

Arioso Scores

Erik Tawaststjerna embarked on his monumental and acclaimed study of Jean Sibelius's life and music in 1960 and it occupied him for over a quarter of a century. His study differs from other work on the composer in one important respect: he had unrestricted access to the composer's papers, diaries and letters as well as the advantage of numerous conversations with the composer's widow and other members of the family. Thus his researches can justifiably claim to have thrown entirely fresh light on the great Finnish composer. Far from the remote personality of the Sibelius legend, Sibelius emerges as a highly colourful figure. This third volume traces the composer's career from the outbreak of the First World War in 1914, which found him poised on the brink of the Fifth Symphony, through to his death in 1957. It traces the genesis of the Fifth Symphony and gives a vivid portrait of Finland during the early years of independence and civil war. Tawaststjerna relates in fascinating detail the composer's financial plight during these years and his struggles with his own psyche. We follow his career through to the Seventh Symphony and Tapiola, and the increasingly corrosive streak of self-criticism which blighted Sibelius's last years and resulted in the destruction of the Eighth Symphony. Translated by

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Robert Layton, himself a Sibelius specialist, this is a compelling and insightful account of the music of one of the twentieth century's greatest composers. PIANO FOR THE DEVELOPING MUSICIAN, Sixth Edition, is ideal for the music major who must pass a piano proficiency before graduating. This intuitive, flexible text synthesizes functional keyboard skills, repertoire, ensemble, and creativity in every chapter, all while coordinating with theory curriculum. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

As shown by the ever-increasing volume of recordings, editions and performances of the vast repertory of secular cantatas for solo voice produced, primarily in Italy, in the second half of the seventeenth century and the first half of the eighteenth century, this long neglected genre has at last 'come of age'. However, scholarly interest is currently lagging behind musical practice: incredibly, there has been no general study of the Baroque cantata since Eugen Schmitz's handbook of 1914, and although many academic theses have examined microscopically the cantatas of individual composers, there has been little opportunity to view these against the broader canvas of the genre as a whole. The contributors in this volume choose aspects of the cantata relevant to their special interests in order to say new things about the works, whether

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historical, analytical, bibliographical, discographical or performance-based. The prime focus is on Italian-born composers working between 1650 and 1750 (thus not Handel), but the opportunity is also taken in one chapter (by Graham Sadler) to compare the French cantata tradition with its Italian parent in association with a startling new claim regarding the intended instrumentation. Many key figures are considered, among them Tomaso Albinoni, Giovanni Bononcini, Giovanni Legrenzi, Benedetto Marcello, Alessandro Scarlatti, Alessandro Stradella, Leonardo Vinci and Antonio Vivaldi. The poetic texts of the cantatas, all too often treated as being of little intrinsic interest, are given their due weight. Space is also found for discussions of the history of Baroque solo cantatas on disc and of the realization of the continuo in cantata arias - a topic more complex and contentious than may at first be apparent. The book aims to stimulate interest in, and to win converts to, this genre, which in its day equalled the instrumental sonata in importance, and in which more than a few composers invested a major part of their creativity.

The repertoire files of the late Dr. Barbara Doscher, in which she noted her tips, observations on each particular piece, and notes on how to best teach it, comprise a unique trove of wisdom unmatched by any other source. Laboriously transcribed and annotated by John Nix, one of Doscher's students, the notes are

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presented here as a companion volume to her best-selling text, *The Functional Unity of the Singing Voice*. Entries are divided by broad category (art song, arias, folk songs, oratorio, musicals, etc.) and are arranged by song title. Each entry includes author, poet or librettist, key(s) available, ranges (for each key), tessitura, difficulty level, voice types, comments, a summary of the text, and notes as to genre, language, and editions available. Five comprehensive indexes facilitate searching. As a guide to selecting vocal repertoire, this book's practical and sometimes colorful comments on each song or aria will assist the vocal instructor in matching the student's ability and range to the appropriate piece. This distillation of Barbara Doscher's many years of experience in the teaching studio is a necessary addition to any vocal instructor's collection, as well as a valuable resource for the individual singer.

