

Palladio Concerto

Das Repertoire für Chor ist äußerst facettenreich – es variiert je nach Epoche und persönlichem Stil des Komponisten, je nach Besetzung und je nach dem, ob geistliche oder weltliche Texte gesungen werden. Das Handbuch stellt über 800 Chorkompositionen für A-cappella- oder kammermusikalische Besetzungen in einzelnen Werkporträts vor. Im Mittelpunkt steht dabei die musikalische Gestalt: Was ist das ganz Eigene dieses Werkes? Was daran ist typisch für seinen Komponisten, und was für seine Zeit? Auch Entstehungsgeschichte und vertonter Text kommen zur Sprache. Konkrete praktische Hinweise machen deutlich, worauf es bei der Einstudierung ankommt. Die alphabetische Anordnung nach Komponist sowie die präzisen Angaben zu jedem Stück (Entstehungsjahr, Textgrundlage, Besetzung, Dauer, Schwierigkeitsgrad, Ausgaben) machen das Buch zu einem praktischen Nachschlagewerk. Verschiedene Verzeichnisse und Register (chronologisch, nach Textquellen etc.) runden den Band ab. Ein Buch, das zugleich inspiriert: Enthalten sind nicht nur wichtige Werke der Chorliteratur, sondern auch solche, die eher unbekannt, aber unbedingt lohnend sind.

American composer Lou Harrison (1917–2003) is perhaps best known for challenging the traditional musical establishment along with his contemporaries and close colleagues: composers John Cage, Aaron Copland, Virgil Thomson, and Leonard Bernstein; Living Theater founder, Judith Malina; and choreographer, Merce Cunningham. Today, musicians from Bang on a Can to Björk are indebted to the cultural hybrids Harrison pioneered half a century ago. His explorations of new tonalities at a time when the rest of the avant garde considered such interests heretical set the stage for minimalism and musical post-modernism. His propulsive rhythms and ground-breaking use of percussion have inspired choreographers from Merce Cunningham to Mark Morris, and he is considered the godfather of the so-called "world music" phenomenon that has invigorated Western music with global sounds over the past two decades. In this biography, authors Bill Alves and Brett Campbell trace Harrison's life and career from the diverse streets of San Francisco, where he studied with music experimentalist Henry Cowell and Austrian composer Arnold Schoenberg, and where he discovered his love for all things non-traditional (Beat poetry, parties, and men); to the competitive performance industry in New York, where he subsequently launched his career as a composer, conducted Charles Ives's Third Symphony at Carnegie Hall (winning the elder composer a Pulitzer Prize), and experienced a devastating mental breakdown; to the experimental arts institution of Black Mountain College where he was involved in the first "happenings" with Cage, Cunningham, and others; and finally, back to California, where he would become a strong voice in human rights and environmental campaigns and compose some of the most eclectic pieces of his career.

What makes people want to live their lives to the sound of music? Why do so many of our most private experiences and most public spectacles incorporate - or depend on - music? This book examines musical behaviour and experience in a range of circumstances, including composing and performing, listening and persuading, and teaching and learning.

Palladioconcerto grosso ; for string orchestraOrchestral "Pops" MusicA HandbookScarecrow Press

From the series examining the development of music in specific places during particular times, this book looks at European countries at the time of the Renaissance, concentrating on Italy. It is to be published in conjunction with a television series.

Pandora, ou l'invitation au rêve, à la musique et au mystère, sur le rideau de la scène du temps perdu... Rouge et or, corridors, coupoles, vertigineuses coulisses et abîmes creusés dans les entrailles mêmes de la terre, voix de femmes qui flottent très loin : pourrait-on imaginer

