



B:3

## Ländler



Arranged by Lionel Salter

Gustav Holst  
(1874-1934)Allegretto [ $\text{♩} = c. 116$ ]

*p*

*pochiss. rit. a tempo*

*p leggiero*

*p*

*mp*

The *Ländler* is an Austrian dance in 3/4 time which was a precursor to the waltz. This piece, although not listed in some catalogues of Holst's compositions, was published in its original form for two violins and piano in the September 1903 issue of the magazine, *The Violinist*. The minor-key Trio is omitted in this arrangement.

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AB 4098

# Meaning Of Landler In Music

**Paul Banks**



## **Meaning Of Landler In Music:**

**Theory, Analysis and Meaning in Music** Anthony Pople, 2006-11-02 There have been far reaching changes in the way music theorists and analysts view the nature of their disciplines Encounters with structuralist and post structuralist critical theory and with linguistics and cognitive sciences have brought the theory and analysis of music into the orbit of important developments in intellectual history This book presents the work of a group of scholars who without seeking to impose an explicit redefinition of either theory or analysis explore the limits of both in this context Essays on the languages of analysis and theory and on practical issues such as decidability ambiguity and metaphor combine with studies of works by Debussy Schoenberg Birtwistle and Boulez together making a major contribution to an important debate in the growth of musicology

**Yodeling and Meaning in American Music** Timothy E. Wise, 2016-10-28 Timothy E Wise presents the first book to focus specifically on the musical content of yodeling in our culture He shows that yodeling serves an aesthetic function in musical texts A series of chronological chapters analyzes this musical tradition from its earliest appearances in Europe to its incorporation into a range of American genres and beyond Wise posits the reasons for yodeling s changing status in our music How and why was yodeling introduced into professional music making in the first place What purposes has it served in musical texts Why was it expunged from classical music Why did it attach to some popular music genres and not others Why does yodeling now appear principally at the margins of mainstream tastes To answer such questions Wise applies the perspectives of critical musicology semiotics and cultural studies to the changing semantic associations of yodeling in an unexplored repertoire stretching from Beethoven to Zappa This volume marks the first musicological and ideological analysis of this prominent but largely ignored feature of American musical life Maintaining high scholarly standards but keeping the general reader in mind the author examines yodeling in relation to ongoing cultural debates about singing music as art social class and gender Chapters devote attention to yodeling in nineteenth century classical music the nineteenth century Alpine themed song in America the Americanization of the yodel Jimmie Rodgers and cowboy yodeling among other topics

*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

**Pianists Guide to Standard Teaching and Performance Literature** Jane Magrath, This reference book is an invaluable resource for teachers students and performers for evaluating and selecting piano solo literature Concise and thoroughly researched thousands of works from the Baroque through the Contemporary periods have been graded and evaluated in detail Includes an alphabetical list of composers explanations of works and much more Historical Dictionary of Romantic Music John Michael Cooper, 2024-02-12 Library Journal praises the book as an excellent one volume ready reference resource for students researchers and others interested in music history Historical Dictionary of Romantic Music Second Edition covers the persons ideas practices and works that made up the worlds of Western music during the long 19th century ca 1780 1918 It's the first book to recognize that Romantic music was very nearly a global phenomenon It includes more women more Black musicians and other musicians of color and more exponents of musical Romanticism from Central and South America as well as Central and Eastern Europe than any other single volume study of Romantic music thus challenging the conventional hegemony of musical Romanticisms by men and by Western European nations This book includes entries on topics including anti-Semitism sexism and racism that were pervasive and defining to the worlds of musical Romanticism but are rarely addressed in general studies of that subject It includes Romantic musicians who were not primarily composers as well as topics such as the Haitian Revolution spirituals and ragtime that were more important for music in the long 19th century than is generally acknowledged The result is an expansive inclusive diverse and more richly textured portrayal of Romantic music than is elsewhere available Historical Dictionary of Romantic Music Second Edition contains a chronology an introduction an extensive bibliography and a dictionary section with more than 600 cross-referenced entries on traditions famous pieces persons places technical terms and institutions of Romantic music This book is an excellent resource for students researchers and anyone wanting to know more about Romantic music **The Musical Magazine**, 1840 **Musical Style and Social Meaning** Derek B. Scott, 2017-07-05 Why do we feel justified in using adjectives such as romantic erotic heroic melancholic and a hundred others when speaking about music How do we locate these meanings within particular musical styles These are questions that have occupied Derek Scott's thoughts and driven his critical musicological research for many years In this selection of essays dating from 1995 2010 he returns time and again to examining how conventions of representation arise and how they become established Among the themes of the collection are social class ideology national identity imperialism Orientalism race the sacred and profane modernity and postmodernity and the vexed relationship of art and entertainment A wide variety of musical styles is discussed ranging from jazz and popular song to the symphonic repertoire and opera **The Harvard Dictionary of Music** Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this

