

SECOND EDITION

NINETEENTH-CENTURY PIANO MUSIC



Edited by R. LARRY TODD

Nineteenth Century Piano Music Routledge Studies In Musical Genres

Matthew Head, Susan Wollenberg



Nineteenth Century Piano Music Routledge Studies In Musical Genres:

Nineteenth-Century Piano Music R. Larry Todd, 2013-10-08 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company **Nineteenth-Century Chamber Music** Stephen Hefling, 2004-03-01 Nineteenth Century Chamber Music proceeds chronologically by composer beginning with the majestic works of Beethoven and continuing through Schubert Spohr and Weber Mendelssohn Schumann Brahms the French composers Smetana and Dvorak and the end of the century pre modernists Each chapter is written by a noted authority in the field The book serves as a general introduction to Romantic chamber music and would be ideal for a seminar course on the subject or as an adjunct text for Introduction to Romantic Music courses Plus musicologists and students of 19th century music will find this to be an invaluable resource **German Lieder in the Nineteenth Century** Rufus Hallmark, 2009-09-10 German Lieder in the Nineteenth Century provides a detailed introduction to the German lied Beginning with its origin in the literary and musical culture of Germany in the nineteenth century the book covers individual composers including Schubert Schumann Brahms Strauss Mahler and Wolf the literary sources of lieder the historical and conceptual issues of song cycles and issues of musical technique and style in performance practice Written by eminent music scholars in the field each chapter includes detailed musical examples and analysis The second edition has been revised and updated to include the most recent research of each composer and additional musical examples **Nineteenth-century Choral Music** Donna Marie Di Grazia, 2013 Nineteenth Century Choral Music is a collection of essays studying choral music making as a cultural phenomenon one that had an impact on multiple parts of society Rather than merely offering a collection of raw descriptions of works the contributors focus their discussions on what these pieces reveal about their composers as craftsmen women Major works as well as other equally rich parts of the repertoire are discussed including smaller choral works and contributions by composers such as Fanny Mendelssohn Amy Beach Charles Stanford **Eighteenth-Century Keyboard Music** Robert Marshall, 2004-03-01 18th Century Piano Music focuses on the core composers of the 18th century repertoire The book begins with an overview of the keyboard instruments that were in use during the period and a chapter on performance practice Then the book proceeds through each major composer beginning with Bach and then progressing through the French Masters Scarlatti C P E and J C Bach Haydn Mozart and Early Beethoven **Sourcebook for Research in Music, Third Edition** Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition

accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come **Keyboard Music Before 1700** Alexander Silbiger, 2004 Keyboard Music Before 1700 begins with an overview of the development of keyboard music in Europe Then individual chapters by noted authorities in the field cover the key composers and repertory before 1700 in England France Germany and the Netherlands Italy and Spain and Portugal The book concludes with a chapter on performance practice which addresses current issues in the interpretation and revival of this music

Twentieth-Century Chamber Music James McCalla, 2004-03-01 20th Century Chamber Music features an introduction giving a chronological overview of 20th century chamber music and the major composers in the style setting in context the following chapters that cover a wide selection of chamber works grouped thematically including program music vocal chamber music works for new ensembles the modern sonata and contemporary string quartets Composers covered range from Schoenberg and Bartók to Toru Takemitsu and George Crumb The book is ideal for a course focussing on the history of chamber music or a unit in a 20th century music on the chamber works of the era Plus students and scholars will find it an excellent resource summarizing current research *Augusta Browne* Bonny H. Miller, 2020 Augusta Browne's five decade career in music and letters reveals a gifted composer and author Hailed as one of the most prolific women composers in the USA before 1870 Augusta Browne Garrett c 1820 1882 was also a dedicated music educator and music journalist The Americanness of her story resounds across the decades an earnest little girl growing up amidst a troubled family business a young professor of music who burst onto the New York City musical scene and an entrepreneur who resolutely sought publication of her music and prose to her final day In *Augusta Browne Composer and Woman of Letters in Nineteenth Century America* author Bonny Miller presents Browne's unfamiliar story assesses her musical works and describes her literary publications Browne's outsider status and self agency offer a potent narrative that transcends antebellum and Victorian era norms She used the public arena of newspapers and magazines as conduits for her work during an era when women were ridiculed for public speaking And yet in many ways her persona as a tenacious entrepreneur conflicted with her adherence to strict Christian precepts despite her assertion of woman's equality with man Making use of recently digitized sheet music as well as archives of newspapers and books of the period Miller's narrative provides the first ever comprehensive nuanced account of this notable life in American music BONNY H MILLER is a pianist and independent scholar who has taught at universities in Georgia Florida Louisiana and Virginia **Nineteenth-Century Chamber Music** Stephen Hefling, 2004-03-01 Nineteenth Century Chamber Music proceeds chronologically by composer beginning with the majestic works of Beethoven and continuing through Schubert Spohr and Weber Mendelssohn Schumann Brahms the French composers Smetana and Dvořák and the end of the century pre modernists Each chapter is written by a noted authority in the

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Twentieth-Century Organ Music Christopher S. Anderson, 2013-06-17 This volume explores twentieth century organ music through in depth studies of the principal centers of composition the most significant composers and their works and the evolving role of the instrument and its music The twentieth century was a time of unprecedented change for organ music not only in its composition and performance but also in the standards of instrument design and building Organ music was anything but immune to the complex musical intellectual and socio political climate of the time Twentieth Century Organ Music examines the organ s repertory from the entire period contextualizing it against the background of important social and cultural trends In a collection of twelve essays experienced scholars survey the dominant geographic centers of organ music France the Netherlands Scandinavia the United States and German speaking countries and investigate the composers who made important contributions to the repertory Reger in Germany Messiaen in France Ligeti in Eastern and Central Europe Howells in Great Britain Twentieth Century Organ Music provides a fresh vantage point from which to view one of the twentieth century s most diverse and engaging musical spheres

