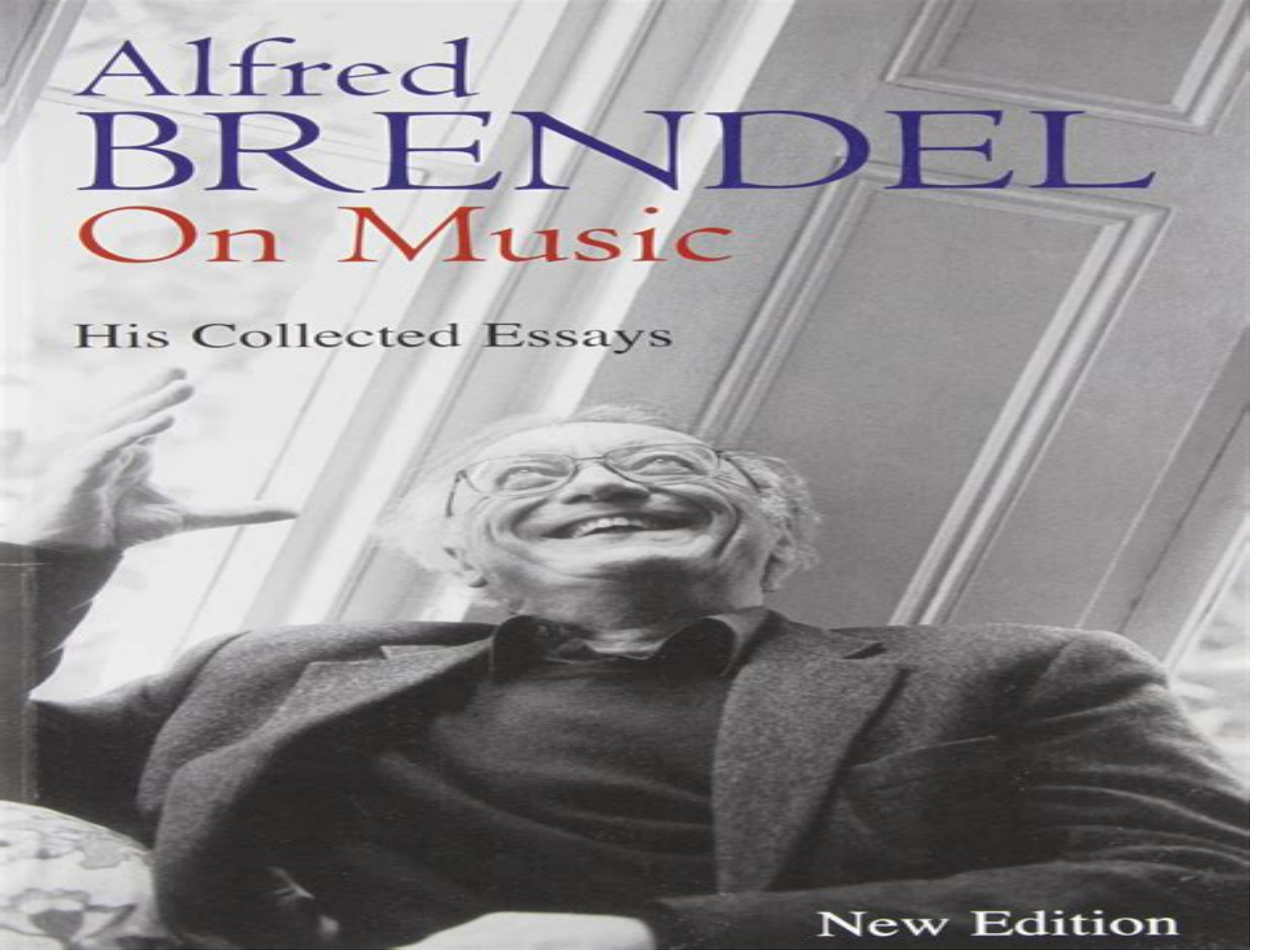




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Alfred Brendel on Music Alfred Brendel, 2001 New edition of pianist Alfred Brendel's definitive collection of his award winning writings on music Combines revised versions of his two books *Musical Thoughts and Afterthoughts* and *Music Sounded Out* and includes a number of new essays some of them never before published in English discussing Bach Mozart Beethoven Schubert Liszt Schoenberg or other pianists *Alfred Brendel on Music* Alfred Brendel, 2007 **Music, Sense and Nonsense** Alfred Brendel, 2015-08-18 Alfred Brendel one of the greatest pianists of our time is renowned for his masterly interpretations of Haydn Mozart Beethoven Schubert and Liszt and has been credited with rescuing from oblivion the piano music of Schubert's last years Far from having merely one string to his bow however Brendel is also one of the world's most remarkable writers on music possessed of the rare ability to bring the clarity and originality of expression that characterised his performances to the printed page The definitive collection of his award winning writings and essays *Music Sense and Nonsense* combines all of his work originally published in his two classic books *Musical Thoughts and Afterthoughts* and *Music Sounded Out* along with significant new material on a lifetime of recording performance habits and reflections on life and art As well as providing stimulating reading this new edition provides a unique insight into the exceptional mind of one of the outstanding musicians of the twentieth and twenty first centuries Whether discussing Bach or Beethoven Schubert or Schoenberg Brendel's reflections are illuminating and challenging a treasure for the specialist and the music lover alike **Collected Essays on Modern and Classical Music** George Edwards, 2008 This collection of published and unpublished essays from the 1990s ranges from analyses of classical music to witty arguments about the merits and demerits of modernism and postmodernism to philosophical considerations of time tempo and performance Rather than taking a technical approach accessible only to composers and musicologists George Edwards addresses a wide audience of musically cultivated readers His essays include philosophical and critical thoughts on music as well as broader discussions of Marxism psychoanalytic theory and semiotics Some of the essays were first published in literary journals and all approach their subjects through an array of cultural references supported by precise musical insight **BOOK JACKET**

