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The Gesualdo Hex: Music, Myth, and Memory - Glenn Watkins 2010 The author of Proof through the Night: Music and the Great War provides a riveting investigation into the life of Gesualdo, a provocative musician of the Renaissance who continues to captivate composers, artists and audiences today.

Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. The Rest Is Noise is an astonishing history of the twentieth century as told through its music.

Critical Music Historiography: Probing Canons, Ideologies and Institutions-Vesa Kurkela 2016-03-09 During the past two decades, there has emerged a growing need to reconsider the objects, axioms and perspectives of writing music history. A certain suspicion towards Francois Lyotard’s grand narratives, as a sign of what he diagnosed as our ‘postmodern condition’, has become more or less an established and unquestioned point of departure among historians. This suspicion, at its most extreme, has led to a radical conclusion of the ‘end of history’ in the work of postmodern scholars such as Jean Baudrillard and Francis Fukuyama. The contributors to Critical Music Historiography take a step back and argue that the radical view of the ‘impossibility of history’, as well as the unavoidable ideology of any history, are counter-productive points of departure for historical scholarship. It is argued that metanarratives in history are still possible and welcome, even if their limitations are acknowledged. Foucault, Lyotard and others should be taken into account but systematized viewpoints and methods for a more critical and multi-faceted re-evaluation of the past through research are needed. As to the metanarratives of music history, they must avoid the pitfalls of evolutionism, hagiography, and teleology, all hallmarks of traditional historiography. In this volume the contributors put these methods and principles into practice. The chapters tackle
under-researched and non-conventional domains of music history as well as rethinking older historiographical concepts such as orientalism and nationalism, and consequently introduce new concepts such as occidentalism and transnationalism. The volume is a challenging collection of work that stakes out a unique territory for itself among the growing body of work on critical music history.

Stories of Tonality in the Age of François-Joseph Fétis—Thomas Christensen 2019-06-14

Stories of Tonality in the Age of François-Joseph Fétis explores the concept of musical tonality through the writings of the Belgian musicologist François-Joseph Fétis (1784–1867), who was singularly responsible for theorizing and popularizing the term in the nineteenth century. Thomas Christensen weaves a rich story in which tonality emerges as a theoretical construct born of anxiety and alterity for Europeans during this time as they learned more about “other” musics and alternative tonal systems. Tonality became a central vortex in which French musicians thought—and argued—about a variety of musical repertoires, be they contemporary European musics of the stage, concert hall, or church, folk songs from the provinces, microtonal scale systems of Arabic and Indian music, or the medieval and Renaissance music whose notational traces were just beginning to be deciphered by scholars. Fétis’s influential writings offer insight into how tonality ingrained itself within nineteenth-century music discourse, and why it has continued to resonate with uncanny prescience throughout the musical upheavals of the twentieth and twenty-first centuries.

Wagner and Venice Fictionalized—John W. Barker 2012

The first account of how Wagner's last years and his death in Venice have been mythologized in novels and other works of the creative imagination.
Recomposing the Past: Representations of Early Music on Stage and Screen - James Cook

2018-02-01 Recomposing the Past is a book concerned with the complex but important ways in which we engage with the past in modern times. Contributors examine how media on stage and screen uses music, and in particular early music, to evoke and recompose a distant past. Culture, popular and otherwise, is awash with a stylise - sometimes contradictory - musical history. And yet for all its complexities, these representations of the past through music are integral to how our contemporary and collective imaginations understand history. More importantly, they offer a valuable insight into how we understand our musical present. Such representative strategies, the book argues, cross generic boundaries, and as such it brings together a range of multimedia discussion on the subjects of film (Lord of the Rings, Dangerous Liaisons), television (Game of Thrones, The Borgias), videogame (Dragon Warrior, Gauntlet), and opera (Written on Skin, Taverner, English ‘dramatick opera’). This collection constitutes a significant, and interdisciplinary, contribution to a growing literature which is unpacking our ongoing creative dialogue with the past. Divided into three complementary sections, grouped not by genre or media but by theme, it considers: ‘Authenticity, Appropriateness, and Recomposing the Past’, ‘Music, Space, and Place: Geography as History’, and ‘Presentness and the Past: Dialogues between Old and New’. Like the musical collage that is our shared multimedia historical soundscape, it is hoped that this collection is, in its eclecticism, more than the sum of its parts.

