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KEY=MOST - LUCAS CASTANEDA

PUCCINI WITHOUT EXCUSES

A REFRESHING REASSESSMENT OF THE WORLD'S MOST POPULAR COMPOSER

Vintage Puccini is the most beloved composer of opera in the world: one quarter of all opera performances in the U.S. are of his operas, his music pervades movie soundtracks, and his plots have infiltrated our popular culture. But, although Puccini's art still captivates audiences and the popularity of such works as *Tosca*, *La Bohème*, and *Madama Butterfly* has never waned, he has long been a victim of critical snobbery and cultural marginalization. In this witty and informative guide for beginners and fans alike, William Berger sets the record straight, reclaiming Puccini as a serious artist. Combining his trademark irreverent humor with passionate enthusiasm, Berger strikes just the right balance of introductory information and thought-provoking analysis. He includes a biography, discussions of each opera, a glossary, fun facts and anecdotes, and above all keen insight into Puccini's enduring power. For anyone who loves Puccini and for anyone who just wonders what all the fuss is about, *Puccini Without Excuses* is funny, challenging, and always a pleasure to read. **INCLUDES:** • Why Puccini's art and its message of hope is crucial to our world today • How Anglo audiences often miss the mythic significance of his operas • The use of his music as shorthand in films, from *A Room with a View* to *Fatal Attraction* • A scene-by scene analysis of each opera • A guide to the wealth of available recordings, books, and videos

MUSIC IN THE SOCIAL AND BEHAVIORAL SCIENCES

AN ENCYCLOPEDIA

SAGE Publications This first definitive reference resource to take a broad interdisciplinary approach to the nexus between music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world. The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology, communications, psychology, linguistics, sociology, sports, political science and economics, as well as biology and the health sciences. **Features:** Approximately 450 articles, arranged in A-to-Z fashion and richly illustrated with photographs, provide the social and behavioral context for examining the importance of music in society. Entries are authored and signed by experts in the field and conclude with references and further readings, as well as cross references to related entries. A Reader's Guide groups related entries by broad topic areas and themes, making it easy for readers to quickly identify related entries. A Chronology of Music places material into historical context; a Glossary defines key terms from the field; and a Resource Guide provides lists of books, academic journals, websites and cross-references. The multimedia digital edition is enhanced with video and audio clips and features strong search-and-browse capabilities through the electronic Reader's Guide, detailed index, and cross references. *Music in the Social and Behavioral Sciences*, available in both multimedia digital and print formats, is a must-have reference for music and social science library collections.

VERDI WITH A VENGEANCE

AN ENERGETIC GUIDE TO THE LIFE AND COMPLETE WORKS OF THE KING OF OPERA

Vintage Provides background on the artist's childhood and struggle with success, scene-by-scene analyses of such operas as *Aida*, *La traviata*, and *Don Carlos*, and a discussion on his musical recordings.

HOSTING THE MONSTER

BRILL *Hosting the Monster* responds to the call of the monstrous with, not rejection, but invitation. Positing the monster as that which defies classification, the essays in this collection are an ongoing engagement with that which lies outside of established boundaries. With chapters ranging from the monstrous mother or the deformed child to subjectivity in transition, this volume is not only of interest to film and gender scholars and literary and cultural theorists but also students of popular culture or horror. Its wide appeal stems from its invitation both to entertain the monster and to widen the call to and the listening for the monsters that have not yet, and perhaps must not yet, come calling back. This sense of hospitality and non-hostility is one guiding principle of this collection, suggesting that the ability to survey and research the otherwise may reveal more about the subjectivity of the self through the wisdom of the other, however monstrous the manifestation.

