

Musical Life In Biedermeier Vienna

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Chamber Music - John H Baron 2010-06-10

Chamber Music: A Research and Information Guide is a reference tool for anyone interested in chamber music. It is not a history or an encyclopedia but a guide to where to find answers to questions about chamber music. The third edition adds nearly 600 new entries to cover new research since publication of the previous edition in 2002. Most of the literature is books, articles in journals and magazines, dissertations and theses, and essays or chapters in Festschriften, treatises, and biographies. In addition to the core literature obscure citations are also included when they are the only studies in a particular field. In addition to being printed, this volume is also for the first time available online. The online environment allows for information to be updated as new research is introduced. This database of information is a "live" resource, fully searchable, and with active links. Users will have unlimited access, annual revisions will be made and a limited number of pages can be downloaded for printing.

Music in the Culture of Polish Galicia, 1772-1914 - Jolanta T. Pekacz 2002

"An analysis of the conditions of Galician society - its social structure and dynamics, political and economic status, and cultural level and aspirations - is followed by chapters on music as a commercial pursuit, as civic and moral pedagogy, as an expression of cultural identity, as communal experience, as status symbol, and as an expression of political attitudes of the Galicians. These themes illustrate the cultural use of music in Galician schools, theaters, musical societies, choirs, public concerts, and homes."

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.

The Cambridge History of Nineteenth-Century Music - Jim Samson 2001-12-03

First published in 2002, this comprehensive overview of music in the nineteenth century draws on extensive scholarship in the field.

Music in Other Words - Ruth A. Solie 2004-02-19

Just as the preoccupations of any given cultural moment make their way into the language of music, the experience of music makes its way into other arenas of life. To unearth these overlapping meanings and vocabularies from the Victorian era, Ruth A. Solie examines sources as disparate as journalism, novels, etiquette manuals, religious tracts, and teenagers' diaries for the muffled, even subterranean, conversations that reveal so much about what music meant to the Victorians. Her essays, giving voice to "what goes without saying" on the subject—that cultural information so present and pervasive as to go unsaid—fill in some of the most intriguing blanks in our understanding of music's history. This much-anticipated collection, bringing together new and hard-to-find pieces by an acclaimed musicologist, mines the abundant casual texts of the period to show how Victorian-era people—English and others—experienced music and what they understood to be its power and its purposes. Solie's essays start from topics as varied as Beethoven criticism, Macmillan's Magazine, George Eliot's Daniel Deronda, opera tropes in literature, and the Victorian myth of the girl at the piano. They evoke common themes—including the moral force that was attached to music in the public mind and the strongly gendered nature of musical practice and sensibility—and in turn suggest the complex links between the history of music and the history of ideas.

Four-handed Monsters - Adrian Daub 2014

Daub provides the first in-depth study of four-hand piano playing as both a musical and a cultural phenomenon. He argues that through the newly emergent forms of dissemination that became possible in the nineteenth century, and in concert with the ever more popular piano, four-hand piano playing became a central organising institution of nineteenth-century home culture. In the course of the nineteenth century, four-hand

piano playing emerged across Europe as a popular pastime of the well-heeled classes and of those looking to join them.

Franz Schubert's Music in Performance - David Montgomery 2003

In Franz Schubert's Music in Performance David Montgomery challenges many operative myths about the music of this great, but often misunderstood, Viennese master. Chief among them is the lingering notion that Schubert was poorly-trained but still managed to turn out brilliant, if often flawed, scores. Modern adherents of this view believe that Schubert could not notate his own musical wishes accurately, and that he was principally a creature of intuition. Accordingly, musicians might allow themselves wide intuitive leeway in the interpretation of his music. Another myth challenged by Montgomery is that Schubert was a conservative, or perhaps even a chronological throwback. Opposing recent attempts to legitimize performer-generated embellishment of Schubert's music in the style of the eighteenth century, He clarifies Schubert's contributions to the radical intellectualism of nineteenth-century romanticism. The book offers six informative chapters ranging from aesthetics and acoustics to the specifics of tempo and expression, plus an appendix of pertinent Viennese pedagogical sources. In addition to many years of musicological research, Montgomery brings long experience as a concertizing pianist and conductor to this engaging and controversial work.