Critical Perspectives on Michael Finnissy - Ian Pace

2019-05-24 The composer and pianist Michael Finnissy (b. 1946) is an unmistakeable presence in the British and international new music scene, both for his immeasurable generosity as prolific composer for many different types of musicians, major advocate for the works of others, and performer and conductor who has also been a driving force...
behind ensembles; he was also President of the International Society for Contemporary Music from 1990 to 1996. His vast and enormously varied output confounds those who seek easy categorisations: once associated strongly with the ‘new complexity’, Finnissy is equally known as composer regularly engaged with many different folk musics, for working with amateur and community musicians, for a long-term engagement with sacred music, or as an advocate of Anglo-American ‘experimental’ music. Twenty years ago, a large-scale volume entitled Uncommon Ground: The Music of Michael Finnissy gave the first major overview of the output of any ‘complex’ composer. This new volume brings a greater plurality of perspectives and critical sensibility to bear upon an output which is almost twice as large as it was when the earlier book was published. A range of leading contributors – musicologists, composers, performers and others – each grapple with particular questions relating to Finnissy’s music, often in ways which raise questions relating more widely to new music, and provide theoretical foundations for further of study both of Finnissy and other composers.

Music around the World: A Global Encyclopedia [3 volumes] - Andrew R. Martin 2020-09-30 With entries on topics ranging from non-Western instruments to distinctive rhythms of music of various countries, this one-stop resource on global music also promotes cultural appreciation of other countries and cultural groups. A perfect resource for students and music enthusiasts alike, this expansive three-volume set provides readers with multidisciplinary perspectives on the music of countries and ethnic groups from around the globe. Students will find Music around the World: A Global Encyclopedia accessible and useful in their research, not only for music history and music appreciation classes but also for geography, social studies, language studies, and anthropology. Additionally, general readers will find the books appealing and an invaluable general reference on world music. The volumes
cover all world regions, including the Americas, Europe, Africa and the Middle East, and Asia and the Pacific, promoting a geographic understanding and appreciation of global music. Entries are arranged alphabetically. A preface explains the scope of the set as well as how to use the encyclopedia, followed by a brief history of traditional music and important current influences of music in each particular world region. Presents information that is accessible for general readers but will also be useful to specialists and music scholars. Examines music from a geographical and cultural viewpoint, allowing students to make cross-cultural comparisons. Includes numerous sidebars and appendices that provide even more compelling information of interest to readers, such as information on top-selling artists and albums in various countries, biographies of well-known musicians, and other fascinating "fun facts" and statistics. Supports the National Geography Standards and AP Human Geography topics by examining cultural patterns, experiences, and influences.

**Twenty-first- and Twenty-first-Century Song Cycles**

Gordon Sly 2020-11-24

Twenty-first- and Twenty-first-Century Song Cycles: Analytical Pathways Toward Performance presents analyses of fourteen song cycles composed after the turn of the twentieth century, with a focus on offering ways into the musical and poetic structure of each cycle to performers, scholars, and students alike. Ranging from familiar works of twentieth-century music by composers such as Schoenberg, Britten, Poulenc, and Shostakovich to lesser-known works by Van Wyk, Sviridov, Wheeler, and Sánchez, this collection of essays captures the diversity of the song cycle repertoire in contemporary classical music. The contributors bring their own analytical perspectives and methods, considering musical structures, the composers' selection of texts, how poetic narratives are expressed, and historical context. Informed by music history, music theory, and performance, Twenty-first- and Twenty-first-Century Song Cycles offers an essential guide.
the-gesualdo-hex-music-myth-and-memory

Hollywood Harmony-Frank Lehman 2018-05-01
Film music often tells us how to feel, but it also guides us how to hear. Filmgoing is an intensely musical experience, one in which the soundtrack structures our interpretations and steers our emotions. Hollywood Harmony explores the inner workings of film music, bringing together tools from music theory, musicology, and music psychology in this first ever book-length analytical study of this culturally central repertoire. Harmony, and especially chromaticism, is emblematic of the "film music sound," and it is often used to evoke that most cinematic of feelings-wonder. To help parse this familiar but complex musical style, Hollywood Harmony offers a first-of-its kind introduction to neo-Riemannian theory, a recently developed and versatile method of understanding music as a dynamic and transformational process, rather than a series of inert notes on a page. This application of neo-Riemannian theory to film music is perfect way in for curious newcomers, while also constituting significant scholarly contribution to the larger discipline of music theory. Author Frank Lehman draws from his extensive knowledge of cinematic history with case-studies that range from classics of Golden Age Hollywood to massive contemporary franchises to obscure cult-films. Special emphasis is placed on scores for major blockbusters such as Lord of the Rings, Star Wars, and Inception. With over a hundred meticulously transcribed music examples and more than two hundred individual movies discussed, Hollywood Harmony will fascinate any fan of film and music.