CHOICE

PUBLICATION OF THE ASSOCIATION OF COLLEGE AND RESEARCH LIBRARIES, A DIVISION OF THE AMERICAN LIBRARY ASSOCIATION

THE CAMBRIDGE COMPANION TO SCHOENBERG

Cambridge University Press Arnold Schoenberg - composer, theorist, teacher, painter, and one of the most important and controversial figures in twentieth-century music. This Companion presents engaging essays by leading scholars on Schoenberg's central works, writings, and ideas over his long life in Vienna, Berlin, and Los Angeles. Challenging monolithic views of the composer as an isolated elitist, the volume demonstrates that what has kept Schoenberg and his music interesting and provocative was his profound engagement with the musical traditions he inherited and transformed, with the broad range of musical and artistic developments during his lifetime he critiqued and incorporated, and with the fundamental cultural, social, and political disruptions through which he lived. The book provides introductions to Schoenberg's most important works, and to his groundbreaking innovations including his twelve-tone compositions. Chapters also examine Schoenberg's lasting influence on other composers and writers over the last century.

TWENTY ISRAELI COMPOSERS

VOICES OF A CULTURE

Wayne State University Press Twenty of Israel's leading art-music composers discuss the interaction of inspiration, method and cultural context in their work, revealing both international and national influence and scope.

KORNGOLD AND HIS WORLD

Princeton University Press Erich Wolfgang Korngold (1897-1957) was the last compositional prodigy to emerge from the Austro-German tradition of Mozart and Mendelssohn. He was lauded in his youth by everyone from Mahler to Puccini and his auspicious career in the early 1900s spanned chamber music, opera, and musical theater. Today, he is best known for his Hollywood film scores, composed between 1935 and 1947.

CURATING OPERA

REINVENTING THE PAST THROUGH MUSEUMS OF OPERA AND ART

Routledge Curation as a concept and a catchword in modern parlance has, over recent decades, become deeply ingrained in modern culture. The purpose of this study is to explore the curatorial forces at work within the modern opera house and to examine the functionaries and processes that guide them. In turn, comparisons are made with the workings of the traditional art museum, where artworks are studied, preserved, restored, displayed and contextualised - processes which are also present in the opera house. Curatorial roles in each institution are identified and described, and the role of the celebrity art curator is compared with that of the modern stage director, who has acquired previously undreamt-of licence to interrogate operatic works, overlaying them with new concepts and levels of meaning in order to reinvent and redefine the operatic repertoire for contemporary needs. A point of coalescence between the opera house and the art museum is identified, with the transformation, towards the end of the nineteenth century, of the opera house into the operatic museum. Curatorial practices in the opera house are examined, and further communalities and synergies in the way that 'works' are defined in each institution are explored. This study also considers the so-called 'birth' of opera around the start of the seventeenth century, with reference to the near-contemporary rise of the modern art museum, outlining operatic practice and performance history over the last 400 years in order to identify the curatorial practices that have historically been employed in the maintenance and development of the repertoire. This examination of the forces of curation within the modern opera house will highlight aspects of authenticity, authorial intent, preservation, restoration and historically informed performance practice.

A SCOTS SONG

A LIFE OF MUSIC

Birlinn Sir James MacMillan first burst into prominence in 1990 with *The Confessions of Isobel Gowdie*. A steady stream of works has followed, with commissions from many of the world's major orchestras. A prominent part of his work is his religious composition, which includes settings of both the John and Luke passions, *Tu Es Petrus* (for the 2010 papal visit to Britain) and numerous smaller choral pieces. His works are heard all around the world – *Seven Last Words from the Cross* has been performed in 24 countries since its premiere in 1994, and his *Stabat Mater* received a private performance at the Sistine Chapel in 2018. He is a trenchant commentator on a wide range of political, social and theological issues, many of which spring from his commitment to the cultural life of Scotland. He is a passionate advocacy of community involvement in music and set up the burgeoning music festival *The Cumnock Tryst* in 2013. Much of his music reflects his strong Scottish roots and interest in all aspects of musical tradition.