The Creative Process in Music from Mozart to Kurtág William Kinderman, 2012-09-16 Great music arouses wonder how did the composer create such an original work of art What was the artist's inspiration and how did that idea become a reality Cultural products inevitably arise from a context a submerged landscape that is often not easily accessible To bring such things to light studies of the creative process find their cutting edge by probing beyond the surface opening new perspectives on the apparently familiar In this intriguing study William Kinderman opens the door to the composer's workshop investigating not just the final outcome but the process of creative endeavor in music Focusing on the stages of composition Kinderman maintains that the most rigorous basis for the study of artistic creativity comes not from anecdotal or autobiographical reports but from original handwritten sketches drafts revised manuscripts and corrected proof sheets He

explores works of major composers from the eighteenth century to the present from Mozart's piano music and Beethoven's Piano Trio in F to Kurt's Kafka Fragments and Hommage R Sch. Other chapters examine Robert Schumann's Fantasia in C, Mahler's Fifth Symphony and Bartók's Dance Suite. Kinderman's analysis takes the form of genetic criticism tracing the genesis of these cultural works, exploring their aesthetic meaning and mapping the continuity of a central European tradition that has displayed remarkable vitality for over two centuries as accumulated legacies assumed importance for later generations. Revealing the diversity of sources, rejected passages and movements, fragmentary unfinished works and aborted projects that were absorbed into finished compositions, *The Creative Process in Music from Mozart to Kurt* illustrates the wealth of insight that can be gained through studying the creative process.

The Pianist's Bookshelf, Second Edition
Maurice Hinson, Wesley Roberts, 2023-11-07. Originally published in 1997, *The Pianist's Bookshelf* was, according to the *Library Journal*, a unique and valuable tool. Now rewritten for a modern audience, this second edition expands into the 21st century. A completely revised update, *The Pianist's Bookshelf Second Edition* comes to the rescue of pianists overwhelmed by the abundance of books, videos and other works about the piano. In this clear, easy-to-use reference book, Maurice Hinson and Wesley Roberts survey hundreds of sources and provide concise, practical annotations for each item, thus saving the reader hours of precious research time. In addition to the main listings of entries such as Chamber Music and Piano Duet, the book has indexes of authors, composers and performers. A handy reference from the masters of piano bibliography, *The Pianist's Bookshelf Second Edition* will be an invaluable resource to students, teachers and musicians.