Sonic Overload-Peter J. Schmelz 2020-12-22
Sonic Overload offers a new, music-centered cultural history of the late Soviet Union. It focuses on polystylism in music as a response to the information overload swamping listeners in
the Soviet Union during its final decades. It traces the ways in which leading composers Alfred Schnittke and Valentin Silvestrov initially embraced popular sources before ultimately rejecting them. Polystylism first responded to the utopian impulses of Soviet ideology with utopian impulses to encompass all musical styles, from "high" to "low". But these initial all-embracing aspirations were soon followed by retreats to alternate utopias founded on carefully selecting satisfactory borrowings, as familiar hierarchies of culture, taste, and class reasserted themselves. Looking at polystylism in the late USSR tells us about past and present, near and far, as it probes the musical roots of the overloaded, distracted present.

Based on archival research, oral historical interviews, and other overlooked primary materials, as well as close listening and thorough examination of scores and recordings, Sonic Overload presents a multilayered and comprehensive portrait of late-Soviet polystylism and cultural life, and of the music of Silvestrov and Schnittke. Sonic Overload is intended for musicologists and Soviet, Russian, and Ukrainian specialists in history, the arts, film, and literature, as well as readers interested in twentieth- and twenty-first century music; modernism and postmodernism; quotation and collage; the intersections of "high" and "low" cultures; and politics and the arts.

**Sounds of War**-Annegret Fauser 2013-05-03

What role did music play in the United States during World War II? How did composers reconcile the demands of their country and their art as America mobilized both militarily and culturally for war? Annegret Fauser explores these and many other questions in the first in-depth study of American concert music during World War II. While Dinah Shore, Duke Ellington, and the Andrew Sisters entertained civilians at home and G.I.s abroad with swing and boogie-woogie, Fauser shows it was classical music that truly distinguished musical life in the wartime United States. Classical music in 1940s America had a ubiquitous cultural presence--whether as an instrument of propaganda or a means of
entertainment, recuperation, and uplift— that is hard to imagine today, and Fauser suggests that no other war enlisted culture in general and music in particular so consciously and unequivocally as World War II. Indeed, the day after the attack on Pearl Harbor, Group Theatre director Harold Clurman wrote to his cousin, Aaron Copland: "So you're back in N.Y. . . ready to defend your country in her hour of need with lectures, books, symphonies!" Copland was in fact involved in propaganda missions of the Office of War Information, as were Marc Blitzstein, Elliott Carter, Henry Cowell, Roy Harris, and Colin McPhee. It is the works of these musical greats—as well as many other American and exiled European composers who put their talents to patriotic purposes—that form the core of Fauser's enlightening account. Drawing on music history, aesthetics, reception history, and cultural history, Sounds of War recreates the remarkable sonic landscape of the World War II era and offers fresh insight to the role of music during wartime.

**Experiencing Stravinsky**-Robin Maconie
2013-02-28 In Experiencing Stravinsky, music historian Robin Maconie takes a completely fresh approach to understanding the great composer’s works, explaining what makes Stravinsky’s “sound” unique and what we, as listeners, need to know in order to appreciate the variety and brilliance of his compositions. In the author’s deft hands, Stravinsky’s long musical career is a guided tour through 20th-century history, from Czarist Russia and two world wars to the height of the Hollywood era and the birth of the information age—and it is an operating manual to getting the most out of his music.