Oxford History of Western Music - Richard Taruskin 2009-07-27

The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. Written by an authoritative, opinionated, and controversial figure in musicology, The Oxford History of Western Music provides a critical aesthetic position with respect to individual works, a context in which each composition may be evaluated and remembered. Taruskin combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. It also describes how the c

The Ninth - Harvey Sachs 2011-11-08

The premier of Beethoven's Ninth Symphony in Vienna on May 7, 1824, was the most significant artistic event of the year—and the work remains one of the most precedent-shattering and influential compositions in the history of music. Described in vibrant detail by eminent musicologist Harvey Sachs, this symbol of freedom and joy was so unorthodox that it amazed and confused listeners at its unveiling—yet it became a standard for subsequent generations of creative artists, and its composer came to embody the Romantic cult of genius. In this unconventional, provocative book, Beethoven's masterwork becomes a prism through which we may view the politics, aesthetics, and overall climate of the era. Part biography, part history, part memoir, The Ninth brilliantly explores the intricacies of Beethoven's last symphony—how it brought forth the power of the individual while celebrating the collective spirit of humanity.

The Triumph of Music - Tim Blanning 2013-03-07

Once musicians such as Mozart were little more than court servants; now they are multimillionaire superstars wielding more power than politicians. How did this extraordinary change come about? Tim Blanning's brilliantly enjoyable book examines how everything from the cult of the romantic to technology and travel all fed the inexorable rise of music in the West, making it the most dominant and ubiquitous of the art forms. Encompassing balladeers, the great composers, jazz legends and rock gods, this is an enthralling story of power, patronage, creativity and genius.

In Praise of Commercial Culture - Tyler COWEN 2009-06-30

Does a market economy encourage or discourage music, literature, and the visual arts? Do economic forces of supply and demand help or harm the pursuit of creativity? This book seeks to redress the current intellectual and popular balance and to encourage a more favorable attitude toward the commercialization of culture that we associate with modernity. Economist Tyler Cowen argues that the capitalist market economy is a vital but underappreciated institutional framework for supporting a plurality of co-existing artistic visions, providing a steady stream of new and satisfying creations, supporting both high and low culture, helping consumers and artists refine their tastes, and paying homage to the past by capturing, reproducing, and disseminating it. Contemporary culture, Cowen argues, is flourishing in its various manifestations, including the visual arts, literature, music, architecture, and the cinema. Successful high culture usually comes out of a healthy and prosperous popular culture. Shakespeare and Mozart were highly popular in their own time. Beethoven's later, less accessible music was made possible in part by his early popularity. Today, consumer demand ensures that archival blues recordings, a wide array of past and current symphonies, and this week's Top 40 hit sit side by side in the music megastore. High and low culture indeed complement each other. Cowen's philosophy of cultural optimism stands in opposition to the many varieties of cultural pessimism found among conservatives, neo-conservatives, the Frankfurt School, and some versions of the political correctness and multiculturalist movements, as well as historical figures, including Rousseau and Plato. He shows that even when contemporary culture is thriving, it appears degenerate, as evidenced by the widespread acceptance of pessimism. He ends by considering the reasons why cultural pessimism has such a powerful hold on intellectuals and opinion-makers.