"In this elegantly constructed study of the early decades of public opera, the conflicts and cooperation of poets, composers, managers, designers, and singers—producing the art form that was soon to sweep the world and that has been dominant ever since—are revealed in their first freshness."—Andrew Porter

"This will be a standard work on the subject of the rise of Venetian opera for decades. Rosand has provided a decisive contribution to the reshaping of the entire subject. . . . She offers a profoundly new view of baroque opera based on a

solid documentary and historical-critical foundation. The treatment of the artistic self-consciousness and professional activities of the librettists, impresarios, singers, and composers is exemplary, as is the examination of their reciprocal relations. This work will have a positive effect not only on studies of 17th-century, but on the history of opera in general."—Lorenzo Bianconi

The death of classical music, the distinguished critic and musicologist Joseph Kerman declares, is "a tired, vacuous concept that will not die." In this wide-ranging collection of essays and reviews, Kerman examines the ongoing vitality of the classical music tradition, from the days of Guillaume Dufay, John Taverner, and William Byrd to contemporary operas by Philip Glass and John Adams. Here are enlightening investigations of the lives and works of the greatest composers: Bach and his Well-Tempered Clavier, Mozart's and Beethoven's piano concertos, Schubert's songs, Wagner's and Verdi's operas. Kerman discusses *The Magic Flute* as well as productions of the Monteverdi operas in Brooklyn and the Ring in San Francisco and Bayreuth. He also includes remembrances of Maria Callas and Carlos Kleiber that make clear why they were such extraordinary musicians. Kerman argues that predictions—let alone assumptions—of the death of classical music are not a new development but part of a cultural transformation that has long been with us. Always alert to the

significance of historical changes, from the invention of music notation to the advent of recording, he proposes that the place to look for renewal of the classical music tradition in America today is in opera—in a flood of new works, the rediscovery of long-forgotten ones, and innovative productions by companies large and small. Written for a general audience rather than for experts, Kerman's essays invite readers to listen afresh and to engage with his insights into how music works. "His gift is so uncommon as to make one sad," Alex Ross has said. An exploration into the question of greatness from the Chief Classical Music Critic of the New York Times When he began to listen to the great works of classical music as a child, Anthony Tommasini had many questions. Why did a particular piece move him? How did the music work? Over time, he realized that his passion for this music was not enough. He needed to understand it. Take Bach, for starters. Who was he? How does one account for his music and its unshakeable hold on us today? As a critic, Tommasini has devoted particular attention to living composers and overlooked repertory. But, like all classical music lovers, the canon has remained central for him. In 2011, in his role as the Chief Classical Music Critic for the New York Times, he wrote a popular series in which he somewhat cheekily set out to determine the all-time top ten composers. Inviting input from readers, Tommasini wrestled with questions of greatness.

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Readers joined the exercise in droves. Some railed against classical music's obsession with greatness but then raged when Mahler was left off the final list. This intellectual game reminded them why they loved music in the first place. Now in **THE INDISPENSABLE COMPOSERS**, Tommasini offers his own personal guide to the canon--and what greatness really means in classical music. What does it mean to be canonical now? Who gets to say? And do we have enough perspective on the 20th century to even begin assessing it? To make his case, Tommasini draws on elements of biography, the anxiety of influence, the composer's relationships with colleagues, and shifting attitudes toward a composer's work over time. Because he has spent his life contemplating these titans, Tommasini shares impressions from performances he has heard or given or moments when his own biography proves revealing. As he argues for his particular pantheon of indispensable composers, Anthony Tommasini provides a masterclass in what to listen for and how to understand what music does to us. Jonathan Keates original biography of Handel was hailed as a masterpiece on its publication in 1985. This fully revised and updated new edition - published to commemorate the 250th anniversary of the composers death - charts in detail Handel's life, from his youth in Germany, through his brilliantly successful Italian sojourn, to the opulence and squalor of Georgian London where he made his permanent home. For