NEW STATESMAN

TOSCA'S ROME

THE PLAY AND THE OPERA IN HISTORICAL PERSPECTIVE

University of Chicago Press A timeless tale of love, lust, and politics, *Tosca* is one of the most popular operas ever written. In *Tosca's Rome*, Susan Vandiver Nicassio explores the surprising historical realities that lie behind Giacomo Puccini's opera and the play by Victorien Sardou on which it is based. By far the most "historical" opera in the active repertoire, *Tosca* is set in a very specific time and place: Rome, from June 17 to 18, 1800. But as Nicassio demonstrates, history in *Tosca* is distorted by nationalism and by the vehement anticlerical perceptions of papal Rome shared by Sardou, Puccini, and the librettists. To provide the historical background necessary for understanding *Tosca*, Nicassio takes a detailed look at Rome in 1800 as each of *Tosca's* main characters would have seen it—the painter Cavaradossi, the singer *Tosca*, and the policeman *Scarpia*. Finally, she provides a scene-by-scene musical and dramatic analysis of the opera. "[Nicassio] must be the only living historian who can boast that she once sang the role of *Tosca*. Her deep knowledge of Puccini's score is only to be expected, but her understanding of daily and political life in Rome at the close of the 18th century is an unanticipated pleasure. She has steeped herself in the period and its prevailing culture-literary, artistic, and musical—and has come up with an unusual, and unusually entertaining, history."—Paul Bailey, *Daily Telegraph* "In *Tosca's Rome*, Susan Vandiver Nicassio . . . orchestrates a wealth of detail without losing view of the opera and its pleasures. . . . Nicassio aims for opera fans and for historians: she may well enthrall both."—*Publishers Weekly* "This is the book that ranks highest in my estimation as the most in-depth, and yet highly entertaining, journey into the story of the making of *Tosca*."—Catherine Malfitano "Nicassio's prose . . . is lively and approachable. There is plenty here to intrigue everyone-seasoned opera lovers, musical novices, history buffs, and Italophiles."—*Library Journal*

PUCCINI

HIS LIFE AND WORKS

Master Musicians Series Julian Budden provides a look at the process of putting an opera together, the cut-and-slash of nineteenth-century Italian opera, -the struggle to find the right performers for the debut of *La Boheme*, Puccini's anxiety about completing *Turandot* (he in fact died of cancer before he did so), and his animosity toward his rival *Leoncavallo* (whom he called *Leonasino* or "lion-ass"). Budden provides an analysis of the operas themselves, examining the music act by act. He highlights, among other things, the influence of Wagner on Puccini--alone among his Italian contemporaries, Puccini followed Wagner's example in bringing the motif into the forefront of his narrative, sometimes voicing the singer's unexpressed thoughts, sometimes sending out a signal to the audience of which the character is unaware. And Budden also paints a portrait of Puccini the man--talented but modest, a man who had friends from every walk of life: shopkeepers, priests, wealthy landowners, fellow artists. --From publisher's description.

DISSERTATION ABSTRACTS INTERNATIONAL

THE HUMANITIES AND SOCIAL SCIENCES. A

WAGNER WITHOUT FEAR

LEARNING TO LOVE--AND EVEN ENJOY--OPERA'S MOST DEMANDING GENIUS

Vintage Do you cringe when your opera-loving friends start raving about the latest production of *Tristan*? Do you feel faint just thinking about the six-hour performance of *Parsifal* you were given tickets to? Does your mate accuse you of having a Tannhäuser complex? If you're baffled by the behavior of Wagner worshipers, if you've longed to fathom the mysteries of Wagner's ever-increasing popularity, or if you just want to better understand and enjoy the performances you're attending, you'll find this delightful book indispensable. William Berger is the most helpful guide one could hope to find for navigating the strange and beautiful world of the most controversial artist who ever lived. He tells you all you need to know to become a true Wagnerite--from story lines to historical background; from when to visit the rest room to how to sound smart during intermission; from the Jewish legend that possibly inspired *Lohengrin* to the tragic death of the first *Tristan*. Funny, informative, and always a pleasure to read, *Wagner Without Fear* proves that the art of Wagner can be accessible to everyone. Includes: - The strange life of Richard Wagner--German patriot (and exile), friend (and enemy) of Liszt and Nietzsche - Essential opera lore and "lobby talk" - A scene-by-scene analysis of each opera - What to listen for to get the most from the music - Recommended recordings, films, and sound tracks

THE PUBLISHERS WEEKLY

BEYOND THE ART OF FINGER DEXTERITY

REASSESSING CARL CZERNY

University Rochester Press The first English-language book on Czerny, and the broadest survey of his activity in any language.