Beyond the Art of Finger Dexterity - David Gramit 2008

The first English-language book on Czerny, and the broadest survey of his activity in any language. Within the history of European music, Carl Czerny (1791-1857) is simultaneously all too familiar and virtually invisible. During his lifetime, he was a highly successful composer of popular piano music, and his pedagogical works remain fundamental to the training of pianists. But Czerny's reputation in these areas has obscured the remarkable breadth of his activity, and especially his work as a composer of serious music, which recent performances and recordings have shown to hold real musical interest. *Beyond The Art of Finger Dexterity* explores Czerny's multifaceted career and its legacy and provides the first broad assessment of his work as a composer. Prominent North American and European musicians and scholars explore topics including Czerny's life and its context; his autobiographical writings and efforts to promote his teacher, Beethoven; his activity as a pedagogue, both as teacher of Liszt and as the authority held up to innumerable amateur women pianists; his role in shaping performance traditions of classical music; the development of his image during and after his lifetime; and his work in genres including the Mass, the symphony, the string quartet, and the piano fantasy. This is the first English-language book on Czerny, and the broadest survey of his activity in any language. Contributors: George Barth, Otto Biba, Attilio Bottegai, Deanna C. Davis, James Deaville, Ingrid Fuchs, David Gramit, Alice M. Hanson, Anton Kuerti, Marie Sumner Lott, James Parakilas, Michael Saffle, Franz A. J. Szabo, Douglas Townsend, and John Wiebe. David Gramit [University of Alberta] is the author of *Cultivating Music: The Aspirations, Interests, and Limits of German Musical Culture, 1770-1848*.

The Origins and Ascendancy of the Concert Mass - Stephanie Rocke 2020-12-31

The mass is an extraordinary musical form. Whereas other Western art music genres from medieval times have fallen out of favour, the mass has not merely survived but flourished. A variety of historical forces within religious, secular, and musical arenas saw the mass expand well beyond its origins as a cycle of medieval chants, become concertised and ultimately bifurcate. Even as Western societies moved away from their Christian origins to become the religiously plural and politically secular societies of today, and the Church itself moved in favour of congregational singing, composers continued to compose masses. By the early twentieth century two forms of mass existed: the liturgical mass composed for church services, and the concert mass composed for secular venues. Spanning two millennia, *The Origins and Ascendancy of the Concert Mass* outlines the origins and meanings of the liturgical texts, defines the concert mass, explains how and why the split occurred, and provides examples that demonstrate composers' gradual

appropriation of the genre as a vehicle for personal expression on serious issues. By the end of the twentieth century the concert mass had become a repository for an eclectic range of theological and political ideas.

The Legacy of Johann Strauss - Zoë Alexis Lang 2014-03-06

To this day, Johann Strauss, Jr remains one of the most popular composers in his native city of Vienna. In *The Legacy of Johann Strauss*, Zoë Alexis Lang examines how the reception of Strauss's waltzes played a key role in the construction of twentieth-century Austrian identity. Using press coverage from the centennial celebration of Strauss's birth in Vienna, Lang argues that his music remained popular because it continued to be revitalised by Austrians seeking to define their culture. Revealing the origins of the Vienna Philharmonic's New Year's Concert, Lang considers how Strauss was appropriated as a National Socialist icon in the 1930s and 1940s, and explores the Strauss family's Jewish ancestry, along with the infamous forgery of paperwork about their lineage during the 1940s. This book also includes a case study of Strauss's Emperor Waltz, considering its variegated usage in concerts and films from 1925 to 1953.