new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music **World and Its Peoples** ,2010

Presents a thirteen volume reference guide to the geography history economy government culture and daily life of countries in Europe **Musical Meaning in Beethoven** Robert S. Hatten,2004-10-20 Award winning examination of Beethoven s

music Music and Meaning Jenefer M. Robinson,2018-09-05 In order to promote new ways of thinking about musical meaning this volume brings together scholars in music theory musicology and the philosophy of music disciplines generally treated as separate and distinct This interdisciplinary collaboration while respecting differences in perspective identifies and elaborates shared concerns This volume focuses on the many and various kinds of meaning in music Do musical meanings exist exclusively in internal formal musical relations or might they also be found in the relationship between music and other areas of experience such as action emotion ideas and values Also discussed is the vexed question why people listen to and apparently enjoy music which expresses unpleasant emotions such as melancholy or despair Among the particular pieces the writers discuss are Mahler s Ninth Symphony Shostakovich s Tenth Symphony and Schubert s last sonata More broadly they consider the relation of musical meaning and interpretation to language storytelling drama imagination metaphor and emotion

*Harvard Dictionary of Music* Willi Apel,1969 Contains nearly 1000 pages of precise and accessible information on all musical subjects **The New Grove Dictionary of Music and Musicians: Index** Stanley Sadie,John Tyrrell,2001

This reference classic has approximately doubled in size since its last publication 20 years ago and the expansion involves more than the thorough revision and addition of articles about music of the past More articles about 20th century composers and composer performers have been added as well as topical articles about the gender related multicultural and interdisciplinary ways that music is now being studied Add to these changes that New Grove is also available online making it a source that would have made its many faceted creator Sir George Grove proud Outstanding reference sources American Libraries May 2002 **The Making of Peter Grimes** Paul Banks,2000 Historic accounts and new material illuminate the

creation early history and artistic intentions of Britten s first opera The premiere of Peter Grimes on 7 June 1945 announced the emergence of the first great composer of opera in English since Purcell Surviving documents offer evidence of the complex interaction of differing ideas about the possible shape and content of the new work most notably the composition draft which these essays are particularly concerned to illuminate They juxtapose historic material with fresh studies three items written by members of the team involved in the 1945 production are set alongside specially commissioned articles with the three fold intention of presenting the views of some of the creators of the opera outlining the work s early history and offering contemporary perspectives on its historical context and its message Professor PAUL BANKS is Research Development Fellow at the Royal College of Music Contributors PAUL BANKS PHILIP BRETT BENJAMIN BRITTEN ERIC CROZIER DONALD MITCHELL PETER PEARS PHILIP REED ROSAMUND STRODE Packed away in its pages is a very large