NEW YORK MAGAZINE

New York magazine was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

TIMBRE COMPOSITION IN ELECTROACOUSTIC MUSIC

Routledge First Published in 1994. The contributions to this collection have been selected to define a range of interests from the technical, aesthetic, cognitive and compositional spheres. The book addresses the continuing need for musicologists, psychologists, composers and listeners to enter into a creative dialogue with designers and builders, who are usually programmers in the contemporary world. The collection as a whole will help to demonstrate the great potential for exchange between the multidisciplinary approaches to music.

KORNGOLD AND HIS WORLD

Princeton University Press A brand-new look at the life and music of renowned composer Erich Wolfgang Korngold Erich Wolfgang Korngold (1897-1957) was the last compositional prodigy to emerge from the Austro-German tradition of Mozart and Mendelssohn. He was lauded in his youth by everyone from Mahler to Puccini and his auspicious career in the early 1900s spanned chamber music, opera, and musical theater. Today, he is best known for his Hollywood film scores, composed between 1935 and 1947. From his prewar operas in Vienna to his pathbreaking contributions to American film, *Korngold and His World* provides a substantial reassessment of Korngold's life and accomplishments. Korngold struggled to reconcile the musical language of his Viennese upbringing with American popular song and cinema, and was forced to adapt to a new life after wartime emigration to Hollywood. This collection examines Korngold's operas and film scores, the critical reception of his music, and his place in the milieu of both the Old and New Worlds. The volume also features numerous historical documents—many previously unpublished and in first-ever English translations—including essays by the composer as well as memoirs by his wife, Luzi Korngold, and his father, the renowned music critic Julius Korngold. The contributors are Leon Botstein, David Brodbeck, Bryan Gilliam, Daniel Goldmark, Lily Hirsch, Kevin Karnes, Sherry Lee, Neil Lerner, Sadie Menicanin, Ben Winters, Amy Wlodarski, and Charles Youmans. Bard Music Festival 2019 Korngold and His World Bard College August 9-11 and 16-18, 2019

THE COMPOSER-PIANISTS

HAMELIN AND THE EIGHT

Hal Leonard Corporation "The recordings made by Marc-Andre Hamelin in recent years have cast new light on an extraordinary group of composers - Alkan, Busoni, Feinberg, Godowsky, Medtner, Rachmaninov, Scriabin, and Sorabji - whose works heralded a Golden Age of virtuosic writing for the piano." "The Eight, as author Robert Rimm has termed these composer-pianists, have much in common, traits shared in our own age with Marc-Andre Hamelin, their foremost interpreter. For all their evident differences of age, nationality, and philosophy, they each created music of unprecedented ingenuity - often complex and of immense scale - that stretched the limits of the piano's capabilities. And all were genuine virtuosos with the technical resources to play these demanding works in public." "The volume includes rare photographs and concludes with an extensive bibliography,

listings of the complete solo piano works of The Eight, and discographies of their solo piano recordings. In exploring the art of those who knew their instrument both as composers and as pianists, this book serves, in the words of pianist Stephen Hough, "both as a fascinating, exhaustive study of the riches of the past and as a stimulating inspiration for the future."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