**Teaching Stravinsky**-Kimberly A. Francis
2015-08-03 In 1929 Nadia Boulanger accepted Igor Stravinsky’s younger son, Soulima, as her student. Within two years, Stravinsky and Boulanger merged their artistic spheres, each influencing and enhancing the cultural work of the other until the composer's death in 1971.
Teaching Stravinsky tells Boulanger's story of the ever-changing nature of her fractious relationship with Stravinsky. Author Kimberly A. Francis explores how Boulanger's own professional activity during the turbulent twentieth-century intersected with her efforts on behalf of Stravinsky, and how this facilitated her own influential conversations with the composer about his works while also drawing her into close contact with his family. Through the theoretical lens of Bourdieu, and drawing upon over one thousand pages of letters and scores, many published here for the first time, Francis examines the extent to which Boulanger played a foundational role in defining, defending, and ultimately consecrating Stravinsky's canonical identity. She considers how the quotidian events in the lives of these two icons of modernism informed both their art and their professional decisions, and convincingly argues for a reevaluation of the influence of women on cultural production during the twentieth century. At once a story of one woman's vibrant friendship with an iconic modernist composer, and a case study in how gendered polemics informed professional negotiations of the artistic-political fields of the twentieth-century, Teaching Stravinsky sheds new light not only on how Boulanger taught Stravinsky, but also how, in doing so, she managed to influence the course of modernism itself.

Louder Than Bombs-Ed Vulliamy 2020-04-08
Part memoir, part reportage, Louder Than Bombs is a story of music from the front lines. Ed Vulliamy, a decorated war correspondent and journalist, offers a testimony of his lifelong passion for music. Vulliamy's reporting has taken him around the world to cover the Bosnian war, the fall of the Berlin Wall and collapse of Communism, the Iraq wars of 1991 and 2003 onward, narco violence in Mexico, and more, places where he confronted stories of violence, suffering, and injustice. Through it all, Vulliamy has turned to music not only as a reprieve but also as a means to understand and express the complicated emotions that follow. Describing the
artists, songs, and concerts that most influenced him, Vulliamy brings together the two largest threads of his life—music and war. Louder Than Bombs covers some of the most important musical milestones of the past fifty years, from Jimi Hendrix playing “Machine Gun” at the Isle of Wight Festival in 1970 to the Bataclan in Paris under siege in 2015. Vulliamy was present for many of these historic moments, and with him as our guide, we see them afresh, along the way meeting musicians like B. B. King, Graham Nash, Patti Smith, Daniel Barenboim, Gustavo Dudamel, and Bob Dylan. Vulliamy peppers the book with short vignettes—which he dubs 7" singles—recounting some of his happiest memories from a lifetime with music. Whether he’s working as an extra in the Vienna State Opera’s production of Aida, buying blues records in Chicago, or drinking coffee with Joan Baez, music is never far from his mind. As Vulliamy discovers, when horror is unspeakable, when words seem to fail us, we can turn to music for expression and comfort, or for rage and pain. Poignant and sensitively told, Louder Than Bombs is an unforgettable record of a life bursting with music.

Proof Through the Night-Glenn Watkins 2003
The author of several books on music and culture looks at the various roles of music during World War I, from "La Marseillaise" to "Over There," and examines music's ability to reflect the profound doubts, passions, and aspirations of society, both during the war and in its aftermath. (Performing Arts)

Nadia Boulanger and the Stravinskys-Nadia Boulanger 2018
Published for the first time: a rich epistolary dialogue revealing one master teacher's power to shape the cultural canon and one great composer's desire to embed himself within historical narratives.

Gesualdo-Glenn Watkins 1991
Carlo Gesualdo, Prince of Venosa, is equally celebrated as the...
composer of madrigals of great power and tortured complexity and as the murderer of his wife and her lover in flagrante delicto. His life and compositions are not unconnected. His neurotic sensibility found an ideal outlet in the mannerist tendencies of late Renaissance music, and his works are the most extreme examples of those tendencies. Watkins's extended study of Gesualdo's life and works was originally published in 1973. Alongside detailed analysis of Gesualdo's remarkable madrigals and of the few works in other genres, it contained much new biographical material, particularly on the latter part of the composer's life. This new edition has been extensively updated, and contains a new chapter covering the research of recent years. The preface to the first edition, by Igor Stravinsky is reprinted.