amount of new information TIMES LITERARY SUPPLEMENT A fitting tribute to the opera's enduring international stature and undoubtedly a significant achievement in Britten studies MUSIC AND LETTERS *Pleasure and Meaning in the Classical Symphony* Melanie Lowe, 2007-02-07 Classical music permeates contemporary life Encountered in waiting rooms movies and hotel lobbies as much as in the concert hall perennial orchestral favorites mingle with commercial jingles video game soundtracks and the booming bass from a passing car to form the musical soundscape of our daily lives In this provocative and ground breaking study Melanie Lowe explores why the public instrumental music of late eighteenth century Europe has remained accessible entertaining and distinctly pleasurable to a wide variety of listeners for over 200 years By placing listeners at the center of interpretive activity *Pleasure and Meaning in the Classical Symphony* offers an alternative to more traditional composer and score oriented approaches to meaning in the symphonies of Haydn and Mozart Drawing from the aesthetics of the Enlightenment the politics of entertainment and postmodern notions of pleasure Lowe posits that the listener's pleasure stems from control over musical meaning She then explores the widely varying meanings eighteenth century listeners of different social classes may have constructed during their first and likely only hearing of a work The methodologies she employs are as varied as her sources from musical analysis to the imaginings of three hypothetical listeners Lowe also explores similarities between the position of the classical symphony in its own time and its position in contemporary American consumer culture By considering the meanings the mainstream and largely middle class American public may construct alongside those heard by today's more elite listeners she reveals the great polysemic potential of this music within our current cultural marketplace She suggests that we embrace crosstalk between performances of this music and its myriad uses in film television and other mediated contexts to recover the pleasure of listening to this repertory In so doing we surprisingly regain something of the classical symphony's historical ways of meaning *The Viennese Waltz* Danielle Hood, 2022-06-01 Satirized by Strauss II to highlight the deceptive aristocratic class under Schoenberg Mahler and Webern's pens the waltz became the pivot between the conscious and unconscious forcing a paralytic second state analogous with the stagnation of the Habsburg Empire The Viennese Waltz shows how between 1864 1928 the waltz altered from signifier of upper class artifice to the link between man and nature and between Viennese and Other Hood wields the Freudian concepts of the uncanny and the doppelgänger to explain this revolution from the simple signification of a dance to the psychological anxiety of a subject's place in society *Encrypted Messages in Alban Berg's Music* Siglind Bruhn, 1998 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company **Grove's Dictionary of Music and Musicians** George Grove, 1908 **Arianne's Waltz** M. Bradley Davis, 2011-10-20 LOVE IS A FOUR LETTER WORD For Stephen love is the most frustrating word in the English language because his love for someone very special must remain hidden revealing it could disrupt the summer music conservatory where he's a guest For Andrew love is a cruel word because he sees the girl he loves choosing to love another and he can do nothing about it except resist For Karen love is a pleasant

experience because she discovers someone who could become more than just a boyfriend if everything works out For Judith love is a long awaited reward when her boyfriend finally reaches the point where he can admit he loves her as she loves him For Doug love is a shy discovery that opens a new world Girls haven't chased him despite his good looks and realizing he enjoys the company of one particular girl makes the Conservatory a special experience For Arianne love is a beautiful and unexpected surprise She encounters her first boyfriend and suddenly finds herself caring head over heels for someone truly special Jason finds love's gentle pain because for the first time since he met her the Conservatory separates him from the girl he's grown to love And for someone love is patient love is kind love is never envious or boastful and love becomes a desperate hope because love may be the only thing that can halt cancer's advance Join these young people and their cast of friends and family as they experience a summer of music and learn the many aspects of love in Ariannes Waltz Ariannes Waltz is the third book in the Musica Con Fuoco Series Mr Davis has written and published other books through AuthorHOUSE Mr Davis is a former teacher and lives in the Texas Hill Country

*Edinburgh Companion to Literature and Music* Delia da Sousa Correa, 2020-06-18 Provides a pioneering interdisciplinary overview of the literature and music of nine centuries Offers research essays by literary specialists and musicologists that provides access to the best current interdisciplinary scholarship on connections between literature and music Includes five historical sections from the Middle Ages to the present with editorial introductions to enhance understanding of relationships between literature and music in each period Charts and extends work in this expanding interdisciplinary field to provide an essential resource for researchers with an interest in literature and other media Bringing together seventy one newly commissioned original chapters by literary specialists and musicologists this book presents the most recent interdisciplinary research into literature and music In five parts the chapters cover the Middle Ages to the present The volume introduction and methodology chapters define key concepts for investigating the interdependence of these two art forms and a concluding chapter looks to the future of this interdisciplinary field An editorial introduction to each historical part explains the main features of the relationships between literature and music in the period and outlines recent developments in scholarship Contributions represent a multiplicity of approaches theoretical contextual and close reading Case studies reach beyond literature and music to engage with related fields including philosophy history of science theatre broadcast media and popular culture This trailblazing companion charts and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media

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