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Nineteenth-century Piano Music R. Larry Todd, 1990-01-01

Uncovering Music of Early European Women (1250-1750) Claire Fontijn, 2020-04-28 Uncovering Music of Early European Women 1250 1750 brings together nine chapters that investigate aspects of female music making and musical experience in the medieval and early modern periods Part I Notes from the Underground treats the spirituality of women in solitude and in community Parts II and III Interlude and Music for Royal Rivals respond to Joan Kelly s famous feminist question and suggest that women of a certain stature did have a Renaissance Part IV Serenissime Sirene plays with the notion of the allure of music and its risks in Venice during the Baroque The process of uncovering requires close listening to women s creative endeavors in an ongoing effort to piece together equitably the terrain of early music Contributors include Cynthia J Cyrus Claire Fontijn Catherine E Gordon Laura Jeppesen Eva Kuhn Anne MacNeil Jason Stoessel Elizabeth Randell Upton and Laurence Wuidar An invaluable book for college students and scholars interested in the social and cultural meanings of women in early music

Johannes Brahms Heather Platt, 2004-03 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company

The Routledge Research Companion to Popular Music Education Gareth Smith, Zack Moir, Matt Brennan, Shara Rambarran, Phil Kirkman, 2017-01-20 Popular music is a growing presence in education formal and otherwise from primary school to postgraduate study Programmes courses and modules in popular music studies popular music performance songwriting and areas of music technology are becoming commonplace across higher education Additionally specialist pop rock jazz graded exam syllabi such as RockSchool and Trinity Rock and Pop have emerged in

recent years meaning that it is now possible for school leavers in some countries to meet university entry requirements having studied only popular music In the context of teacher education classroom teachers and music specialists alike are becoming increasingly empowered to introduce popular music into their classrooms At present research in Popular Music Education lies at the fringes of the fields of music education ethnomusicology community music cultural studies and popular music studies The Routledge Research Companion to Popular Music Education is the first book length publication that brings together a diverse range of scholarship in this emerging field Perspectives include the historical sociological pedagogical musicological axiological reflexive critical philosophical and ideological

Beyond the Score Nicholas Cook, 2013 In *Beyond the Score* Music as Performance author Nicholas Cook supplants the traditional musicological notion of music as writing asserting instead that it is as performance that music is loved understood and consumed This book reconceives music as an activity through which meaning is generated in real time as Cook rethinks familiar assumptions and develops new approaches Focusing primarily but not exclusively on the Western art tradition Cook explores perspectives that range from close listening to computational analysis from ethnography to the study of recordings and from the social relations constructed through performance to the performing and listening body In doing so he reveals not only that the notion of music as text has hampered academic understanding of music but also that it has inhibited performance practices placing them in a textualist straightjacket *Beyond the Score* has a strong historical emphasis touching on broad developments in twentieth century performance style and setting them into their larger cultural context Cook also investigates the relationship between recordings and performance arguing that we do not experience recordings as mere reproductions of a performance but as performances in their own right *Beyond the Score* is a comprehensive exploration of new approaches and methods for the study of music as performance and will be an invaluable addition to the libraries of music scholars including musicologists music theorists and music cognition scholars everywhere

The Cambridge Companion to Women Composers Matthew Head, Susan Wollenberg, 2024-05-30 Moving beyond narratives of female suppression and exploring the critical potential of a diverse distinguished repertoire this Companion transforms received understanding of women composers Organised thematically and ranging beyond elite Western genres it explores the work of diverse female composers from medieval to modern times besides the familiar headline names The book's prologue traces the development of scholarship on women composers over the past five decades and the category of woman composer itself The chapters that follow reveal scenes of flourishing creativity technical innovation and often fleeting recognition challenging long held notions around invisibility and neglect and dismissing clichés about women composers and their work Leading scholars trace shifting ideas about composers and compositional processes contributing to a wider understanding of how composers have functioned in history and making this volume essential reading for all students of musical history In an epilogue three contemporary composers reflect on their careers and identities

The Routledge Research Companion to Modernism in

Music Björn Heile, Charles Wilson, 2018-10-29 Modernism in music still arouses passions and is riven by controversies Taking root in the early decades of the twentieth century it achieved ideological dominance for almost three decades following the Second World War before becoming the object of widespread critique in the last two decades of the century both from critics and composers of a postmodern persuasion and from prominent scholars associated with the new musicology Yet these critiques have failed to dampen its ongoing resilience The picture of modernism has considerably broadened and diversified and has remained a pivotal focus of debate well into the twenty first century This Research Companion does not seek to limit what musical modernism might be At the same time it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period In addition to addressing issues already well established in modernist studies such as aesthetics history institutions place diaspora cosmopolitanism production and performance communication technologies and the interface with postmodernism this volume also explores topics that are less established among them modernism and affect modernism and comedy modernism versus the contemporary and the crucial distinction between modernism in popular culture and a popular modernism a modernism of the people In doing so this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence **Musical Genre and Romantic Ideology** Matthew Gelbart, 2022 Musical Genre and Romantic Ideology charts the workings and legacies of Romantic artistic values such as originality and anti commercialism in relation to musical genre In case studies from across nineteenth century Europe author Matthew Gelbart explores the processes through which composers performers critics and listeners gave sounds and themselves a sense of belonging

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