A Companion to Digital Art-Christiane Paul 2016-03-02 Reflecting the dynamic creativity of its subject, this definitive guide spans the evolution, aesthetics, and practice of today’s digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists. Showcases the critical and theoretical approaches in this fast-moving discipline Explores the history and evolution of digital art; its aesthetics and politics; as well as its often turbulent relationships with established institutions Provides a platform for the most influential voices shaping the current discourse surrounding digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists Tackles digital art’s primary practical challenges – how to present, document, and preserve pieces that could be erased forever by rapidly accelerating technological obsolescence Up-to-date, forward-looking, and critically reflective, this authoritative new collection is informed throughout by a deep appreciation of the technical intricacies of digital art

Law and Opera-Filippo Annunziata 2018-01-30 This book explores the various connections
between Law and Opera, providing a comprehensive, multinational, and multidisciplinary (with approaches from jurists, philosophers, musicologist, historians) resource on the subject. Further, it makes a valuable contribution to studies on law and the humanities. While, for example, the relationship between law and literature has been extensively researched, the relationship between Law and Opera remains largely overlooked. The book approaches the topic from three perspectives in three main sections: Law in Opera, Law on Opera, and Law around Opera.

**Latin and Music in the Early Modern Era**
Robert Forgács 2021-04 "Situating the close relationship between Latin and music within its historical context, this volume presents an overview of Latin and music in the educational system of the time - schools, choir schools and universities - and the development and pervasive influence of musical humanism. This influence is seen primarily in the writings of music theorists, the documents of dedication found in music publications and above all in the settings of classical and Neo-Latin texts as well as in some liturgical and extra-liturgical ones. Discussion of this repertoire forms the centre of the volume. The emphasis is on practical matters: the study of Latin and music, and the music's composition, performance and reception"--

**The Italian Madrigal**-Alfred Einstein 2019-08-06 Volume 1 of 3. This monumental three-volume work on the Italian madrigal from its beginnings about 1500 to its decline in the 17th century is based on the research of 40 years, and is a cultural history of the development of Italian music. Mr. Einstein, renowned musicologist, supplies a background and a sense of proportion to the field: he gives the right order to the single composers in the evolution fo the madrigal, attaches new values to old names, and places in the foreground the outstanding, but until now rather neglected, personality of Cipriano de Rore. His work is not,
however, purely musicological; his object is to inquire into the functions of secular music in Italian life during the Cinquecento, and to contribute to our knowledge and understanding of that great century in general. Translated from the German by Oliver Strunk, Roger Sessions and Alexander H. Krappe. Originally published in 1948. 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.

**Pyramids at the Louvre**-Glenn Watkins 1994
Throughout, collage asserts its power to enlighten through juxtaposition, resist resolution, sponsor pluralism, and promote understanding of an order that eludes all edicts.

**A Milton Chronology**-G. Campbell 1997-10-27
In this chronology Gordon Campbell brings his unique command of manuscripts associated with John Milton to the first synthesis of the Milton documents attempted in forty years. Many manuscripts that have been lost to view have been rediscovered, and some manuscripts that have never been seen by students of Milton are recorded here for the first time. These new discoveries, together with many unrecorded printed allusions that have never been integrated into biographical studies of Milton, make this chronology an essential research and reference tool that creates a new context for many of Milton's poems and prose writings.

**The Songs of Scotland Adapted to Their Appropriate Melodies**-George Farquhar Graham 1861
Harpsichords and Clavichords—Cynthia A. Hoover 2019-12-10 "Harpsichords and Clavichords" by Cynthia A. Hoover. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.


La música en el Renacimiento—Richard Freedman 2019-01-21 El presente libro se ocupa de la creación musical en los siglos del
Renacimiento desde una perspectiva distinta a la habitual. No desecha el estudio de los grandes compositores y sus obras, pero, en lugar de abordarlos de manera «individual», pone el énfasis en otros aspectos: dando la importancia debida a los géneros sacro, profano e instrumental, invita a los lectores a tener en consideración no sólo quién hacía la música, sino quién la promovía (y financiaba) y la escuchaba, quién la conservaba y poseía, y a qué propósitos sociales y estéticos servía. Asimismo, el ocuparse de temas de miras más amplias, como la música y la imaginación literaria o el arte de la improvisación, le permite describir los encuentros musicales de los europeos con otras culturas y lugares.