Beethoven and His World - Scott Burnham 2020-09-01

Few composers even begin to approach Beethoven's pervasive presence in modern Western culture, from the concert hall to the comic strip. Edited by a cultural historian and a music theorist, *Beethoven and His World* gathers eminent scholars from several disciplines who collectively speak to the range of Beethoven's importance and of our perennial fascination with him. The contributors address Beethoven's musical works and their cultural contexts. Reinhold Brinkmann explores the post-revolutionary context of Beethoven's "Eroica" Symphony, while Lewis Lockwood establishes a typology of heroism in works like *Fidelio*. Elaine Sisman, Nicholas Marston, and Glenn Stanley discuss issues of temporality, memory, and voice in works at the threshold of Beethoven's late style, such as *An die Ferne Geliebte*, the Cello Sonata op. 102, no. 1, and the somewhat later Piano Sonata op. 109. Peering behind the scenes into Beethoven's workshop, Tilman Skowronek explains how the young Beethoven chose his pianos, and William Kinderman shows Beethoven in the process of sketching and revising his compositions. The volume concludes with four essays engaging the broader question of reception of Beethoven's impact on his world and ours. Christopher Gibbs' study of Beethoven's funeral and its aftermath features documentary material appearing in English for the first time; art historian Alessandra Comini offers an illustrated discussion of Beethoven's ubiquitous and iconic frown; Sanna Pederson takes up the theme of masculinity in critical representations of Beethoven; and Leon Botstein examines the aesthetics and politics of hearing extramusical narratives and plots in Beethoven's music. Bringing together varied and fresh approaches to the West's most celebrated composer, this collection of essays provides music lovers with an enriched understanding of Beethoven--as man, musician, and phenomenon.

Schubert's Vienna - Raymond Erickson 1997-01-01

The Vienna in which Franz Schubert lived for the thirty-one years of his life was not just a city of music, dance, and coffeehouses - a centre of important achievements in the arts. It was also the capital of an empire that was constantly at war in the composer's youth and that became a police state during his maturity.

Schubert - Julian Horton 2017-07-05

The collection of essays in this volume offer an overview of Schubertian reception, interpretation and analysis. Part I surveys the issue of Schubert's alterity concentrating on his history and biography. Following on from the overarching dualities of Schubert explored in the first section, Part II focuses on interpretative strategies and hermeneutic positions. Part III assesses the diversity of theoretical approaches concerning Schubert's handling of harmony and tonality whereas the last two parts address the reception of his instrumental music and song. This volume highlights the complexity and diversity of Schubertian scholarship as well as the overarching concerns raised by discrete fields of research in this area.

Everyday Musical Life among the Indigenous Bunun, Taiwan - Jonathan P.J. Stock 2021-04-19

Everyday Musical Life among the Indigenous Bunun, Taiwan contributes to multidisciplinary research on music in everyday human life by pushing beyond the urbanized Western populations routinely featured in such writing. Based on ethnographic study in Buklavu, a village in southern Taiwan mostly inhabited by the indigenous Bunun, the book explores villagers' contemporaneous musical engagements and pathways, paying heed both to imported music—such as TV theme tunes, karaoke singing, church hymns—and to the transformation of Bunun traditions through

school and community interventions and folkloric festivals. The case study underpins a new, widely applicable, theoretical model for the study of music in everyday life in global society which is historically engaged, sensitive to individual and group diversity, cognizant of the interplay of the mundane and the exceptional, and primed to support applied research.

Italian Opera in Global and Transnational Perspective - Axel Körner 2022-03-24

This volume of essays discusses the European and global expansion of Italian opera and the significance of this process for debates on opera at home in Italy. Covering different parts of Europe, the Americas, Southeast and East Asia, it investigates the impact of transnational musical exchanges on notions of national identity associated with the production and reception of Italian opera across the world. As a consequence of these exchanges between composers, impresarios, musicians and audiences, ideas of operatic Italianness (italianit...) constantly changed and had to be reconfigured, reflecting the radically transformative experience of time and space that throughout the nineteenth century turned opera into a global aesthetic commodity. The book opens with a substantial introduction discussing key concepts in cross-disciplinary perspective and concludes with an epilogue relating its findings to different historiographical trends in transnational opera studies.

Brahms in the Home and the Concert Hall - Katy Hamilton 2014-09-11

This collection explores the boundaries between Brahms' professional identity and his lifelong engagement with private and amateur music-making.

