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A History of Western Choral Music Chester Lee Alwes, 2015 Comprehensive history of western choral music from the Medieval era to the beginnings of the Romantic period. Unique in its detailed analysis and breadth of Western choral music and key composers. Ample musical examples to supplement discussion. In-depth discussions of historical connections.

A History of Western Choral Music, Volume 2 Chester L. Alwes, 2016-08-03 A History of Western Choral Music explores the various genres, key composers, and influential works essential to the development of the western choral tradition. Author Chester L. Alwes divides this exploration into two volumes which move from Medieval music and the

Renaissance era up to the 21st century Volume II begins at the transition from the Classical era to the Romantic with an examination of the major genres common to both periods Exploring the oratorio part song and dramatic music it also offers a thorough discussion of the choral symphony from Beethoven to Mahler through to the present day It then delves into the choral music of the twentieth century through discussions of the major compositional approaches and philosophies that proliferated over the course of the century from impressionism to serialism neo classicism to modernism minimalism and the avant garde It also considers the emerging tendency towards nationalistic composition amongst composers such as Bartók and Stravinsky and discusses in great detail the contemporary music of the United States and Great Britain Framing discussion within the political religious cultural philosophical aesthetic and technological contexts of each era A History of Western Choral Music offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music's place in Western history

Haydn, The Creation Bruce Campbell MacIntyre, 1998 Haydn The Creation presents a thorough treatment of the genesis structure and performance implications of this perennial favorite This volume draws upon recent research on the oratorio and on The Creation in particular Incorporating the author's own research over the last 15 years this volume traces the two hundred year history of the piece analyzes its style and brings together in a single source the relevant criticism and significant observations of the other specialists in this field making it the definitive volume on this work for decades to come Bruce MacIntyre is Associate Professor of Music at Brooklyn College and CUNY Graduate Center where he teaches general courses in musicology as well as specialized courses on late eighteenth century music the mass and oratorio and the music of Haydn

The Faber Pocket Guide to Haydn Richard Wigmore, 2011-02-03 Joseph Haydn is one of the greatest and most innovative of all composers yet in some ways he is still curiously misunderstood This engaging new Pocket Guide assesses what Haydn's music means to us today and challenges some of the myths that have grown up around the composer With suggestions for further reading and recommended CD recordings Richard Wigmore's crisp and concise guide presents you with all you need to listen to and enjoy Haydn's music It explores each of his key works from his symphonies to his quartets from his choral works to his sonatas and invites a new generation of listeners to discover the depth and dazzling ingenuity of this most humane and life affirming of composers

Engaging Haydn Mary Kathleen Hunter, Richard Will, 2012-07-12 Haydn is enjoying renewed appreciation this book explores fresh approaches to his music and the cultural forces affecting it

The Oxford Handbook of Opera Helen M. Greenwald, 2014-10-03 What IS opera Contributors to The Oxford Handbook of Opera respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators The synergy of power performance and identity recurs thematically throughout the volume's major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual

essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section Opera on the Edge suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The Oxford Handbook of Opera is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera

Reviving Haydn Bryan Proksch, 2015 By the 1840s Joseph Haydn who died in 1809 as the most celebrated composer of his generation had degenerated into the bewigged Papa Haydn a shallow placeholder in music history who merely invented the forms used by Beethoven In a remarkable reversal Haydn swiftly regained his former stature within the opening decades of the twentieth century *Reviving Haydn* New Appreciations in the Twentieth Century examines both the decline and the subsequent resurgence of Haydn's reputation in an effort to better understand the forces that shape critical reception on a broad scale No single person or event marked the turning point for Haydn's reputation Instead a broad resurgence reshaped opinion in Europe and the United States in short order The Haydn revival engaged many of the music world's leading figures composers Vincent d'Indy and Arnold Schoenberg conductors Arturo Toscanini performers Wanda Landowska critics Lawrence Gilman and scholars Heinrich Schenker and Donald Tovey each of whom valued Haydn's music for specific reasons and used it to advance particular goals Yet each advocated for a rehearing and rereading of the composer's works calling for a new appreciation of Haydn's music Bryan Proksch is assistant professor of music history at Lamar University in Beaumont Texas where he specializes in the music of the late eighteenth century

Music and Performance Culture in Nineteenth-Century Britain Bennett Zon, 2016-04-29 *Music and Performance Culture in Nineteenth Century Britain* Essays in Honour of Nicholas Temperley is the first book to focus upon aspects of performance in the broader context of nineteenth century British musical culture In four Parts Musical Cultures Societies National Music and Methods this volume assesses the role music performance plays in articulating significant trends and currents of the cultural life of the period and includes articles on performance and individual instruments orchestral and choral ensembles church and synagogue music music societies cantatas vocal albums the middle class salon conducting church music and piano pedagogy An introduction explores Temperley's vast contribution to musicology highlighting his seminal importance in creating the field of nineteenth century British music studies and a bibliography provides an up to date list of his publications including books and monographs book chapters journal articles editions reviews critical editions arrangements and compositions Fittingly devoted to a significant element in Temperley's research this book provides scholars of all nineteenth century musical topics the opportunity to explore the richness of Britain's musical history