ADULT RESPONSES TO POPULAR MUSIC AND INTERGENERATIONAL RELATIONS IN BRITAIN, 1955-1975

Anthem Press 'Adult Reactions to Popular Music and Inter-generational Relations in Britain, 1955-1975' challenges stereotypes concerning a post-war 'generation gap', exacerbated by rebellion-inducing popular music styles, by demonstrating the considerable variety which frequently characterized adult responses to the music, whilst also highlighting that the impact of the music on inter-generational relations was more complex than is often assumed. [NP] Utilizing extensive primary evidence, from first-person accounts to newspapers, television programmes, surveys and archive collections, the book adopts a thematic approach, identifying three key arenas of British society in which adult responses to popular music, and the impact of such reactions upon relations between generations, seem particularly revealing and significant. The book examines in detail the place of popular music within family life and Christian churches and their engagement with popular music, particularly within youth clubs. It also explores 'encounters' between the worlds of traditional Variety entertainment and popular music while providing broader perspectives on this most dynamic and turbulent of periods.

MAJOR CULTURAL ESSAYS

Oxford University Press **George Bernard Shaw's Major Cultural Essays** introduces readers to the wealth and diversity of Shaw's cultural writings from across the breadth of his professional life, beginning around 1890 and ending in 1950.

WHAT'S WHAT IN THE 1980S

A DICTIONARY OF CONTEMPORARY HISTORY, LITERATURE, ARTS, TECHNOLOGY, MEDICINE, MUSIC, CINEMA, THEATRE, CONTROVERSIES, FADS, MOVEMENTS AND EVENTS

Gale / Cengage Learning

DEVOTIONAL MUSIC IN THE IBERIAN WORLD, 1450-1800

THE VILLANCICO AND RELATED GENRES

Routledge From the fifteenth century to the beginning of the nineteenth century, devotional music played a fundamental role in the Iberian world. Songs in the vernacular, usually referred to by the generic name of 'villancico', but including forms as varied as madrigals, ensaladas, tonos, cantatas or even oratorios, were regularly performed at many religious feasts in major churches, royal and private chapels, convents and in monasteries. These compositions appear to have progressively fulfilled or supplemented the role occupied by the Latin motet in other countries and, as they were often composed anew for each celebration, the surviving sources vastly outnumber those of Latin compositions; they can be counted in tens of thousands. The close relationship with secular genres, both musical, literary and performative, turned these compositions into a major vehicle for dissemination of vernacular styles throughout the Iberian world. This model of musical production was also cultivated in Portugal and rapidly exported to the Spanish and Portuguese colonies in America and Asia. In many cases, the villancico repertory represents the oldest surviving source of music produced in these regions, thus affording it a primary role in the construction of national identities. The sixteen essays in this volume explore the development of devotional music in the Iberian world in this period, providing the first broad-based survey of this important genre.

HOWARD HANSON IN THEORY AND PRACTICE

Greenwood Publishing Group Examines the relationship between theory and the employment of that theory in the works of Howard Hanson, prominent twentieth-century composer, conductor, educator, and champion of American music.