Beethoven - David Benjamin Levy 2003-01-01

Beethoven's Ninth Symphony, a masterpiece that has influenced virtually every Western composer since its premiere, has become associated with the marking of momentous public occasions. In 1989, Chinese students played its finale through loudspeakers in Tiananmen Square, and Leonard Bernstein led a performance in Berlin to celebrate the razing of the Berlin Wall. This lively and up-to-date book focuses on Beethoven's Ninth, exploring the cultural and musical meanings that surround this powerful work of genius. David B. Levy sets the scene with a brief survey of nineteenth-century Germanic culture and society, then analyzes the Ninth symphony in detail with special emphasis on the famous choral finale. He discusses the initial performances in 1824 under Beethoven's direction and traces the symphony's critical reception and legacy. In the final chapter of the book, Levy examines interpretations of the work by prominent conductors, including Wagner, Mahler, and Weingartner. A fully annotated discography of selected recordings completes this comprehensive volume.

Beethoven and the Construction of Genius - Tia DeNora 1996-01-02

In this provocative account Tia DeNora reconceptualizes the notion of genius by placing the life and career of Ludwig van Beethoven in its social context. She explores the changing musical world of late eighteenth-century Vienna and follows the activities of the small circle of aristocratic patrons who paved the way for the composer's success. DeNora reconstructs the development of Beethoven's reputation as she recreates Vienna's robust musical scene through contemporary accounts, letters, magazines, and myths—a colorful picture of changing times. She explores the ways Beethoven was seen by his contemporaries and the image crafted by his supporters. Comparing Beethoven to contemporary rivals now largely forgotten, DeNora reveals a figure musically innovative and complex, as well as a keen self-promoter who adroitly managed his own celebrity. DeNora contends that the recognition Beethoven received was as much a social achievement as it was the result of his personal gifts. In contemplating the political and social implications of culture, DeNora casts many aspects of Beethoven's biography in a new and different light, enriching our understanding of his success as a performer and composer.

K-Pop - John Lie 2015

K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea seeks at once to describe and explain the emergence of export-oriented South Korean popular music and to make sense of larger South Korean economic and cultural transformations. John Lie provides not only a history of South Korean popular music—the premodern background, Japanese colonial influence, post-Liberation American impact, and recent globalization—but also a description of K-pop as a system of economic innovation and cultural production. In doing so, he delves into the broader background of South Korea in this wonderfully informed history and analysis of a pop culture phenomenon sweeping the

globe.

Schubert's Beethoven Project -

Historical Dictionary of Austria - Paula Sutter Fichtner 2009-06-11

Austrians today often seem to believe that they have two histories. One is their republican present; the other, the centuries that their forebears spent as part of the multi-ethnic Habsburg Empire. Contemporary Austria is a fixture among Europe's democracies. Yet, it did not achieve this state easily: World War I, the unification with Germany in 1938, and World War II were catastrophes for Austria. In 1995, it became part of the European Union, and its government, culture, and egalitarian economy are far cries from the monarchical and highly stratified society of the old Empire. The second edition of the Historical Dictionary of Austria has been thoroughly updated and greatly expanded. Through its chronology, introductory essay, appendix, bibliography, and hundreds of cross-referenced dictionary entries, greater attention has been given to foreign affairs, economic institutions and policies, social issues, religion, and politics.

Musical Life in Biedermeier Vienna. [Illustr.] (1. Publ.) - Cambridge [usw.]: Cambridge Univ. Press (1985). 241 S. 8° - Alice M. Hanson 1985-05-02

This book examines the impact of the daily life, political climate and artistic institutions of Vienna on its musicians and musical tastes between 1815 and 1830. Emphasis is given to Beethoven, Schubert, Paganini and Johann Strauss where their careers reflect typically Viennese musical life and when Viennese conventions may explain important turns in their lives. Attention is also paid to the incomes, service contracts and welfare of lesser-known musicians of the same period. An entire chapter is devoted to the regulation of music by the Austrian government, secret police and censors, since this period coincides with the height of Metternich's political power. Although the study is mainly intended for music historians and listeners, the book should also interest the Austrian, literary, theatre and political historian. Furthermore, the research presented here suggests that many of the intriguing questions and social issues in Vienna at the end of the nineteenth century, currently widely discussed by Schorske, Toulmin and McGrath, are already present in Vienna in 1815.

