

Donald Francis Tovey

ESSAYS IN MUSICAL ANALYSIS

4



Illustrative Music

Essays In Musical Analysis Volume 4 Illustrative Music

Elizabeth Sara Paley



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Tovey, 1937 Essays in Musical Analysis Donald Tovey (Sir), 1937 **Essays in Musical Analysis Vol 4** Donald Francis Tovey, 1940 **Essays in Musical Analysis** Donald Francis Tovey, 1940 *The Concerto* Stephan D. Lindeman, 2006-11-06 Twelve tone and serial music were dominant forms of composition following World War II and remained so at least through the mid 1970s In 1961 Ann Phillips Basart published the pioneering bibliographic work in the field **Robert Schumann** John Daverio, 1997 This work focuses on the work of the romantic composer Robert Schumann *Notes for Violists* David M. Bynog, 2021 Notes for Violists A Guide to the Repertoire offers historical and analytical information about thirty five of the best known pieces for the instrument making it an essential resource for professional amateur and student violists alike With engaging prose supported by fact filled analytical charts the book offers rich biographical information and insightful analyses that help violists gain a more complete understanding of pieces like B la Bart k s Concerto for Viola and Orchestra Rebecca Clarke s Sonata for Viola and Piano Robert Schumann s M rchenbilder for Viola and Piano op 113 Carl Stamitz s Concerto for Viola and Orchestra in D Major Igor Stravinsky s l gie for Viola or Violin Unaccompanied and thirty other masterpieces This comprehensive guide to key pieces from the viola repertoire from the eighteenth through the twentieth century covers concertos chamber pieces and works for solo viola by a wide range of composers including Bach Telemann Mozart Hoffmeister Walton and Hindemith Author David M Bynog not only offers clear structural analyses of these compositions but also situates them in their historical contexts as he highlights crucial biographical information on composers and explores the circumstances of the development and performance of each work By connecting performance studies with scholarship this indispensable handbook for students and professionals allows readers to gain a more complete picture of each work and encourages them to approach other compositions in a similarly analytical manner Nineteenth-Century British Music Studies Bennett Zon, 2019-05-23 Originally published in 1999 this volume of essays arises from the first biennial Music in Nineteenth Century Britain conference held at the University of hull in July 1997 Like the conference this book seeks to expand and reassess our current knowledge of musical life in Britain during the nineteenth century as well as to challenge the preconceptions of earlier attitudes and scholarship This volume covers a cohesive range of subjects and materials intended not only as a revision of past views and scholarship but also as a tool for further research It provides a vigorous reconsideration of the musical activity of the period **Ralph Vaughan Williams** Ryan Ross, 2016-03-17 Critical annotations and supportive text will direct scholars to the most relevant studies in their discipline Multiple indices make it easy to locate items within the guide *The Symphonic Poem in Britain, 1850-1950* Michael Allis, Paul Watt, 2020 The Symphonic Poem in Britain 1850 1950 aims to raise the status of the genre generally and in Britain specifically The volume reaffirms British composers confidence in dealing with literary texts and takes advantage of the contributors interdisciplinary expertise by situating discussions of the

tone poem in Britain in a variety of historical analytical and cultural contexts This book highlights some of the continental models that influenced British composers and identifies a range of issues related to perceptions of the genre Richard Strauss became an important figure in Britain during this time not only in terms of the clear impact of his tone poems but the debates over their value and even their ethics A focus on French orchestral music in Britain represents a welcome addition to scholarly debate and links to issues in several other chapters The historical development of the genre the impact of compositional models issues highlighted in critical reception as well as programming strategies all contribute to a richer understanding of the symphonic poem in Britain Works by British composers discussed in more detail include William Wallace's *Villon* 1909 Gustav Holst's *Beni Mora* 1909–10 Hubert Parry's *From Death to Life* 1914 John Ireland's *Mai Dun* 1921 and Frank Bridge's orchestral poems 1903–15

Musical Meaning and Expression Stephen Davies, 1994 We talk not only of enjoying music but of understanding it Music is often taken to have expressive import and in that sense to have meaning But what does music mean and how does it mean Stephen Davies addresses these questions in this sophisticated and knowledgeable overview of current theories in the philosophy of music Reviewing and criticizing the aesthetic positions of recent years he offers a spirited explanation of his own position Davies considers and rejects in turn the positions that music describes like language or depicts like pictures or symbolizes in a distinctive fashion emotions Similarly he resists the idea that music's expressiveness is to be explained solely as the composer's self-expression or in terms of its power to evoke a response from the audience Music's ability to describe emotions he believes is located within the music itself it presents the aural appearance of what he calls emotion characteristics The expressive power of music awakens emotions in the listener and music is valued for this power although the responses are sometimes ones of sadness Davies shows that appreciation and understanding may require more than recognition of and reaction to music's expressive character but need not depend on formal musicological training