NEW ZEALAND LIBRARIES

COMPOSER

TCHAIKOVSKY AND HIS WORLD

Princeton University Press Tchaikovsky has long intrigued music-lovers as a figure who straddles many borders--between East and West, nationalism and cosmopolitanism, tradition and innovation, tenderness and bombast, masculine and feminine. In this book, through consideration of his music and biography, scholars from several disciplines explore the many sides of Tchaikovsky. The volume presents for the first time in English some of Tchaikovsky's own writings about music, as well as three influential articles, previously available only in German, from the 1993 Tübingen conference commemorating the centennial of Tchaikovsky's death. Tchaikovsky's distinguished biographer, Alexander Poznansky, reveals new findings from his most recent archival explorations in Kiln, Tchaikovsky's home. Poznansky makes accessible for the first time the full text of perviously censored letters, clarifying issues about the composer's life that until now have remained mere conjecture. Leon Botstein examines the world of realist art that was so influential in Tchaikovsky's day, while Janet Kennedy describes how interpretations of Tchaikovsky's ballet *Sleeping Beauty* act as a barometer of the aesthetic and even political climate of several generations. Natalia Minibayeva elucidates the First Orchestral Suite as a workshop for Tchaikovsky's composition of large-scale works, including symphony, opera, and ballet, while Susanne Dammann discusses the problematic Fourth Symphony as a work perfectly poised between East and West. Arkadii Klimovitsky considers Tchaikovsky's role as a link between Russia's Golden and Silver Ages. The extensive interaction between music and literature in this period forms the basis for Rosamund Bartlett's essay on creative parallels between Tchaikovsky and Chekhov. Richard Wortman describes the political climate at the end of Tchaikovsky's life, including Alexander III's mania for re-creating seventeenth-century Russian culture. Caryl Emerson, Kadja Grönke, and Leslie Kearney examine a number of issues raised by Tchaikovsky's operas. Marina Kostalevsky translates Nikolai Kashkin's 1899 review of Tchaikovsky's controversial opera *Orleanskaia Deva* (The Maid of Orleans). The book concludes with examples of theoretical writing by Tchaikovsky and Rimsky-Korsakov, authors of Russia's first two systematic books on music theory. Lyle Neff translates and provides commentary on compositional issues that Tchaikovsky discusses in personal correspondence, as well as Rimsky-Korsakov's analysis of his own opera *Snegurochka* (The Snow Maiden). *Tchaikovsky and His World* will change how we understand the life, works, and intellectual milieu of one of the most important and beloved composers of the nineteenth century. Originally published in 1998. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

ENCOUNTERS WITH BRITISH COMPOSERS

Boydell & Brewer This book features interviews with leading and upcoming British composers who use the same raw materials but produce classical music that takes very different forms. Uniquely, Andrew Palmer approaches the sometimes baffling world of contemporary music from the point of view of the inquisitive, music-loving amateur rather than the professional critic or musicologist. Readers can eavesdrop on conversations in which composers are asked a number of questions about their professional lives and practices, with the emphasis on the aesthetic sensibilities and psychological processes behind composing rather than technique. Throughout, the book seeks to explore why composers write the kind of music they write, and what they want their music to do. Along the way, readers are confronted with an unspoken but equally important question: if some composers are writing music that the public doesn't want to engage with, who's to blame for that? Are composers out of touch with their public, or are we too lazy to give their music the attention it deserves? **ANDREW PALMER** is a freelance writer and photographer. He is editor of *Composing in Words: William Alwyn on His Art* (Tocatta Press, 2009), author of *Divas... In Their Own Words* (Vernon Press, 2000) and co-author of *A Voice Reborn* (Arcadia Books, 1999). Since 1998 he has been a corresponding editor of *Strings* magazine (USA). Interviewees include: Julian Anderson, Simon Bainbridge, Sally Beamish, George Benjamin, Michael Berkeley, Judith Bingham, Harrison Birtwistle, Howard Blake, Gavin Bryars, Diana Burrell, Tom Coult, Gordon Crosse, Jonathan Dove, David Dubery, Michael Finnissy, Cheryl Frances-Hoad, Alexander Goehr, Howard Goodall, Christopher Gunning, Morgan Hayes, Robin Holloway, Oliver Knussen, James MacMillan, Colin Matthews, David Matthews, Peter Maxwell Davies, John McCabe, Thea Musgrave, Roxanna Panufnik, Anthony Payne, Elis Pehkonen, Joseph Pibbs, Gabriel Prokofiev, John Rutter, Robert Saxton, John Tavener, Judith Weir, Debbie Wiseman, Christopher Wright

MOZART AT THE GATEWAY TO HIS FORTUNE: SERVING THE EMPEROR, 1788-1791

SERVING THE EMPEROR, 1788-1791

W. W. Norton & Company Describes the composer's life after entering into the service of Emperor Joseph II of Austria, discussing the influence of imperial style on his major compositions from this time as well as unfamiliar, incomplete works.