Music as Thought - Mark Evan Bonds 2015-07-28

Before the nineteenth century, instrumental music was considered inferior to vocal music. Kant described wordless music as "more pleasure than culture," and Rousseau dismissed it for its inability to convey concepts. But by the early 1800s, a dramatic shift was under way. Purely instrumental music was now being hailed as a means to knowledge and embraced precisely because of its independence from the limits of language. What had once been perceived as entertainment was heard increasingly as a vehicle of thought. Listening had become a way of knowing. Music as Thought traces the roots of this fundamental shift in attitudes toward listening in the late eighteenth and early nineteenth centuries. Focusing on responses to the symphony in the age of Beethoven, Mark Evan Bonds draws on contemporary accounts and a range of sources—philosophical, literary, political, and musical—to reveal how this music was experienced by those who heard it first. Music as Thought is a fascinating reinterpretation of the causes and effects of a revolution in listening.

The Cambridge Companion to Schubert's 'Winterreise' - Marjorie W. Hirsch 2021-02-04

Organized in five parts, this Companion enhances understanding of Schubert's *Winterreise* by approaching it from multiple angles. Part I examines the political, cultural, and musical environments in which *Winterreise* was created. Part II focuses on the poet Wilhelm Müller, his 24-poem cycle *Die Winterreise*, and changes Schubert made to it in fashioning his musical setting. Part III illuminates *Winterreise* by exploring its relation to contemporaneous understandings of psychology and science, and early nineteenth-century social and political conditions. Part IV focuses more directly on the song cycle, exploring the listener's identification with the cycle's protagonist, text-music relations in individual songs, Schubert's compositional 'fingerprints', aspects of continuity and discontinuity among the songs, and the cycle's relation to German Romanticism. Part V concentrates on *Winterreise* in the nearly two centuries since its completion in 1827, including lyrical and dramatic performance traditions, the cycle's influence on later composers, and its numerous artistic reworkings.

Heinrich Wilhelm Ernst: Virtuoso Violinist - Mark Rowe 2017-07-05

From 1840-57, Heinrich Ernst was one of the most famous and significant European musicians, and performed on stage, often many

times, with Berlioz, Mendelssohn, Chopin, Liszt, Wagner, Alkan, Clara Schumann, and Joachim. It is a sign of his importance that, in 1863, Brahms gave two public performances in Vienna of his own and Ernst's music to raise money for the now mortally ill violinist. Berlioz described Ernst as 'one of the artists whom I love the most, and with whose talent I am most sympathique', while Joachim was in no doubt that Ernst was 'the greatest violinist I ever heard; he towered above the others'. Many felt that he surpassed the expressive and technical achievements of Paganini, but Ernst, unlike his great predecessor, was also a tireless champion of public chamber music, and did more than any other early nineteenth-century violinist to make Beethoven's late quartets widely known and appreciated. Ernst was not only a great virtuoso but also an accomplished composer. He wrote two of the most popular pieces of the nineteenth century - the *Elegy* and the *Carnival of Venice* - and he is best known today for two solo pieces which represent the ne plus ultra of technical difficulty: the transcription of Schubert's *Erlking*, and the sixth of his *Polyphonic Studies*, the variations on *The Last Rose of Summer*. Perhaps he made his greatest contribution to music through his influence on Liszt's outstanding masterpiece, the B minor piano sonata. In 1849, Liszt conducted Ernst playing his own *Concerto Pathque*, a substantial single-movement work, in altered sonata form, using thematic transformation. Soon after this performance, Liszt wrote his *Grosses Konzertsolo* (1849-50), his first extended single-movement work, using altered sonata form, and thematic transformation. This is now universally acknowledged to be the immediate forerunner of the sonata, which refines and develops all these techniques. Liszt made his debt clear when, three years after completi

The Cambridge Companion to the Concerto - Simon P. Keefe
2005-10-27

No musical genre has had a more chequered critical history than the concerto and yet simultaneously retained as consistently prominent a place in the affections of the concert-going public. This volume, one of very few to deal with the genre in its entirety, assumes a broad remit, setting the concerto in its musical and non-musical contexts, examining the concertos that have made important contributions to musical culture, and looking at performance-related topics. A picture emerges of a genre in a continual state of change, re-inventing itself in the process of growth and development and regularly challenging its performers and listeners to broaden the horizons of their musical experience.