**La dansa de l'arquitecte**-Antoni Pizà 2012

**Critical Perspectives on Michael Finnissy**-Ian Pace 2020-12-18 The composer and pianist Michael Finnissy (b. 1946) is an unmistakeable presence in the British and international new music scene, both for his immeasurable generosity as prolific composer for many different types of musicians, major advocate for the works of others, and performer and conductor who has also been a driving force
behind ensembles; he was also President of the International Society for Contemporary Music from 1990 to 1996. His vast and enormously varied output confounds those who seek easy categorisations: once associated strongly with the 'new complexity', Finnissy is equally known as composer regularly engaged with many different folk musics, for working with amateur and community musicians, for a long-term engagement with sacred music, or as an advocate of Anglo-American 'experimental' music. Twenty years ago, a large-scale volume entitled Uncommon Ground: The Music of Michael Finnissy gave the first major overview of the output of any 'complex' composer. This new volume brings a greater plurality of perspectives and critical sensibility to bear upon an output which is almost twice as large as it was when the earlier book was published. A range of leading contributors - musicologists, composers, performers and others - each grapple with particular questions relating to Finnissy's music, often in ways which raise questions relating more widely to new music, and provide theoretical foundations for further of study both of Finnissy and other composers.

The Economist - 2010

Poulenc: The Life in the Songs-Graham Johnson 2020-06-23 One of the greatest modernist composers comes alive in this illuminating biography, a must-have for musicians and music-lovers alike. Francis Poulenc (1899–1963) is widely acknowledged as one of the twentieth century’s most significant masters of vocal music —solo, choral, and operatic— quite apart from his achievements in instrumental spheres. But what it cost him, and the determined bravery it took for his unusual talent to thrive, has always been underestimated. In this seminal biography, which will serve as the definitive guide to the songs, acclaimed collaborative pianist Graham Johnson shows that it is in Poulenc’s extraordinary songs, and seeing how they fit into his life —which included
crippling guilt on account of his sexuality— that we discover Poulenc heart and soul. With Jeremy Sams’s vibrant new song translations, the first in over forty years, and the insight that comes from a lifetime of performing this music, Johnson provides an essential volume for singers, pianists, listeners, and readers interested in the artistic milieu of modernism in the first half of the twentieth century.

Modal Subjectivities-Susan McClary
2019-10-22 In this boldly innovative book, renowned musicologist Susan McClary presents an illuminating cultural interpretation of the Italian madrigal, one of the most influential repertories of the Renaissance. A genre that sought to produce simulations in sound of complex interiorities, the madrigal introduced into music a vast range of new signifying practices: musical representations of emotions, desire, gender stereotypes, reason, madness, tensions between mind and body, and much more. In doing so, it not only greatly expanded the expressive agendas of European music but also recorded certain assumptions of the time concerning selfhood, making it an invaluable resource for understanding the history of Western subjectivity. Modal Subjectivities covers the span of the sixteenth-century polyphonic madrigal, from its early manifestations in Philippe Verdelot's settings of Machiavelli in the 1520s through the tortured chromatic experiments of Carlo Gesualdo. Although McClary takes the lyrics into account in shaping her readings, she focuses particularly on the details of the music itself—the principal site of the genre's self-fashionings. In order to work effectively with musical meanings in this pretonal repertory, she also develops an analytical method that allows her to unravel the sophisticated allegorical structures characteristic of the madrigal. This pathbreaking book demonstrates how we might glean insights into a culture on the basis of its nonverbal artistic enterprises.

A General History Of Music-Charles Burney
1789 Charles Burney (1726-1814), was the foremost music historian of his day. The General History, his most famous work, was published in four volumes between 1776 and 1789 and is still of great value today. Burney wanted to write something which would appeal to and inform the musician and the general reader. Research for the History was undertaken during two European tours, in 1770 and 1772, consulting original sources and meeting the great musicians of the time. The resultant work is engaging and elegantly written, offering the reader a fascinating view not only of Burney's own musical preferences and enthusiasms, but also a reflection of contemporary fashionable taste. All four volumes contain generous musical examples, quotations from original sources and an index. The fourth volume, published 1789, is an account of the birth and development of opera and the contemporary music scene in England.