GIACOMO MEYERBEER

A CRITICAL LIFE AND ICONOGRAPHY

Cambridge Scholars Publishing Giacomo Meyerbeer was once one of the most famous of all opera composers, enjoying into the twentieth century the same universal admiration and performance as a composer like Puccini does today. Through a series of adverse factors, his reputation was seriously damaged with the resurgence of nationalism and the growing anti-Semitism in France and Germany at the end of the nineteenth century, the propagation of a Wagnerian operatic aesthetic, the decline of the bel canto vocal tradition, and the

disfavour manifested towards the heroism of French grand opera. All these factors, and especially the ban on his music in Nazi Germany, meant that Meyerbeer's reputation was seriously overshadowed in the years after the Second World War. During the 1960s and 1970s, a tentative interest began to manifest itself, and with the advent of the new millennium, a growing rediscovery of his operas has been apparent. Not least in this process has been the recovery of all the composer's private papers and their scholarly editing. His life and work have been the subject of a growing number of informed studies which have enabled radical reassessment. This volume takes a fresh look at this process of rediscovery by considering the composer in terms of the primary sources (diaries and letters) now available for forming a more complete and detailed biography unclouded by prejudicial or uninformed opinions. The extraordinary nature of Meyerbeer's Jewish background and the role of this family in Prussian emancipation are also considered. Most importantly, however, his life and works are presented in a critical chronology that is fundamentally based on his own private papers, with testimony (both positive and negative) from many contemporary sources. A detailed iconography is integral to this process, and helps to bring Meyerbeer's story and music more vividly to life.

TOMASO ALBINONI

THE VENETIAN COMPOSER AND HIS WORLD

Oxford University Press, USA Re-appraisal Michael Talbot looks in detail at Albinoni's output, and, placing the composer in his historical context, argues for a general re-appraisal of his achievement. He provides a detailed review of Albinoni's works according to chronology and genre and includes a discussion of several newly discovered works. Alongside this review is a penetrating analysis of Albinoni's musical style in general, resulting from many years of familiarity with the music. New Information Michael Talbot also presents new information about Albinoni's unusual life and many interesting details of Venetian background, showing how this very distinctive social and cultural environment left its mark on the composer. Also included is a complete catalogue of Albinoni's works, and a guide to modern editions. About the author Michael Talbot's considerable research into eighteenth-century Italian music has resulted in studies of Vivaldi and Albinoni, scholarly editions of their music and many articles. He is a Fellow of the British Academy.

MEYERBEER STUDIES

A SERIES OF LECTURES, ESSAYS, AND ARTICLES ON THE LIFE AND WORK OF GIACOMO MEYERBEER

Fairleigh Dickinson Univ Press "In 1936 Meyerbeer's opera *Les Huguenots* achieved its 1,120th performance at the Paris Opera. This extraordinary record is an indication of the vast fame and influence of its composer who was once a household name, like Verdi or Puccini. Now he is unknown to the ordinary opera lover. These essays represent something of an odyssey to seek out and know the shadowy figure behind so much divided opinion and long neglect. They represent attempts, at various stages over thirty years, to find Meyerbeer and enter the world of his remarkable operatic creations that once so characterized the musical life of European civilization."--Jacket.

THE SOCIAL WORLDS OF NINETEENTH-CENTURY CHAMBER MUSIC

COMPOSERS, CONSUMERS, COMMUNITIES

University of Illinois Press Marie Sumner Lott examines the music available to musical consumers in the nineteenth century, and what that music tells us about their tastes, priorities, and activities. Her social history of chamber music performance places the works of canonic composers such as Schubert, Brahms, and Dvorák in relation to lesser-known but influential peers. The book explores the dynamic relationships among the active agents involved in the creation of Romantic music and shows how each influenced the others' choices in a rich, collaborative environment. In addition to documenting the ways companies acquired and marketed sheet music, Sumner Lott reveals how the publication and performance of chamber music differed from that of ephemeral piano and song genres or more monumental orchestral and operatic works. Several distinct niche markets existed within the audience for chamber music, and composers created new musical works for their use and enjoyment. Insightful and groundbreaking, *The Social Worlds of Nineteenth-Century Chamber Music* revises prevailing views of middle-class influence on nineteenth-century musical style and presents new methods for interpreting the meanings of musical works for musicians both past and present.