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over two decades Handel was absorbed in London's heady but precarious operatic world. But even his phenomenal energy and determination could not overcome the public's growing indifference to Italian opera in the 1730s, and he turned finally to oratorio, a genre which he made peculiarly his own and in which he created some of his finest works, such as *Saul*, *Messiah*, *Belshazzar* and *Jephtha*. Over the last two decades a complete revolution in Handel's status has taken place. He is now seen both as a titanic figure in music, whose compositions have found a permanent place in the international repertoire, and as one of the world's favourite composers, with snatches of his work accompanying weddings, funerals and television commercials the world over. Skillfully interwoven with the account of Handel's life are commentaries on all his major works, as well as many less familiar pieces by this most inventive, expressive and captivating of composers. Handel was an extraordinary genius whose career abounded in reversals that would have crushed anyone with less resilience and will power, and Jonathan Keates writes about his life and work with sympathy and scrutiny.

Arioso (Score).Opera in Seventeenth-Century VeniceThe Creation of a GenreUniv of California Press

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In this third edition of the classic *Verdi*, renowned authority Julian Budden offers a comprehensive overview of Verdi the man and the artist, tracing his ascent from humble beginnings to the status of a cultural patriarch of the new Italy, whose cause he

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had done much to promote, and demonstrating the gradual enlargement over the years of his artistic vision. This concise study is an accessible, insightful, and engaging summation of Verdi scholarship, acquainting the non-specialist with the personal details Verdi's life, with the operatic world in which he worked, and with his political ideas, his intellectual vision, and his powerful means of communicating them through his music. In his survey of the music itself, Budden emphasizes the unique character of each work as well as the developing sophistication of Verdi's style. He covers all of the operas, the late religious works, the songs, and the string quartet. A glossary explains even the most obscure operatic terms current in Verdi's time.

This is the first and only scholarly book to date on George Rochberg (b. 1918), the pre-eminent post-WWII American composer and essayist. It was compiled with his assistance and gathers into one volume previously scattered and hard-to-find material by and about the composer. Included are traditional types of scholarly information on Rochberg, e.g., his WORKS (date of composition, publisher, timing, commission, premiere, instrumentation, program notes by the composer, etc.), DISCOGRAPHY, BIOGRAPHY (a chronological listing of his compositions and the major events of his life), AUTOGRAPH MANUSCRIPTS & DOCUMENTS (housed in public collections/libraries), TEXTS (used in the works with voice), and BIBLIOGRAPHY (books, articles, and reviews by and about Rochberg). This is an essential guide for any performer, scholar, critic, or student of George Rochberg's music.

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The rich history and tradition of the American wind band was heavily influenced by the influx of immigrants into the New York area during the 19th and 20th centuries. With their varied cultural backgrounds, building upon their diverse musical experiences and a wide variety of instruments and ensemble instrumentation, the seeds for the contemporary American wind band were planted. The story of the American wind band is revealed in this diverse collection of essays. Fascinating reading for band scholars everywhere!

(Meredith Music Resource). *A Composer's Insight, Volume 1* with a foreword by Michael Colgrass is the first in a five-volume series on major contemporary composers and their works for wind band. Included in this initial volume are rare, "behind-the-notes" perspectives acquired from personal interviews with each composer. An excellent resource for conductors, composers or enthusiasts interested in acquiring a richer musical understanding of the composers' training, compositional approach, musical influences and interpretative ideas. Features the music of: Timothy Broege, Michael Colgrass, Michael Daugherty, David Gillingham, John Harbison, Karel Husa, Alfred Reed and others.

A cumulative list of works represented by Library of Congress printed cards. This is the first major book about the music of the Czech composer Leos Janáček.