First Nights - Thomas Forrest Kelly 2000-01-01

This lively book takes us back to the first performances of five famous musical compositions: Monteverdi's *Orfeo* in 1607, Handel's *Messiah* in 1742, Beethoven's *Ninth Symphony* in 1824, Berlioz's *Symphonie fantastique* in 1830, and Stravinsky's *Sacre du printemps* in 1913. Thomas Forrest Kelly sets the scene for each of these premieres, describing the cities in which they took place, the concert halls, audiences, conductors, and musicians, the sound of the music when it was first performed (often with instruments now extinct), and the popular and critical responses. He explores how performance styles and conditions have changed over the centuries and what music can reveal about the societies that produce it. Kelly tells us, for example, that Handel recruited musicians he didn't know to perform *Messiah* in a newly built hall in Dublin; that Beethoven's *Ninth Symphony* was performed with a mixture of professional and amateur musicians after only three rehearsals; and that Berlioz was still buying strings for the violas and mutes for the violins on the day his symphony was first played. Kelly's narrative, which is enhanced by extracts from contemporary letters, press reports, account books, and other sources, as well as by a rich selection of illustrations, gives us a fresh appreciation of these five masterworks, encouraging us to sort out our own late twentieth-century expectations from what is inherent in the music.

Beethoven - Maynard Solomon 2012-03-08

Hailed as a masterpiece for its original interpretations of Beethoven's life and music. This edition takes into account the latest information and literature. Includes a 30-page bibliographical essay, numerous illustrations, and a full-color pictorial biography of the composer.

Ignaz Moscheles and the Changing World of Musical Europe - Mark Kroll 2014

The first full-length study devoted to Ignaz Moscheles (1794-1870), pianist, conductor and composer.

Anneliese Landau's Life in Music: Nazi Germany to Émigré California - Lily E. Hirsch 2019

A detailed and moving account of the life of Anneliese Landau, who, in Nazi Germany and later in émigré California, fought against prejudice to do notable work in music.

Music and the Middle Class - William Weber 2017-07-05

First published in 1975, *Music and the Middle Class* made a trail-blazing contribution to the social history of music, bringing together sociological and historical methods that have subsequently become accepted as central to the discipline of musicology. Moreover, the major themes of the book are ones which scholars today continue to grapple with: the nature of the middle class(es) and their role in cultural definition; the concept of taste publics distinct from social status; and the establishment of the musical canon. This classic text is reissued here in Ashgate's *Music in Nineteenth-Century Britain* series, though of course the book ranges beyond its study of London to discuss in detail the contrasting concert life of Paris and Vienna. This edition features a substantial new preface which takes into account the significant work that has been done in this field since the book first appeared, and provides a unique opportunity to assess the impact the book has had on our thinking about the European middle class and its role in musical life.