Mozart-Jan Swafford 2020-12-08 From the acclaimed composer and biographer Jan Swafford comes the definitive biography of one of the most lauded musical geniuses in history, Wolfgang Amadeus Mozart. At the earliest ages it was apparent that Wolfgang Mozart’s singular imagination was at work in every direction. He hated to be bored and hated to be idle, and through his life he responded to these threats with a repertoire of antidotes mental and physical. Whether in his rabidly obscene mode or not, Mozart was always hilarious. He went at every piece of his life, and perhaps most notably his social life, with tremendous gusto. His circle of friends and patrons was wide, encompassing anyone who appealed to his boundless appetites for music and all things pleasurable and fun. Mozart was known to be an inexplicable force of nature who could rise from a luminous improvisation at the keyboard to a leap over the furniture. He was forever drumming on things, tapping his feet, jabbering away, but who could grasp your hand and look at you with a profound, searching, and melancholy look in his blue eyes. Even in company there was often an air about Mozart of being not quite there. It was as if he
lived onstage and off simultaneously, a character in life’s tragicomedy but also outside of it watching, studying, gathering material for the fabric of his art. Like Jan Swafford’s biographies Beethoven and Johannes Brahms, Mozart is the complete exhumation of a genius in his life and ours: a man who would enrich the world with his talent for centuries to come and who would immeasurably shape classical music. As Swafford reveals, it’s nearly impossible to understand classical music’s origins and indeed its evolutions, as well as the Baroque period, without studying the man himself.

**A Companion to Early Modern Naples**
2013-05-17 The new essays in this volume aim to introduce early modern Naples - the largest city in the Spanish global empire and one of Europe’s largest cities - to readers unfamiliar with its history.

**Rhythmic Illusions**-Gavin Harrison 1996 Created for drumset players who find themselves in a creative rut, this book and audio package easily breaks down the mystery behind subdivisions, rhythmic modulation, rhythmic scales and beat displacement. The author makes the transition from mathematics to musicality with an easy and systematic approach.

**Charles Jessold, Considered as a Murderer**-Wesley Stace 2011-02-01 One of The Wall Street Journal's Best fiction books of 2011 England, 1923. A gentleman critic named Leslie Shepherd tells the macabre story of a gifted young composer, Charles Jessold. On the eve of his revolutionary new opera's premiere, Jessold murders his wife and her lover, and then commits suicide in a scenario that strangely echoes the plot of his opera---which Shepherd has helped to write. The opera will never be performed. Shepherd first shares his police testimony, then recalls his relationship with Jessold in his role as critic, biographer, and friend. And with each retelling of the story,
significant new details cast light on the identity of the real victim in Jessold's tragedy. This ambitiously intricate novel is set against a turbulent moment in music history, when atonal sounds first reverberated through the concert halls of Europe, just as the continent readied itself for war. What if Jessold's opera was not only a betrayal of Shepherd, but of England as well? Wesley Stace has crafted a dazzling story of counter-melodies and counter-narratives that will keep you guessing to the end.

**Wagnerism**-Alex Ross 2020-09-15 Alex Ross, renowned New Yorker music critic and author of the international bestseller and Pulitzer Prize finalist *The Rest Is Noise*, reveals how Richard Wagner became the proving ground for modern art and politics—an aesthetic war zone where the Western world wrestled with its capacity for beauty and violence. For better or worse, Wagner is the most widely influential figure in the history of music. Around 1900, the phenomenon known as Wagnerism saturated European and American culture. Such colossal creations as *The Ring of the Nibelung*, *Tristan und Isolde*, and *Parsifal* were models of formal daring, mythmaking, erotic freedom, and mystical speculation. A mighty procession of artists, including Virginia Woolf, Thomas Mann, Paul Cézanne, Isadora Duncan, and Luis Buñuel, felt his impact. Anarchists, occultists, feminists, and gay-rights pioneers saw him as a kindred spirit. Then Adolf Hitler incorporated Wagner into the soundtrack of Nazi Germany, and the composer came to be defined by his ferocious antisemitism. For many, his name is now almost synonymous with artistic evil. In *Wagnerism*, Alex Ross restores the magnificent confusion of what it means to be a Wagnerian. A pandemonium of geniuses, madmen, charlatans, and prophets do battle over Wagner’s many-sided legacy. As readers of his brilliant articles for *The New Yorker* have come to expect, Ross ranges thrillingly across artistic disciplines, from the architecture of Louis Sullivan to the novels of Philip K. Dick, from the Zionist writings of Theodor Herzl to the civil-rights essays of W.E.B.
Du Bois, from O Pioneers! to Apocalypse Now. In many ways, Wagnerism tells a tragic tale. An artist who might have rivaled Shakespeare in universal reach is undone by an ideology of hate. Still, his shadow lingers over twenty-first century culture, his mythic motifs coursing through superhero films and fantasy fiction. Neither apologia nor condemnation, Wagnerism is a work of passionate discovery, urging us toward a more honest idea of how art acts in the world.