Ferruccio Busoni and the Ontology of the Musical Work
Erinn Elizabeth Knyt, 2010. Ferruccio Busoni's conception of the musical work derives from his multiple roles as performer, aesthete, editor, composer, arranger and intellectual. Drawing on unpublished scores, manuscripts, sketches and documents from the Staatsbibliothek in Berlin, concert programs from a private collection in Berkeley, acoustic recordings, information about Busoni's intellectual interests gleaned from an auction catalogue featuring the contents of his extensive library and the published aesthetic writings, letters and compositions, the present study offers the first comprehensive account of Busoni's work concept. By establishing connections between his ideas and his musical practice, it explores and clarifies the reasoning behind his idiosyncratic compositional style, a style characterized by a blurring of boundaries between original and borrowed material. Polystylistic mixtures of the old and new and a distinctive performance style in which Busoni creatively altered and embellished existing texts exemplify his practice in an age in thrall to *Werktreue* when originality of idea was prized above all else.

The Cambridge Companion to Mozart
Simon P. Keefe, 2003-05-22. *The Cambridge Companion to Mozart* paints a rounded yet focussed picture of one of the most revered artists of all time. Bringing the most recent scholarship into the public arena, this volume bridges the gap between scholarly and popular images of the composer, enhancing the reader's appreciation of Mozart and his extraordinary output regardless of their prior knowledge of the music. Part I situates Mozart in the context of late eighteenth-century musical environments and

aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition Part II surveys Mozart's works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death Part IV offers insight into Mozart's career as a performer as well as theoretical and practical perspectives on historically informed performances of his music

Instrumental Music in an Age of Sociability W. Dean Sutcliffe, 2020 Interprets an eighteenth century musical repertoire in sociable terms both technically specific musical patterns and affectively predominant emotional registers of the music

The Musician as Interpreter, 2007

The Cambridge History of Musical Performance Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer's experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today

The Gesualdo Hex: Music, Myth, and Memory Glenn Watkins, 2010 A riveting investigation of one of the most provocative musicians of the Renaissance who continues to captivate composers artists and audiences today In this vivid tale of adultery and intrigue witchcraft and murder Glenn Watkins explores the fascinating life of the Renaissance composer Carlo Gesualdo a life suffused with scandal and bordering on the fantastical An isolated prince Gesualdo had a personal life that was no less eccentric and bewildering than the music he composed his biography has often clouded our perception of his oeuvre which music scholars have periodically dismissed as a late Renaissance deformation of little consequence Today however Gesualdo's music once deemed so strange as to be unperformable stands as one of the most vibrant legacies of the late Italian Renaissance with an undeniable impact on a host of twentieth century musicians and artists The incendiary details of Gesualdo's life recede and his grip on our musical imagination comes to the fore Watkins challenges our preconceptions of what has become a nearly mythic persona weaving together the cumulative experience of some of the most vibrant artists of the past century from Stravinsky and Schoenberg to Abbado and Herzog Beyond questions of mere influence however The Gesualdo Hex offers a profound meditation on cultural memory and historical awareness how composers attempt to shape the legacy they will bequeath to the world and how music and history inevitably take on a new guise as they are revisited by subsequent generations and reinterpreted in light of contemporary experience In examining Gesualdo's life music myth and memory intertwine with one another to reveal an uncanny affinity with our own time With his