The Sound of the English Picturesque

Stephen Groves,2023-12-04 Revealing the connections between the veneration of national landscape and eighteenth century English vocal music this study restores English music s relationship with the picturesque In the eighteenth century the emerging taste for the picturesque was central to British aesthetics as poets and painters gained popularity by glorifying the local landscape in works concurrent with the emergence of native countryside tourism Yet English music was seldom discussed as a medium for conveying national scenic beauty Stephen Groves explores this gap and shows how secular song the glee and national theatre music expressed a uniquely English engagement with landscape Using an interdisciplinary approach Groves addresses the apparent silence of the English picturesque The book draws on analysis of the visualisations present in the texts of English vocal music and their musical treatment to demonstrate how local composers incorporated celebrations of landscape into their works The final chapter shows that the English picturesque was a crucial influence on Joseph Haydn s oratorio *The Seasons* Suitable for anyone with an interest in eighteenth century music aesthetics and the natural environment this book will appeal to a wide range of specialists and non specialists alike *Theatre and Performance in Austria* Ritchie Robertson,Edward Timms,1993 Through examining the interactions between public performance and national identity it provides a wide ranging account of one of the defining features of Austrian culture

The A to Z of Sacred Music Joseph P. Swain,2010-04-09 Nearly all religious traditions have reserved a special place for sacred music Whether it is music accompanying a ritual or purely for devotional purposes music composed for entire congregations or for the trained soloist or music set to holy words or purely instrumental in some form or another music is present In fact in some traditions the relation between the music and the ritual is so intimate that to distinguish between them would be inaccurate *The A to Z of Sacred Music* covers the most important aspects of the sacred music of Buddhism Christianity Confucianism Hinduism Islam Judaism and other smaller religious groups It provides useful information on all the significant traditions of this music through the use of a chronology an introductory essay a bibliography appendixes and hundreds of cross referenced dictionary entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions *Singing in Style* Martha Elliott,2006-01-01 Muziekhistorisch en musicologisch overzicht van de klassieke solozang vanaf de barok tot heden *The Oxford Handbook of the New Cultural History of Music* Jane F. Fulcher,2013-11-01 This volume demonstrates a new approach to cultural history as it now being practiced by both historians and musicologists and the field s quest to grasp the realms of human experience understanding communication and meaning through the study of music and of musical practices The contributors employ a resonant new methodological synthesis which combines the theoretical perspectives drawn from the new cultural history and new musicology of the 1980s with recent social sociological and anthropological theories or those which attempt to ground language and symbols within both social reality and a social field of power *Joseph Haydn & die "Neue Welt"* Walter Reicher,2019-06-17 Joseph Haydn

welche Werke von anderen Komponisten produktiv aufgegriffen wurden und welche vielleicht auf dem Weg über den großen Teich verloren gingen Mit Beiträgen von Christine Siegert Gernot Gruber Waldemar Zacharasiewicz Bertil van Boer Thomas Tolley Paulo M. Kehl Kathleen J. Lamkin Michael E. Ruhling Bryan Proksch Thomas Betzwieser Balázs Mikusi John A. Rice Daniel Brandenburg Josef Pratl Pierpaolo Polzonetti Mark Evan Bonds Peter Kirly Walter Reicher **Choral-Orchestral**

Repertoire Jonathan D. Green, David W. Oertel, 2019-12-05 Choral Orchestral Repertoire A Conductor's Guide Omnibus Edition offers an expansive compilation of choral orchestral works from 1600 to the present Synthesizing Jonathan D. Green's earlier six volumes on this repertoire this edition updates and adds to the over 750 oratorios cantatas choral symphonies masses secular works for large and small ensembles and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations Each entry includes a brief biographical sketch of the composer approximate duration text sources performing forces available editions and locations of manuscript materials as well as descriptive commentary a discography and a bibliography Unique to this edition are practitioner's evaluations of the performance issues presented in each score These include the range tessitura and nature of each solo role and a determination of the difficulty of the choral and orchestral portions of each composition There is also a description of the specific challenges staffing and rehearsal expectations related to the performance of each work Choral Orchestral Repertoire is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles **Beethoven 1806** Mark Ferraguto, 2019-08-27 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 **Choral Masterworks from Bach to Britten** Robert J. Summer, 2007 Presents a series of discussions about sixteen choral masterworks facilitating conductors who perform these works and wish to know them This work examines compositions such as Bach's Mass in B Minor Mahler's 8th Symphony and more in terms of textual symbolism musical structure and identification of endearing traits of each work

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