 1940 taking into consideration the works of charles villiers stanford edward elgar samuel coleridge taylor frederick delius ralph vaughan williams arthur somervell arnold bax and benjamin britten the study is divided into three parts the violin concerto in england between 1900 1920 stanford elgar coleridge taylor delius the violin concerto in england between 1920 and 1940 vaughan williams somervell bax britten william walton s violin concerto the book opens with a brief description of the form of the violin concerto between the 19th and 20th centuries in europe this description is intended to provide both a familiarity with the fundamental characteristics of this musical form during the period under examination and the beginning of a comparison between

different national compositional styles each section is introduced with a portrait of the historical musical character in england during the respective period and presents after a biographical introduction to the respective composers a formal structural harmonic and aesthetic analysis this analysis being embedded within a general discussion of the concertos themselves in addition a study of the technical and interpretative aspects of the concerto and a reflection on the relationship between composer and performer form part of the analysis at the close of each section a comparative overview is also given the first and second parts are developed entirely in relation to the third which treats exclusively and in considerable depth sir william walton s violin concerto the work to which the greatest attention is devoted the appendix provides various unpublished texts concerning some of the concertos treated with particular reference to walton s that were gathered during research it is hoped that these will prove useful in enriching and completing a reflection begun in the book on the decidedly performative and interpretative aspect of violin music produced by british composers in the first half of the 20th century currently there are no modern texts that approach the violin concertos of this period in an exhaustive way this text proposes to fill the gap drawing the attention of scholars musicologists and musicians to the appeal of this repertoire composed of works of great artistic value that have been for too long unjustly forgotten the volume will be useful to university and conservatory students musicologists composers violinists and musicians in general in as much as it treats in specialized yet accessible language the aspects of the concerto that are of interest to the author the study is enriched by the inclusion of unpublished documents letters and essays written by both the composers themselves and by those to whom the concertos were dedicated that will help to illuminate the myriad cultural and personal circumstances that fed and gave life to these great works

## **The Resonance of a Small Voice 2010**

jean sibelius s violin concerto is the story of sibelius as performer and composer of violin performing traditions of histories of musical transmission and of virtuosity itself it investigates the history and legacy of one of the most recorded concertos in the violin repertoire sibelius a celebrated and influential composer of the late 19th and 20th centuries was an accomplished violinist whose enduring interest in the instrument has been paralleled by the broad success of the only concerto in his oeuvre his violin concerto premiered in 1904 and revised in 1905 considering how violinists engage with the work author tina k ramnarine discusses technology s central role in the concerto s transmission from jascha heifetz s seminal 1935 recording to contemporary online performances gender issues in violin solo careers and nature based musical aesthetics that lead to thinking about the ecology of virtuosity in an era of environmental crisis beginning with sibelius s early training as a violinist and his aspirations as a performer ramnarine traces the dramatic historical context of the violin concerto it was composed as finland underwent a period of heightened self determination nationalism and protest against russian imperial policies and it heralded intense political dynamics relating to europe s east west border that have extended to the present this story of the violin concerto points to the notion of sibelius and the virtuoso more generally as a political figure

## ***Jean Sibelius's Violin Concerto 2020-05-15***

this book contains a comprehensive survey of research into the life and works of alban berg 1885 1935 berg is one of the major composers of the twentieth century and a central figure in the second viennese school his music including the operas wozzeck and lulu is performed and studied by musicians worldwide over 1 000 writings on berg dating from 1911 to the present are cited and analyzed in addition the author s essay berg the making of a classic composer presents a new study of berg s life and career development and traces the history of his standing in the technical and critical literature it is followed by a comprehensive annotated list of berg s published music and writings all important books articles published dissertations and exhibition catalogs on berg are cited in all editions and translations and in all languages with the exception of asian ones each item is provided with an abstract newly prepared by the author and reviews of books concerning berg are referenced the bibliography reveals important and hitherto unnoted sources including a formal analysis of berg s piano sonata op 1 which was probably written by the composer himself and a socialist interpretation of wozzeck t hat had berg s personal approval the bibliography is organized topically with writings on each of berg s major compositions brought together in separate chapters a final chapter deals with studies of berg s life cultural milieu and general musical surveys a comprehensive author and subject index facilitates use of the book

## **Alban Berg 1996**

the composer witold lutostawski born 1913 is one of the outstanding musical personalities of the twentieth century in this critical biography steven stucky traces lutostawski s development from the stravinsky influenced music of his student days to his emergence in the 1960s as a leading avant gardist since the vicissitudes of cultural life in his native poland have profoundly affected the composer s career the book includes detailed accounts of lutostawski s official censure for formalism in the late 1940s and the leading role he later played in a flourishing polish modernist movement both well known works such as the concerto for orchestra trois poemes d henri michaux and the second symphony and the lesser known early music are considered in detail fragments of many compositions never before published in the west are included there are also analytical summaries of each major work from jeux véitiens 1961 to mi parti 1976