Paul Hindemith never accepted the complete engagement with social issues

suggested in the writings of Brecht, but he developed many of his ideas regarding the place of an artist in the thirties and forties, his music eventually gaining official disapproval. His strong opinions about musical composition make him a particularly interesting subject and this research guide will provide a complete bibliography of works to guide the scholar and student.

"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.

A child prodigy, Bull was admitted to the Bergen orchestra as first violin at the age of eight. He soon was idolized on both sides of the Atlantic for his superb improvisations and his ability to play the violin polyphonically. Though he was hailed as "the Paganini of the North," some critics labeled him a charlatan for his apparently magic tricks on the violin. Bull counted among his friends the great

names of his era: Schumann and Liszt, Emerson and Wagner. Longfellow and Hans Christian Andersen modeled characters on him, and he was in part the inspiration for Ibsen's Peer Gynt. Although he spent most of his adult life abroad, Bull was a tireless promoter of Norwegian art and culture. His concert improvisations were rooted in his native sl tter (folkdance tunes), and he modified his own instrument using the Norwegian Hardanger fiddle as a model. By mid-century, Bull realized his dream of establishing a national theater in Bergen. He gave Henrik Ibsen a start in theater management, employed the poet Bj rnstjerne Bj rnson, and promoted the music of Edvard Grieg. His attempt to establish a Norwegian colony, "Oleana," in the United States, however, failed through poor management. The words of the poet Aasmund Vinje, "That surely would be a man to write a book about," have been taken to heart by authors Einar Haugen and Camilla Cai. In addition to providing the first comprehensive listing of Bull's works (with full descriptions of all known sources), analyses of his compositions and their influences, and reviews of his performances, this biography gives life once again to a fascinating and flamboyant figure. Best-known, most beloved large-scale musical work in the English-speaking world. A brilliant amalgam of traditional Italian opera, English anthem, and German Passion.

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The bibliography lists nearly 5,000 compositions by 200 composers of jazz and "art" music, indicating where scores or realizations can be purchased, rented, or borrowed, and which Boston area libraries have them in their collections.

This book offers a new account of the composer's enduring popularity. 12 essays by a group of leading senior and emerging scholars offer fresh historical and interpretive contexts for all phases of Britten's career.

This is the second of a two-volume study of the music of Johann Sebastian Bach. Taking into account the vast increase in our knowledge of the composer due to the Bach scholarship of the last sixty years, Richard Jones presents a vivid and in some respects radically new picture of his creative development during the Cöthen (1717-23) and Leipzig years (1723-50). The approach is, as far as possible, chronological and analytical, but the author has also tried to make the book readable so that it may be accessible to music lovers and amateur performers as well as to students, scholars, and professional musicians. There are many good biographies of Bach, but this is the first, fully-comprehensive, in-depth study of his music making it indispensable for those who want to study specific pieces or learn how he developed as a composer.

A German composer, organist, harpsichordist, violist, and violinist of the Baroque era, Johann Sebastian Bach is now generally regarded as one of the greatest

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composers of all time. Celebrated as the creator of the 'Brandenburg Concertos', 'The Well-Tempered Clavier', the 'Mass in B Minor' and countless other masterpieces of church and instrumental music, Bach's sublime skill was his ability to adapt and perfect the principal styles and forms of previous generations. Delphi's Great Composers Series offers concise illustrated guides to the life and works of our greatest composers. Analysing the masterworks of each composer, these interactive eBooks include links to popular streaming services, allowing you to listen to the pieces of music you are reading about. Evaluating the masterworks of each composer, you will explore the development of their works, tracing how they changed the course of music history. Whether a classical novice or a cultivated connoisseur, this series offers an intriguing overview of the world's most famous and iconic compositions. This volume presents Bach's masterworks in succinct detail, with informative introductions, accompanying illustrations and the usual Delphi bonus features. (Version 1) *

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and constitute priorities and conditions of the western world.