THE MODERNIST WORLD

Routledge *The Modernist World* is an accessible yet cutting edge volume which redraws the boundaries and connections among interdisciplinary and transnational modernisms. The 61 new essays address literature, visual arts, theatre, dance, architecture, music, film, and intellectual currents. The book also examines modernist histories and practices around the globe, including East and Southeast Asia, South Asia, Sub-Saharan Africa, Australia and Oceania, Europe, Latin America, the Middle East and the Arab World, as well as the United States and Canada. A detailed introduction provides an overview of the scholarly terrain, and highlights different themes and concerns that emerge in the volume. *The Modernist World* is essential reading for those new to the subject as well as more advanced scholars in the area - offering clear introductions alongside new and refreshing insights.

FRANZ SCHUBERT AND HIS WORLD

Princeton University Press During his short lifetime, Franz Schubert (1797-1828) contributed to a wide variety of musical genres, from intimate songs and dances to ambitious chamber pieces, symphonies, and operas. The essays and translated documents in *Franz Schubert and His World* examine his compositions and ties to the Viennese cultural context, revealing surprising and overlooked aspects of his music. Contributors explore Schubert's youthful participation in the Nonsense Society, his circle of friends, and changing views about the composer during his life and in the century after his death. New insights are offered about the connections between Schubert's music and the popular theater of the day, his strategies for circumventing censorship, the musical and narrative relationships linking his song settings of poems by Gotthard Ludwig Kosegarten, and musical tributes he composed to commemorate the death of Beethoven just twenty months before his own. The book also includes translations of excerpts from a literary journal produced by Schubert's classmates and of Franz Liszt's essay on the opera *Alfonso und Estrella*. In addition to the editors, the contributors are Leon Botstein, Lisa Feurzeig, John Gingerich, Kristina Muxfeldt, and Rita Steblin.

BLOOMSBURY ENCYCLOPEDIA OF POPULAR MUSIC OF THE WORLD, VOLUME 11

GENRES: EUROPE

Bloomsbury Publishing USA See:

LOST CHORDS AND CHRISTIAN SOLDIERS

THE SACRED MUSIC OF ARTHUR SULLIVAN

Hymns Ancient and Modern Ltd Arthur Sullivan is best known as W. S. Gilbert's collaborator in the Savoy Operas, However, Sullivan was far from being simply a composer of light operettas. At the height of his fame and popularity in late Victorian Britain, Sullivan was regarded as the nation's leading composer of sacred oratorios on a par with Mendelssohn and Brahms. Yet despite his contemporary popularity and enduring legacy, little attention has been given to Sullivan's sacred work. The last twenty years have seen a considerable revival of interest in and critical appreciation for this aspect of Sullivan's work. *Lost Chords and Christian Soldiers* provides the first detailed, comprehensive, critical study and review of Sullivan's church and sacred music. As well as exploring issues of repertoire and ecclesiology involved in these and other formative influences and experiences, consideration will be given to how far Sullivan's own personal beliefs and faith influenced his settings of sacred texts and the extent to which his own spiritual and theological leaning are expressed in his choice of material and style of setting. Sullivan's motivation in setting religious texts will be probed and comparison will be made with the motivation, output and approach of his closest contemporaries in this field, most notably Stainer.

THE MOZART MYTHS

A CRITICAL REASSESSMENT

This is an ambitious attempt to separate what is actually known (and can be known) about Mozart from the many myths and legends that have grown up about his life and character, notably the circumstances of his death and his alleged immaturity, drinking, extravagance, womanizing, unreliability, and professional failure.