## **Stanley Sadie's Brief Guide to Music 1990**

what is serialism defended by enthusiastic champions and decried by horrified detractors serialism was central to twentieth century art music but riven too by inherent contradictions the term can be a synonym for dodecaphony arnold schoenberg s method of composing with twelve tones which are related only to one another it can be more expansive describing ways of composing systematically with parameters beyond pitch duration dynamic and more and can even stand as a sort of antonym to dodecaphony schoenberg is dead as pierre boulez once insisted stretched to its limits it can describe approaches where sound can be divided into discrete parameters and later recombined to generate the new the unexpected beginning to blur into a further antonym post serialism this companion introduces and embraces serialism in all its dimensions and contradictions from schoenberg and stravinsky to stockhausen and babbitt and explores its variants and legacies in europe the americas and asia

## **Lutoslawski and His Music 1981-06-11**

percussion music is both the oldest and most recent of musical genres and exists in diverse forms throughout the world this companion explores percussion and rhythm from the perspectives of performers composers conductors instrument builders scholars and cognitive scientists topics covered include percussion in symphony orchestras from the nineteenth century to today and the development of percussion instruments in chapters on the marimba revolution the percussion industry drum machines and the effect of acoustics chapters also investigate drum set playing and the influences of world music on western percussion and outline the roles of percussionists as composers conductors soloists chamber musicians and theatrical performers developments in scientific research are explored in chapters on the perception of sound and the evolution of musical rhythm this book will be a valuable resource for students percussionists and all those who want a deeper understanding of percussion music and rhythm

## ***The Cambridge Companion to Serialism 2023-02-16***

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## ***The Cambridge Companion to Percussion 2016-03-10***

the definitive account of the life and music of hungary s greatest twentieth century composer this deeply researched biography of béla bartók 1881 1945 provides a more comprehensive view of the innovative hungarian musician than ever before david cooper traces bartók s international career as an ardent ethno musicologist and composer teacher and pianist while also providing a detailed discussion of most of his works further the author explores how europe s political and cultural tumult affected bartók s work travel and reluctant emigration to the safety of america in his final years cooper illuminates bartók s personal life and relationships while also expanding what is known about the influence of other musicians richard strauss zoltán kodály and yehudi menuhin among many others the author also looks closely at some of the composer s actions and behaviors which may have been manifestations of asperger syndrome the book in short is a consummate biography of an internationally admired musician

## ***The Cambridge Companion to the String Quartet 2003-11-13***

between early 1806 and early 1807 ludwig van beethoven completed a remarkable series of instrumental works but critics have struggled to reconcile the music of this banner year with beethoven s heroic style the paradigm through which his middle period works have typically been understood drawing on theories of mediation and a wealth of primary sources beethoven 1806 explores the specific contexts in which the music of this year was conceived composed and heard as author mark ferraguto argues understanding this music depends on appreciating the relationships that it both creates and reflects not only did beethoven depend on patrons performers publishers critics and audiences to earn a living but he also tailored his compositions to suit particular sensibilities proclivities and technologies

## **Bela Bartók 2015-01-01**

alban berg 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 the second edition will include research published since the publication of the first edition and provide electronic resources

## **Beethoven 1806 2019-08-27**

offers unique perspectives on the clarinet s historical role in various styles genres and ensembles from jazz and ethnic traditions to classical chamber music concertos opera and symphony orchestras

## **Alban Berg 2013-05-13**

the musica secreta or concerto delle dame of duke alfonso ii d este an ensemble of virtuoso female musicians that performed behind closed doors at the castello in ferrara is well known to music history their story is often told by focussing on the duke s obsessive patronage and the exclusivity of their music this book examines the music making of four generations of princesses noblewomen and nuns in ferrara as performers creators and patrons from a new perspective it rethinks the relationships between polyphony and song sacred and secular performer and composer patron and musician court and convent with new archival evidence and analysis of music people and events over the course of the century from the role of the princess nun musician leonora d este to the fate of the musica secreta s jealously guarded repertoire this radical approach will appeal to musicians and scholars alike

## **The Clarinet 2021**

explores music produced during the lifetime of duke ellington and the pursuit of musicians to keep up with constantly changing modern life

## **Women and Music in Sixteenth-Century Ferrara 2020-05-14**

this classical text cassette package should be of interest to those with little knowledge or experience of music

## **The Ellington Century 2012-01-07**

## **Stanley Sadie's Brief Guide to Music 1993**

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