Franz Liszt and His World - Christopher H. Gibbs 2010-08-29

No nineteenth-century composer had more diverse ties to his contemporary world than Franz Liszt (1811-1886). At various points in his life he made his home in Vienna, Paris, Weimar, Rome, and Budapest. In his roles as keyboard virtuoso, conductor, master teacher, and abbé, he reinvented the concert experience, advanced a progressive agenda for symphonic and dramatic music, rethought the possibilities of church music and the oratorio, and transmitted the foundations of modern pianism. The essays brought together in *Franz Liszt and His World* advance our understanding of the composer with fresh perspectives and an emphasis on historical contexts. Rainer Kleinertz examines Wagner's enthusiasm for Liszt's symphonic poem *Orpheus*; Christopher Gibbs discusses Liszt's pathbreaking Viennese concerts of 1838; Dana Gooley assesses Liszt against the backdrop of antivirtuosity polemics; Ryan Minor investigates two cantatas written in honor of Beethoven; Anna Celenza offers new insights about Liszt's experience of Italy; Susan Youens shows how Liszt's songs engage with the modernity of Heinrich Heine's poems; James Deaville looks at how publishers sustained Liszt's popularity; and Leon Botstein explores Liszt's role in the transformation of nineteenth-century preoccupations regarding religion, the nation, and art. *Franz Liszt and His World* also includes key biographical and critical documents from Liszt's lifetime, which open new windows on how Liszt was viewed by his contemporaries and how he wished to be viewed by posterity. Introductions to and commentaries on these documents are provided by Peter Bloom, José Bowen, James Deaville, Allan Keiler, Rainer Kleinertz, Ralph Locke, Rena Charnin Mueller, and Benjamin Walton.

Popular Viennese Electronic Music, 1990-2015 - Ewa Mazierska
2018-06-27

Mazierska presents a cultural history of popular Viennese electronic music from 1990 to 2015, from the perspectives of production, scene and national and international reception. To illustrate this history in depth, a number of case studies of the most successful and distinguished musicians are explored, such as Kruder and Dorfmeister, Patrick Pulsinger, Tosca, Electric Indigo and Sofa Surfers. The author draws on research about electronic music, the relationship between music and the urban environment, the history of Austria and Vienna, music scenes and fandom, the digital shift, stardom in popular music (especially electronic music), as well as theories of postmodernism.

The Viennese Ballroom in the Age of Beethoven - Erica Buurman
2021-12-02

Reveals how the culture and repertoire of the early Viennese ballroom permeated and intersected with other areas of musical life.

Bel Canto Bully - Philip Eisenbeiss 2013-05-07

Unscrupulous, devilishly ambitious and undeniably charismatic, Domenico Barbaja was the most celebrated Italian impresario of the early 1800s and one of the most intriguing characters to dominate the operatic empire of the period. Dubbed the "Viceroy of Naples", Barbaja managed both the Teatro di San Carlo in Naples and La Scala in Milan. He was the influential force behind the careers of a plethora of artists including Vincenzo Bellini, Gioachino Rossini and the great mezzo-soprano Isabella Colbran, who became Barbaja's lover before eventually deserting him to marry Rossini. Most vitally, Barbaja's vision had an irrevocable impact on the history of Italian opera; determined to create a lucrative business, he cultivated an energetic environment of new artists producing innovative, exciting opera that people would flock to hear. Philip Eisenbeiss brilliantly pieces together the forgotten story of a tireless tyrant who began life as a barely educated coffee waiter, yet grew to be one of the richest and most potent men in Italy. A natural

entrepreneur, Barbaja had the ability to predict a sensation; a skill he exploited his entire life, forging his fortune as a café-owner, arms profiteer, gambling tycoon and eventually, opera magnate. Eisenbeiss unlocks the enigma of this eccentric and fascinating personality that has been hitherto neglected.

Music and Ideology - Mark Carroll 2017-07-05

This volume gathers together a cross-section of essays and book chapters dealing with the ways in which musicians and their music have been pressed into the service of political, nationalist and racial ideologies.

Arranged chronologically according to their subject matter, the selections cover Western and non-Western musics, as well as art and popular musics, from the eighteenth century to the present day. The introduction features detailed commentaries on sources beyond those included in the volume, and as such provides an invaluable and comprehensive reading list for researchers and educators alike. The volume brings together for the first time seminal articles written by leading scholars, and presents them in such a way as to contribute significantly to our understanding of the use and abuse of music for ideological ends.