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New York MagazineQueering the PitchDavid Starkey's Music and MonarchyThe Theatre Career of Thomas ArneHenry PurcellNew York MagazineThe Art of Re-enchantmentThe Ashgate Research Companion to Henry PurcellThe Life and Works of Gottlieb Muffat (1690-1770)Visualising Protestant MonarchyThe GramophoneRecording the Classics1001 Classical Recordings You Must Hear Before You DieRepeated TakesThe Life and Death of Classical MusicPurcell StudiesContributions to Social OntologyThe Temple of Fame and FriendshipText and ActThomas Tallis and His Music in Victorian England Philip Brett David Starkey Todd Gilman Martin Adams Nick Wilson Rebecca Herissone Alison J. Dunlop Julie Farguson James Badal Matthew Rye Michael Chanan Norman Lebrecht Curtis Price Clive Lawson Annette Richards Richard Taruskin Suzanne Cole

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new york magazine was born in 1968 after a run as an insert of the new york herald tribune and quickly made a place for itself as the trusted resource for readers across the country with award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating new york as both a place and an idea

publisher description

for the kings and queens of england a trumpet fanfare or crash of cymbals could be as vital a weapon as a cannon showcasing a monarch s

power prestige and taste music has been the lifeblood of many a royal dynasty from sacred choral works to soaring symphonies music and monarchy looks at how england s character was shaped by its music to david starkey and katie greening works like handel s water music and tallis s mass for four voices were more than entertainment they were pieces signalling political intent wealth and ambition starkey and greening examine england s most iconic musical works to demonstrate how political power has been a part of musical composition for centuries many of our current musical motifs of nationhood whether it s the last night of the proms or football terraces erupting in song have their origins in the way the crown has shaped the national soundtrack published to coincide with a major bbc series music and monarchy is not a book about music it is a history of england written in music from our leading royal historian

this book concerns the life and theatrical career of the great native born english composer and musician of the eighteenth century thomas augustine arne 1710 1778 its purpose is three fold first it provides a comprehensive biography and account of the performance and publication of arne s works during his lifetime although arne s childhood years get some attention the book focuses on the period from 1732 to 1778 a time of great innovation for english opera and related genres second it considers arne s social context his relationships with the many dramatists actors singers and fellow composers and instrumentalists including many members of his own family with whom he collaborated on the london and dublin stages as well as at the london pleasure gardens third it offers analysis of eighty musical illustrations drawn from vocal works for the theatre spanning arne s career and readers can simultaneously study and listen to the musical examples on a companion web page that hosts media files produced using music notation software the audio component constitutes a crucial supplement to a study of arne because so much of his extant theatre music cannot otherwise readily be heard arne was the leading figure in english theatrical music of his day dr charles burney the great eighteenth century historian of music had a high opinion of the composer especially of arne s setting of milton s comus 1738 in this masque he introduced a light airy original and pleasing melody wholly different from that of purcell or handel whom all english composers had hitherto either pillaged or imitated indeed the melody of arne at this time forms an era in english music it was so easy natural and agreeable to the whole kingdom that it became the standard of all perfection at our theatres and public gardens yet burney s greatest compliment concerns arne as a composer of secular vocal music he must be allowed to have surpassed purcell in ease grace and variety during his forty six year career arne composed music for over 100 stage works to say nothing of his myriad single songs cantatas and instrumental compositions yet despite a relative wealth of source material scholars of theatre drama and music in our own time have almost completely ignored him as a consequence musicologists theatre historians and laypeople alike tend to evince a detrimentally limited sense of the magnitude of arne s contribution to english music and especially to the history of english opera to listen to musical examples that accompany the theatre career of thomas arne please visit [2 lib udel edu udpress thomasarne htm](http://2.lib.udel.edu/udpress/thomasarne.htm)

using a mix of broad stylistic observation and detailed analysis adams distinguishes between late seventeenth century english style in general

and purcell's style in particular and chronicles the changes in the composer's approach to the main genres in which he worked especially the newly emerging ode and english opera as a result adams reveals that although purcell went through a marked stylistic development encompassing an unusually wide range of surface changes special elements of his style remained constant