"This book presents music titles in which the organ is part of a chamber ensemble. Alphabetized by composer, entries contain the bibliographical information for each title and a brief commentary or description, as well as information on the level of difficulty, timing, mood, fingerings/pedalings, and other performance aids. The selections are suitable for concerts and religious services and are written in a variety of styles, from Baroque to contemporary." "This catalogue will be of interest to church organists searching for a piece for organ and brass appropriate for Easter, visiting instrumentalists choosing music for a Sunday service, teachers introducing their organ students to the experience of accompanying a violin, and instrumentalists seeking a composition to play with the organ, among many others."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Articles on masterpieces of European religious music, from the middle ages to Stravinsky and Tavener.

This study seeks to explore the role and significance of aria insertion, the practice that allowed singers to introduce music of their own choice into productions of Italian operas. Each chapter investigates the art of aria insertion during the nineteenth century from varying perspectives, beginning with an overview of the

changing fortunes of the practice, followed by explorations of individual prima donnas and their relationship with particular insertion arias: Carolina Ungher's difficulties in finding a "perfect" aria to introduce into Donizetti's *Marino Faliero*; Guiditta Pasta's performance of an aria from Pacini's *Niobe* in a variety of operas, and the subsequent fortunes of that particular aria; Maria Malibran's interpolation of Vaccai's final scene from *Giulietta e Romeo* in place of Bellini's original setting in his *I Capuleti e i Montecchi*; and Adelina Patti's "mini-concerts" in the lesson scene of *Il barbiere di Siviglia*. The final chapter provides a treatment of a short story, "Memoir of a Song," narrated by none other than an insertion aria itself, and the volume concludes with an appendix containing the first modern edition of this short story, a narrative that has lain utterly forgotten since its publication in 1849. This book covers a wide variety of material that will be of interest to opera scholars and opera lovers alike, touching on the fluidity of the operatic work, on the reception of the singers, and on the shifting and hardening aesthetics of music criticism through the period.

A transnational history of the performance, reception, translation, adaptation and appropriation of Bizet's *Carmen* from 1875 to 1945. This volume explores how Bizet's opera swiftly travelled the globe, and how the story, the music, the staging and the singers appealed to audiences in diverse contexts.

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Why would Gustav Mahler (1860-1911), modernist titan and so-called prophet of the New Music, commit himself time and again to the venerable sonata-allegro form of Mozart and Beethoven? How could so gifted a symphonic storyteller be drawn to a framework that many have dismissed as antiquated and dramatically inert? Mahler's Symphonic Sonatas offers a striking new take on this old dilemma. Indeed, it poses these questions seriously for the first time. Rather than downplaying Mahler's sonata designs as distracting anachronisms or innocuous groundplans, author Seth Monahan argues that for much of his career, Mahler used the inner, goal-directed dynamics of sonata form as the basis for some of his most gripping symphonic stories. Laying bare the deeper narrative/processual grammar of Mahler's evolving sonata corpus, Monahan pays particular attention to its recycling of large-scale rhetorical devices and its consistent linkage of tonal plot and affect. He then sets forth an interpretive framework that combines the visionary insights of Theodor W. Adorno-whose Mahler writings are examined here lucidly and at length-with elements of Hepokoski and Darcy's renowned Sonata Theory. What emerges is a tensely dialectical image of Mahler's sonata forms, one that hears the genre's compulsion for tonal/rhetorical closure in full collision with the spontaneous narrative needs of the surrounding music and of the overarching symphonic totality. It is a practice that calls forth sonata form not as a rigid mold, but as a dynamic process-rich with historical resonances and subject to a vast range of complications, curtailments, and catastrophes. With its expert balance of riveting analytical narration and thoughtful methodological reflection, Mahler's Symphonic Sonatas promises to be a landmark text of Mahler reception, and one that will reward scholars and students of the late-Romantic symphony for years to come.

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In this collection of interviews conducted by Mark Horowitz of the Library of Congress, musical theatre legend Stephen Sondheim discusses the art of musical composition, lyric writing, the collaborative process of musical theater, and how he thinks about his own work. A postlude features a more recent conversation with Sondheim.

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