elegant and engaging prose Watkins asks us to grapple with our understanding not only of art and the artists who create it but also of history itself *The Secret Magic of Music* Ida Lichter,2016-03 Great music has the power to transform Understanding and appreciating classical music can enlighten uplift and educate not only the intellect but the soul In *The Secret Magic of Music* classical music devotee and psychiatrist Ida Lichter uncovers a more accessible side of music By providing the performers insights Lichter provides a special look into how great music can bring happiness and spiritual meaning to its listeners *Piano Pedagogy* Gilles Comeau,2013-01-11 Piano Pedagogy A Research and Information Guide provides a detailed outline of resources available for research and or training in piano pedagogy Like its companion volumes in the Routledge Music Bibliographies series it serves beginning and advanced students and scholars as a basic guide to current research in the field The book will includes bibliographies research guides encyclopedias works from other disciplines that are related to piano pedagogy current sources spanning all formats including books journals audio and video recordings and electronic sources *Performance Analysis* Madalena Soveral,Sara Zurletti,2018-12-10 This collection of essays highlights different questions concerning music theory interpretation and performance Organized into four chapters the first section looks into interpretation from a hermeneutic perspective whereas the second analyses the application of this knowledge in musical practice The discussion turns in the third part to a new field of music theory broadly labelled as performance studies Focused on physical and psychological events this section broaches fundamental issues such as gesture bodily movement expression emotion a whole set of processes that act within the framework of performance The final section addresses the artistic practices in the 21st century across present day cultural contexts Proposing a space for reflection in which one tries to imagine the relation between the scientific field and the interpretative process this volume reflects the central issues of research in performance analysis establishing connections between different disciplines methodologies and research trends It will be of essential interest to researchers musicians and performers and music students **Absolute Music, Mechanical Reproduction** Arved Ashby,2010-06-07 Recordings are now the primary way we hear classical music especially the more abstract styles of absolute instrumental music In this original provocative book Arved Ashby argues that recording technology has transformed our understanding of art music Contesting the laments of nostalgic critics Ashby sees recordings as socially progressive and instruments of a musical vernacular but also finds that recording and absolute music actually involve similar notions of removing sound from context He takes stock of technology s impact on classical music addressing the questions at the heart of the issue This erudite yet concise study reveals how mechanical reproduction has transformed classical musical culture and the very act of listening breaking down aesthetic and generational barriers and mixing classical music into the soundtrack of everyday life **Backstairs Billy** Tom Quinn,2015-03-17 William Tallon was a creature of extremes though intensely loyal he was also a dangerous risk taker though charming he could also be vicious though considerate and amusing he could be ruthless and predatory For much of his life he was driven by two demons a

powerful sex drive and an intense almost pathological love for the Queen Mother From humble beginnings as a shopkeeper's son in Coventry to Page of the Backstairs at Clarence House William Tallon or Backstairs Billy as he came to be known entered royal service at the age of fifteen Over the next fifty years he became one of the most notorious and flamboyant characters ever to have graced the royal household the one servant the Queen Mother just could not do without While others came and went he remained by her side becoming one of her most trusted friends and confidants The fascinating life story of the man who spent more than half a century working for one of the world's most elusive institutions Backstairs Billy provides a rare glimpse of what the royals really get up to behind closed doors

Experimental Affinities in Music Paulo de Assis ,2016-03-21 Exploring experimental attitudes in music *Experimental Affinities in Music* brings together diverse artistic musicological historical and philosophical essays enhancing a broad discourse on artistic experimentation and exploring various experimental attitudes in music composed between the thirteenth and twentieth centuries The golden thread running through the different chapters is the quest for inherently experimental musical practices a quest pursued from interrogating descriptive or challenging perspectives and always in relation to concrete music examples Experimental is taken as an adventurous compositional interpretive or performative attitude that can cut across different ages and styles

Affinities suggest connectors and connections convergences contiguities and adjacencies that are found in and through a diversity of approaches and topics The texts share a common genesis the lectures of the International Orpheus Academies for Music and Theory convened by Luk Vaes 2011 and Paulo de Assis 2012 2013 The affinities found in this volume include essays by Lydia Goehr Felix Diergarten Mark Lindley Martin Kirnbauer Edward Wickham Lawrence Kramer Hermann Danuser and Thomas Christensen as well as interviews with pianist Leon Fleisher with pianist composer Frederic Rzewski and with composer Helmut Lachenmann Contributors Paulo de Assis Orpheus Institute Ghent Thomas Christensen University of Chicago Hermann Danuser Humboldt University Felix Diergarten Schola Cantorum Basiliensis Leon Fleisher pianist Lydia Goehr Columbia University Martin Kirnbauer University of Basel Lawrence Kramer Fordham University Helmut Lachenmann composer Mark Lindley University of Hyderabad Frederic Rzewski pianist composer Luk Vaes Orpheus Institute Ghent Edward Wickham St Catharine's College Cambridge

Ludwig van Beethoven , **The Oxford Handbook of Musical Variation** Jeffrey Swinkin,2025 The Oxford Handbook of Musical Variation offers new research into what is arguably the most fundamental and essential musical process Over forty two chapters the book offers new insights into variational workings in music from Corelli to jazz and in both instrumental and vocal music Throughout the chapters also explore new ways of thinking about musical form rhythm and meter harmony expression and narrative music cognition and pedagogy through variation

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