Handbook for Music Teachers University of London. Institute of Education, 1964

Wagner Beyond Good and Evil John Deathridge, 2008-07-14 John Deathridge presents a different and critical view of Richard Wagner based on recent research that does not shy away from some unpalatable truths about this most controversial of composers in the canon of Western music Deathridge writes authoritatively on what Wagner did said and wrote drawing from abundant material already well known but also from less familiar sources including hitherto seldom discussed letters and diaries and previously unpublished musical sketches At the same time Deathridge suggests that a true estimation of Wagner does not lie in an all too easy condemnation of his many provocative actions and ideas Rather it is to be found in the questions about the modern world and our place in it posed by the best of his stage works among them *Tristan und Isolde* and *Der Ring des Nibelungen* Controversy about Wagner is unlikely to go away but rather than taking the line of least resistance by regarding him blandly as a classic in the Western art tradition Deathridge suggests that we need to confront the debates that have raged about him and reach beyond them toward a fresh and engaging assessment of what he

ultimately achieved **Political Beethoven** Nicholas Mathew, 2013 Political Beethoven explores Beethoven's music as an active participant in political life from the Napoleonic Wars to the present day **Chopin's Polish Ballade** Jonathan Bellman, 2010 Chopin's Polish Ballade examines the Second Ballade Op 38 and how that work gave voice to the Polish cultural preoccupations of the 1830s using musical conventions from French opera and amateur piano music This approach provides answers to several persistent questions about the work's form programmatic content and poetic inspiration

Explorations in Schenkerian Analysis David Beach, Su Yin Susanna Mak, 2016 Displays the range and diversity of Schenkerian studies today in fifteen essays covering music from Bach through Debussy and Strauss Narratives of "incidental" Music in German Romantic Theater Elizabeth Sara Paley, 1998 **Beethoven Hero** Scott Burnham, 2020-07-21 Bringing together reception history music analysis and criticism the history of music theory and the philosophy of music Beethoven Hero explores the nature and persistence of Beethoven's heroic style What have we come to value in this music asks Scott Burnham and why do generations of critics and analysts hear it in much the same way Specifically what is it that fosters the intensity of listener engagement with the heroic style the often overwhelming sense of identification with its musical process Starting with the story of heroic quest heard time and again in the first movement of the Eroica Symphony Burnham suggests that Beethoven's music matters profoundly to its listeners because it projects an empowering sense of self destiny and freedom while modeling ironic self consciousness In addition to thus identifying Beethoven's music as an overarching expression of values central to the age of Goethe and Hegel the author describes and then critiques the process by which the musical values of the heroic style quickly became the controlling model of compositional logic in Western music criticism and analysis Apart from its importance for students of Beethoven this book will appeal to those interested in canon formation in the arts and in music as a cultural ethical and emotional force and to anyone concerned with what we want from music and what music does for us **Edward Elgar and Adrian Boult** Nigel Simeone, 2025-02-18 Considers Boult's interpretations of Elgar's major works by drawing on their correspondence Boult's annotated scores broadcast performances commercial recordings and press reviews ranging from the composer's lifetime to Boult's final public appearances Edward Elgar 1857-1934 and Adrian Boult 1889-1983 first met in 1904 and they saw each other frequently over the next thirty years This book documents how Boult's Elgar interpretations evolved and the ways in which Boult drew on his experience of Elgar's own performances as well as their personal contacts It provides fascinating biographical context with a particular focus on the role played by the charismatic music patron Frank Schuster A misunderstanding led to Elgar and Boult falling out in 1924 and it was not until 1931 that Elgar sought to restore their friendship The book considers Boult's interpretations of Elgar's major works drawing on a variety of sources including Boult's annotated scores as well as his broadcasts and commercial recordings of Elgar's music ranging from those made in the composer's last years to Boult's final public appearances in 1978 The view of contemporary critics provides further evidence All the works with which Boult was closely

associated are considered in detail the two symphonies *The Dream of Gerontius* *The Kingdom* and *The Apostles* and orchestral works including the *Enigma Variations* *Falstaff* and the *Violin and Cello Concertos* The text is complemented by appendices including a chronology of performances and a discography These provide invaluable information for anyone interested in this fascinating composer conductor relationship and in Boult's advocacy of Elgar's music throughout his long career

The American Music Lover Peter Hugh Reed, 1942 Includes Record notes and reviews

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