

FROM BACH
TO
STRAVINSKY

Edited by
DAVID EWEN

A
HISTORY
OF MUSIC
BY
ITS FOREMOST
CRITICS


HOLT
RINEHART & WINSTON



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From Bach To Stravinsky The History Of Music By Its Foremost Critics

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From Bach To Stravinsky The History Of Music By Its Foremost Critics:

From Bach to Stravinsky, 1970 *From Bach to Stravinsky: the History of Music by Its Foremost Critics* David Ewen, 1968 **From Bach to Stravinsky** David Ewen, 1950 From Bach to Stravinsky. The History of Music by Its Foremost Critics. Edited by D. Ewen David Ewen, 1933 When the Music Stopped Thomas J. Cottle, 2012-02-01 This is the story of one woman's decision to forfeit a brilliant career for the sake of motherhood Once a child prodigy Gitta Grádova traveled the world as an internationally acclaimed concert pianist performing recitals as well as appearing with prominent orchestras of her era Her son Thomas J Cottle uses written records interviews and personal reminiscence to reconstruct her life as well as their own mother son relationship He is at times a storyteller at times a psychologist at times a son seeking to uncover those aspects of his mother's life he could never know or perhaps chose not to know until it was too late

Hemingway, Fitzgerald and the Muse of Romantic Music Nicole J. Camastra, 2023-12-21 Both Ernest Hemingway and F Scott Fitzgerald grew up in the Midwest and were strongly influenced by Romantic music anchored by the aesthetic tastes of the German immigrants who settled across that region Hemingway's ear for form and Fitzgerald's penchant for lyricism stem from early and frequent exposure to such masters as Johannes Brahms and Franz Schubert Nostalgia is typically associated with romanticism and the acoustic longing found in Hemingway and Fitzgerald's fiction resonates with it characterized in the narrative voices in Hemingway's *Winner Take Nothing* Fitzgerald's *Tender Is the Night* and other of their fiction from the early thirties Understanding that each writer has his own kind of musical biography charts new ways to read material we already think we know Reading their work within a musico historical context means acknowledging it as an extension of the 19th century it means reading them as Romantic Modernists This work reads each author's prose musically considering how Romantic music inspired their craft and distinguished their work through the pivotal juncture of the early to mid 1930s when each man faced an artistic crisis of conscience Initial chapters provide background information in music history Following chapters focus on how the life of each author was shaped by music and how they worked with specific influences that grew out of steady interactions with it evidence of which is found in archival documents and collections Studies in Music History Harold Powers, 2015-12-08 A wide variety of essays by colleagues and former students reflect Professor Strunk's particular role as music historian teacher and a pre eminent musicologist Donald Grout provides the introduction and outlines the problems confronting musicology today Other essays are devoted to early Christian music Renaissance music early Italian opera Arthur Mendel writes on ambiguities of the mensural system Edward Lowinsky on Willaert's Chromatic Duo Joseph Kerman on Verdi and Elliot Forbes on Beethoven Originally published in 1958 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

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Maurice Ravel Stephen Zank, 2013-05-24 Maurice Ravel A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a composer and theorist *The Indispensable Composers* Anthony Tommasini, 2019-11-05 An exploration of the question of greatness from the chief classical music critic of The New York Times Anthony Tommasini has devoted particular attention to living composers and overlooked repertory But as with all classical music lovers the canon has remained central for him Tommasini resists the neat laws of canon formation and yet he can't help but admit that these exalted composers have guided him through his life resonating with his deepest emotions and profoundly shaping how he sees the world Now in *The Indispensable Composers* Tommasini offers his own personal guide to what the mercurial concept of greatness really means in classical music As he argues for his particular pantheon of indispensable composers Tommasini provides a masterclass in what to listen for and how to understand what music does to us *Reviving Haydn* Bryan Proksch, 2015 By the 1840s Joseph Haydn who died in 1809 as the most celebrated composer of his generation had degenerated into the bewigged Papa Haydn a shallow placeholder in music history who merely invented the forms used by Beethoven In a remarkable reversal Haydn swiftly regained his former stature within the opening decades of the twentieth century *Reviving Haydn* New Appreciations in the Twentieth Century examines both the decline and the subsequent resurgence of Haydn's reputation in an effort to better understand the forces that shape critical reception on a broad scale No single person or event marked the turning point for Haydn's reputation Instead a broad resurgence reshaped opinion in Europe and the United States in short order The Haydn revival engaged many of the music world's leading figures composers Vincent d'Indy and Arnold Schoenberg conductors Arturo Toscanini performers Wanda Landowska critics Lawrence Gilman and scholars Heinrich Schenker and Donald Tovey each of whom valued Haydn's music for specific reasons and used it to advance particular goals Yet each advocated for a rehearing and rereading of the composer's works calling for a new appreciation of Haydn's music Bryan Proksch is assistant professor of music history at Lamar University in Beaumont Texas where he specializes in the music of the late eighteenth century *Performing Arts Books, 1876-1981*, 1981

Bulletin Texas Education Agency, 1945 **Beyond Words** Carol-Lynne Moore, Kaoru Yamamoto, 1988 Combines text videotaped exercises and photographs to provide readers with the means to improve their perceptual ability and powers of observation of human life through the medium of movement **Subject Guide to Books in Print**, 1993 *Catalog of Copyright Entries. Third Series* Library of Congress. Copyright Office, 1961 Includes Part 1 Number 1 2 Books and Pamphlets Including Serials and Contributions to Periodicals January-December **Teachers' Manual and Classroom Guide for Music is Yours** Texas School of the Air, 1946 **Bulletin** University of Minnesota, 1937 **The National Union Catalog, Pre-1956 Imprints** Library of Congress, American Library Association. Committee on Resources of American Libraries.

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The Publishers Weekly ,1933-10

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