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historically informed performance hip has provoked heated debate amongst musicologists performers and cultural sociologists in the art of re-enchantment making early music in the modern age author nick wilson answers many salient questions surrounding hip through an in depth analysis of the early music movement in britain from the 1960s to the present day

the ashgate research companion to henry purcell provides a comprehensive and authoritative review of current research into purcell and the environment of restoration music with contributions from leading experts in the field seen from the perspective of modern interdisciplinary approaches to scholarship the companion allows the reader to develop a rounded view of the environment in which purcell lived the people with whom he worked the social conditions that influenced his activities and the ways in which the modern perception of him has been affected by reception of his music after his death in this sense the contributions do not privilege the individual over the environment rather they use the modern reader's familiarity with purcell's music as a gateway into the broader restoration world topics include a reassessment of our understanding of purcell's sources and the transmission of his music new ways of approaching the study of his creative methods performance practice the multi-faceted theatre environment in which his work was focused in the last five years of his life the importance of the political and social contexts of late seventeenth century england and the ways in which the performance history and reception of his music have influenced modern appreciation of the composer the book will be essential reading for anyone studying the music and culture of the seventeenth century

gottlieb muffat 1690-1770 has been heralded as one of the first composers of keyboard music to display distinctly austrian traits in light of both the extent and quality of his oeuvre he was undoubtedly the single most important composer of keyboard music in vienna in the first half of the eighteenth century a prodigious child he performed for the emperor when he was around ten years old and his formative years were shaped by two of the most renowned composers of the period his father georg and johann joseph fux muffat served as organist at the viennese imperial court for over half a century and was responsible for teaching several members of the imperial family this book explores both his career and

quotidian existence and presents much hitherto unknown information about other members of this musical family a thematic catalogue which includes descriptions of all known manuscript sources of his music comprises the second part of this study and serves to highlight the significance of his output and the reception and transmission of his work

visualizing protestant monarchy contents illustrations acknowledgements introduction establishing an anglo dutch royal image 1689 90 anglo dutch kingship and war 1690 4 the royal image 1695 1702 transforming the royal image 1702 military affiliations 1702 8 the royal image 1709 14 conclusion bibliography index colour plates

a collection of interviews with major orchestra conductors which explores the impact of recording technology on contemporary musical culture this work discusses the digital revolution and progress of the compact disc along with the listening public s changing perception of music

a thick and informative guide to the world of classical music and its stunning recordings complete with images from cd cases concert halls and of the musicians themselves

repeated takes is the first general book on the history of the recording industry covering the entire field from edison s talking tin foil of 1877 to the age of the compact disc michael chanan considers the record as a radically new type of commodity which turned the intangible performance of music into a saleable object and describes the upset which this caused in musical culture he asks what goes on in a recording studio how does it affect the music do we listen to music differently because of reproduction repeated takes relates the growth and development of the industry both technically and economically the effects of the microphone on interpretation in both classical and popular music and the impact of all these factors on musical styles and taste this highly readable book also traces the connections between the development of recording and the rise of new forms of popular music and discusses arguments among classical musicians about microphone technique and studio practice

in this compulsively readable fascinating and provocative guide to classical music norman lebrecht one of the world s most widely read cultural commentators tells the story of the rise of the classical recording industry from caruso s first notes to the heyday of bernstein glenn gould callas and von karajan lebrecht compellingly demonstrates that classical recording has reached its end point but this is not simply an expos of decline and fall it is for the first time the full story of a minor art form analyzing the cultural revolution wrought by schnabel toscanini callas rattle the three tenors and charlotte church it is the story of how stars were made and broken by the record business how a war criminal conspired with a concentration camp victim to create a record empire and how advancing technology boardroom wars public credulity and unscrupulous exploitation shaped the musical backdrop to our modern lives the book ends with a suitable shrine to classical recording the author s critical

selection of the 100 most important recordings and the 20 most appalling filled with memorable incidents and unforgettable personalities from goddard lieberman legendary head of cbs masterworks who signed his letters as god to georg solti who turned the chicago symphony into the loudest symphony on earth this is at once the captivating story of the life and death of classical recording and an opinioned insider's guide to appreciating the genre now and for years to come