plus fantastique décor à une histoire d'amour et de mort que l'Opéra de Paris entre les deux guerres ? Bien des films, bien des livres nous ont déjà fait découvrir ce superbe labyrinthe d'escaliers sans fin et de caves sans fond. Mais ce que Pierre-Jean Remy a tenté ici, c'est une nouvelle exploration de ce domaine de l'impossible, guidé par la passion de l'opéra et du mystère qui l'anime. D'où ce mélange fou de voix et de couleurs, de meurtres et de musiques. L'histoire ? Celle de « l'opéra maudit » : Pandora. Cari Palladio, son auteur, le réalise dans le Paris des années 30, celui du Boeuf sur le toit et du 6 février. Mais toutes les chanteuses pressenties pour créer le rôle disparaissent tour à tour. Et puis, des ombres rôdent... Une ombre. L'homme en noir ? Le retour du fantôme de l'Opéra cher à Gaston Leroux ? Chaque fois que Cari Palladio s'installe dans son avant-scène, la loge dite du « Président de la République » qui domine la fosse d'orchestre côté jardin, des chuchotements viennent à lui et des odeurs de roses... Tandis qu'une à une - Anna, Maria, Eva... - les femmes qui pourraient être Pandora s'évanouissent dans la nuit du palais Garnier. Simples enlèvements ? meurtres ? Et si c'était toute l'histoire de l'opéra qui était en jeu ? Carl a vécu à Vienne, mais c'est à Florence qu'il a composé son œuvre. Florence où l'opéra est né à la fin du XVI siècle, mais aussi Florence fasciste de 1934 où Carl emmène chaque fois la femme qu'il aime... Aux dédales de l'Opéra de Paris répondent ceux des palais de Florence et le fabuleux corridor de Vasari qui relie sur le Ponte Vecchio les deux rives de l'Arno. Deux mondes, deux musiques... Quand, après mille angoisses et autant d'appels déchirants, le rideau se lèvera enfin sur la légendaire première de Pandora le 27 décembre 1934 à Paris, quel sera le sort de Clara, la dernière chanteuse qui, sur la scène flamboyante et devant un parterre étincelant, a osé défier le destin ? Carl Palladio, penché à l'avant de sa loge, retient son souffle. Frédéric, le narrateur, qui a peut-être trouvé à Florence la clé du mystère, saute d'un taxi Gare de Lyon. Mais dans la pénombre de l'avant-scène, une silhouette qui a perdu sa voix veille...

Vitruvius' *De architectura*, the only extant work from Antiquity dedicated to Architecture, has had a rich and diverse reception history. The present volume aims to highlight the different aspects of this history, showing how Vitruvius' work was systematically and continuously misunderstood to justify innovation. Its comprehensive and in-depth analyses make this book a reference work in the field of Vitruvian scholarship.

By piecing the lives of selected individuals into a grand mosaic, Pulitzer Prize-winning historian Daniel J. Boorstin explores the development of artistic innovation over 3,000 years. A hugely ambitious chronicle of the arts that Boorstin delivers with the scope that made his *Discoverers* a national bestseller. Even as he tells the stories of such individual creators as Homer, Joyce, Giotto, Picasso, Handel, Wagner, and Virginia Woolf, Boorstin assembles them into a grand mosaic of aesthetic and intellectual invention. In the process he tells us not only how great art (and great architecture and philosophy) is created, but where it comes from and how it has shaped and mirrored societies from Vedic India to the twentieth-century United States.

Kognitives Training stellt einen wissenschaftlich belegten, nicht-medikamentösen Baustein in der Behandlung kognitiver Einbußen bei leichter kognitiver Störung (LKS), einem möglichen Vorstadium einer Alzheimer-Demenz (AD), dar. Dieses Trainingsbuch bietet 14 manualisierte Einheiten, die sich am stadienspezifischen Funktionsniveau der Teilnehmer mit LKS orientieren. Das Programm, das sich an Psychologen, Ergotherapeuten und zertifizierte Gedächtnistrainer richtet, kann als Gruppen-/Einzelangebot sowohl in spezialisierten Gedächtnissprechstunden/Memory-Kliniken als auch in Einrichtungen, die ambulante und stationäre Unterstützungsangebote für Betroffene anbieten, eingesetzt werden.

Music lovers, researchers, students, librarians, and teachers can trace the personal and artistic influences behind music makers

from Elton John to Leontyne Price. Individual entries on over 400 of the world's most renowned and accomplished living performers, composers, conductors, and band leaders in musical genres from opera to hip-hop. Also includes an in-depth Index covering musicians of all eras, so that readers can learn which artists, alive or dead, influenced the work of today's most important figures in the music industry.

Combining a student-friendly presentation with cutting-edge digital resources, LISTENING TO WESTERN MUSIC equips you with the tools to actively listen to and inspire a lifelong appreciation for music. Known for his clear, conversational style, Professor Wright helps you immediately find connections to music by comparing pop and classical music concepts. His text is organized chronologically and discusses musical examples from each era in its social context -- describing the construction and culture of each piece. LISTENING TO WESTERN MUSIC is fully integrated with MindTap to better help you develop your listening skills and maximize your course success. Online resources include interactive exercises, streaming music, Active Listening Guides, chapter and critical thinking quizzes, iAudio lectures, YouTube videos, Beat the Clock games, and more. You also can download all music directly to a music library. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Dieses Therapiemanual bietet 14 Einheiten, die sich am stadienspezifischen Funktionsniveau der Teilnehmer mit leichtgradiger AD orientieren. Kognitive Stimulierung stellt einen wissenschaftlich belegten, nicht-medikamentösen Baustein in der Behandlung kognitiver Störungen bei leicht- bis mittelgradiger Alzheimer-Demenz (AD) dar. Experten fordern, diese Therapieoption stärker zu nutzen und in den Gesamtbehandlungsplan von Demenzkranken zu implementieren. Das Programm, das sich an Psychologen, Ergotherapeuten und zertifizierte Gedächtnistrainer richtet, kann als Gruppen- / Einzelangebot sowohl in spezialisierten Gedächtnissprechstunden/Memory-Kliniken als auch in Einrichtungen, die ambulante und stationäre Unterstützungsangebote für Betroffene anbieten, eingesetzt werden.

In this second edition of *Orchestral "Pops" Music: A Handbook*, Lucy Manning brings forward to the present her remarkable compendium of information about this form of orchestral music. Since the appearance of the first edition in 2008, this work has proven critical to successful "pops" concert programming. With changes in publishers and agents, the discontinuation of the publication of certain original material or, worst of all, presses going out of business, music directors, orchestra conductors, and professional instrumentalists face formidable challenges in tracking down accurate information about this vast repertoire. This revised handbook alleviates the time-consuming task of researching these changes by offering a list of works for orchestral "pops" concerts that is comprehensive, informative, and current. Manning's emphasis on clarity and accuracy gives users an indispensable tool for gathering vital information on the style, instrumentation, and availability of the repertoire listed, as well as notes on its performance. The user-friendly appendices include expanded instrumentation choices, easy-to-find durations, and handy title cross-references. In addition to corrections and updates, this new edition of *Orchestral "Pops" Music* includes at least 1,000 new title listings. *Orchestral "Pops" Music: A Handbook* is the ideal tool for working conductors and orchestral librarians, as

well as music program directors at colleges, conservatories, and orchestras.

The extraordinary creative energy of Renaissance Italy lies at the root of modern Western culture. In her elegant new introduction, Virginia Cox offers a fresh vision of this iconic moment in European cultural history, when - between the fourteenth and sixteenth centuries - Italy led the world in painting, building, science and literature. Her book explores key artistic, literary and intellectual developments, but also histories of food and fashion, map-making, exploration and anatomy. Alongside towering figures such as Leonardo da Vinci, Michelangelo, Raphael, Petrarch, Machiavelli and Isabella d'Este, Cox reveals a cast of lesser-known protagonists including printers, travel writers, actresses, courtesans, explorers, inventors and even celebrity chefs. At the same time, Italy's rich regional diversity is emphasised; in addition to the great artistic capitals of Florence, Rome and Venice, smaller but cutting-edge centres such as Ferrara, Mantua, Bologna, Urbino and Siena are given their due. As the author demonstrates, women played a far more prominent role in this exhilarating resurgence than was recognized until very recently - both as patrons of art and literature and as creative artists themselves. 'Renaissance woman', she boldly argues, is as important a legacy as 'Renaissance man'.

Phillip Rehfeldt has assembled here techniques of dealing with clarinet performances as they have evolved since 1950. He catalogs contemporary practices that differ from those formerly standardized, provides perspective on performance capabilities and limitations, and includes suggestions for performance based on his own experience. The new edition has been completely rewritten, corrected where necessary, and updated. Rehfeldt has added the complete list of William O. Smith's clarinet compositions and recordings to the previous listing of his early multiphonic fingerings. The new edition also includes an appendix containing Eric Mandat's quarter-tone fingerings; a second, extensive music bibliography, the "International Update"; and an updated and annotated bibliography of music literature.

Stimolare la creazione di opere in “stile simbolico femminile”. È questa la finalità di questo testo scritto da un esperto ed appassionato di arte ed architettura. Aureliano Pasqualini, le cui invenzioni hanno ricevuto premi e riconoscimenti in diverse occasioni, inizia la sua trattazione dalle misure del bacino femminile, una misura che crea un vero e proprio “modulo femminile”, e che “dona bellezza ed armonia al creato dell’uomo”. Passando per un breve riepilogo delle personalità e dei periodi storici che più hanno influenzato la definizione di forme e proporzioni degli oggetti, tra cui spicca il periodo rinascimentale, Pasqualini si sofferma sulla figura geometrica del cerchio. Il cerchio materno - questa è la tesi principale -, il cui diametro è pari a circa 8 centimetri, si ripete in molti oggetti e manufatti del passato e del presente. L’autore-inventore lo dimostra grazie alle sue creazioni: da una nuova bicicletta creata nel 1994, ai più recenti sedili e poltrone, fino alle lapidi cimiteriali brevettate nel 2016. Una ricca serie di immagini illustrano i risultati materiali di un’idea figlia del pensiero rinascimentale e di una ricerca continua orientata sia alla creazione del bello che alla funzionalità pratica. Aureliano Pasqualini è nato e risiede in Friuli. Si è laureato in Architettura all’Università di Venezia ed ha svolto per quindici anni la libera professione. In seguito si è dato alla ricerca depositando diversi brevetti, tra cui un nuovo telaio e sella per la bicicletta, sedie e sedili utili per la salute. L’inventiva lo ha poi portato verso