the tercentenary of henry purcell's death fell in 1995 and this 1995 volume of specially commissioned essays was collected to celebrate purcell's music in his tercentenary year the essays are representative of the best research and deal mainly with the autograph manuscripts purcell's compositional technique the relationship between purcell and his teacher john blow a reassessment of purcell court odes performance practice and wordsetting and eighteenth century reception history particularly regarding king arthur the volume is well illustrated with music examples and photographs of important manuscripts it also analyses purcell's compositional techniques through detailed study of his manuscripts and reports on the discovery of two important autograph manuscripts the book opens with an assessment of purcell's illusive personality

recent years have seen a dramatic re emergence of interest in ontology from philosophy and social sciences to artificial intelligence and computer science ontology is gaining interdisciplinary influence as a popular tool for applied research contributions to social ontology focuses specifically on these developments within the social sciences the contributions reveal that this revived interest in social ontology involves far more than an unquestioning acceptance or application of the concepts and methods of academic philosophers instead as ontology permeates so many new areas social ontology itself is evolving in new and fascinating ways this book engages with these new developments pushing it forward with cutting edge new material from leading authors in this area from roy bhaskar to margaret archer it also explicitly analyzes the relationship between the new ontological projects and the more traditional approaches this book will be of great interest to students and researchers alike across the social sciences and particularly in philosophy economics and sociology

this book examines the renowned portrait collection assembled by c p e bach j s bach's second son one of the most celebrated german composers of the eighteenth century c p e bach spent decades assembling an extensive portrait collection of some four hundred music related items from oil paintings to engraved prints the collection was dispersed after bach's death in 1788 but with annette richards's painstaking reconstruction the portraits once again present a vivid panorama of music history and culture reanimating the sensibility and humor of bach's time far more than a mere multitude of faces richards argues the collection was a major part of the composer's work that sought to establish music as an object of aesthetic philosophical and historical study the temple of fame and friendship brings c p e bach's collection to life giving readers a sense of what it was like for visitors to tour the portrait gallery and experience music in rooms thick with the faces of friends colleagues and forebears she uses the collection to analyze the portraitive aspect of bach's music engaging with the influential theories of swiss

physiognomist johann caspar lavater she also explores the collection as a mode of cultivating and preserving friendship connecting this to the culture of remembrance that resonates in bach s domestic music richards shows how the new music historiography of the late eighteenth century rich in anecdote memoir and verbal portrait was deeply indebted to portrait collecting and its negotiation between presence and detachment fact and feeling

over the last dozen years the writings of richard taruskin have transformed the debate about early music and authenticity text and act collects for the first time the most important of taruskin s essays and reviews from this period many of which now classics in the field taking a wide ranging cultural view of the phenomenon he shows that the movement far from reviving ancient traditions in fact represents the only truly modern style of performance being offered today he goes on to contend that the movement is therefore far more valuable and even authentic than the historical verisimilitude for which it ostensibly strives could ever be these essays cast fresh light on many aspects of contemporary music making and music thinking mixing lighthearted debunking with impassioned argumentation taruskin ranges from theoretical speculation to practical criticism and covers a repertory spanning from bach to stravinsky including a newly written introduction text and act collects the very best of one of our most incisive musical thinkers

a survey of the huge importance of thomas tallis the father of church music on victorian musical life in victorian england tallis was ever present in performances of his music in accounts of his biography and through his representation in physical monuments known in the nineteenth century as the father of english church music tallis occupies a central position in the history of the music of the anglican church this book examines in detail the reception of two works that lie at the stylistic extremes of his output spem in alium revived in the 1830s though generally not greatly admired and the responses which were very popular a close study of the performances manuscripts and editions of these works casts light on the intersections between the antiquarian liturgical and aesthetic goals of nineteenth century editors and musicians by tracing tallis s reception in nineteenth century england the author charts the hold tallis had on the victorians and the ways in which anglican and english identity was defined and challenged dr sue cole is a research associate at the faculty of music university of melbourne

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