

Stolen Time The History Of Tempo Rubato Clarendon

As recognized, adventure as skillfully as experience about lesson, amusement, as well as arrangement can be gotten by just checking out a ebook **stolen time the history of tempo rubato clarendon** as well as it is not directly done, you could endure even more roughly this life, as regards the world.

We allow you this proper as capably as easy way to get those all. We find the money for stolen time the history of tempo rubato clarendon and numerous books collections from fictions to scientific research in any way. accompanied by them is this stolen time the history of tempo rubato clarendon that can be your partner.

C.P.E. Bach Doris Powers 2013-01-11 Although he is the son of J. S. Bach, C. P. E. Bach is an important composer in his own right, this long-awaited annotated bibliography presents a complete listing of the works of C. P. E. Bach. This volume in the Routledge Music Bibliographies series includes many different aspects of his work: the editing of his father's masterpieces, his concertos and sonatas and theoretical essays. Doris Powers also collects writings that consider C. P. E. Bach's influence, the reception of his works and the cultural milieu in which Bach composed.

A Musicology of Performance Dorottya Fabian 2015-08-17 This book examines the nature of musical performance. In it, Dorottya Fabian explores the contributions and limitations of some of these approaches to performance, be they theoretical, cultural, historical, perceptual, or analytical. Through a detailed investigation of recent recordings of J. S. Bach's Six Sonatas and Partitas for Solo Violin, she demonstrates that music performance functions as a complex dynamical system. Only by crossing disciplinary boundaries, therefore, can we put the aural experience into words. A Musicology of Performance provides a model for such a method by adopting Deleuzian concepts and various empirical and interdisciplinary procedures. Fabian provides a case study in the repertoire, while presenting new insights into the state of baroque performance practice at the turn of the twenty-first century. Through its wealth of audio examples, tables, and graphs, the book offers both a sensory and a scholarly account of musical performance. These interactive elements map the connections between historically informed and mainstream performance styles, considering them in relation to broader cultural trends, violin schools, and individual artistic trajectories. A Musicology of Performance is a must read for academics and post-graduate students and an essential reference point for the study of music performance, the early music movement, and Bach's opus.

Playing the Cello, 1780-1930 George Kennaway 2016-04-22 This innovative study of nineteenth-century cellists and cello playing shows how simple concepts of posture, technique and expression changed over time, while acknowledging that many different practices co-existed. By placing an awareness of this diversity at the centre of an historical narrative, George Kennaway has produced a unique cultural history of performance practices. In addition to drawing upon an unusually wide range of source materials - from instructional methods to

poetry, novels and film - Kennaway acknowledges the instability and ambiguity of the data that supports historically informed performance. By examining nineteenth-century assumptions about the very nature of the cello itself, he demonstrates new ways of thinking about historical performance today. Kennaway's treatment of tone quality and projection, and of posture, bow-strokes and fingering, is informed by his practical insights as a professional cellist and teacher. Vibrato and portamento are examined in the context of an increasing divergence between theory and practice, as seen in printed sources and heard in early cello recordings. Kennaway also explores differing nineteenth-century views of the cello's gendered identity and the relevance of these cultural tropes to contemporary performance. By accepting the diversity and ambiguity of nineteenth-century sources, and by resisting oversimplified solutions, Kennaway has produced a nuanced performing history that will challenge and engage musicologists and performers alike.

Critical Perspectives on Michael Finnissy Ian Pace 2019-05-24 The composer and pianist Michael Finnissy (b. 1946) is an unmistakable presence in the British and international new music scene, both for his immeasurable generosity as prolific composer for many different types of musicians, major advocate for the works of others, and performer and conductor who has also been a driving force behind ensembles; he was also President of the International Society for Contemporary Music from 1990 to 1996. His vast and enormously varied output confounds those who seek easy categorisations: once associated strongly with the 'new complexity', Finnissy is equally known as composer regularly engaged with many different folk musics, for working with amateur and community musicians, for a long-term engagement with sacred music, or as an advocate of Anglo-American 'experimental' music. Twenty years ago, a large-scale volume entitled *Uncommon Ground: The Music of Michael Finnissy* gave the first major overview of the output of any 'complex' composer. This new volume brings a greater plurality of perspectives and critical sensibility to bear upon an output which is almost twice as large as it was when the earlier book was published. A range of leading contributors - musicologists, composers, performers and others - each grapple with particular questions relating to Finnissy's music, often in ways which raise questions relating more widely to new music, and provide theoretical foundations for further of study both of Finnissy and other composers.

The Early Violin and Viola Robin Stowell 2001-07-26 An invaluable guide to the available historical source material on playing the violin and viola.

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 Art of Stealing Time Louis Andriessen 2002 The Dutch composer, Louis Andriessen, has been writing and talking about his own work and everything which is directly, indirectly, or nothing at all to do with it, for many years now and *The Art of Stealing Time* is a collection of these articles, lectures and interviews. Andriessen talks about his childhood memories, his literary and cinematic preferences, colleagues he admires and ensembles he has established. He also talks about his own work, from *De Staat* [The Republic], the piece with which, twenty-five years ago, he changed the face of the musical landscape in the Netherlands up to and including the last opera he created with Peter Greenaway, *Writing to Vermeer*. Andriessen's style is informal, direct and always engaging, and through his use of anecdote, he is able to convey complex ideas to the widest of audiences, musicians and non-musicians alike. Controversial, funny, stimulating and thought-provoking, *The Art of Stealing Time* gives us a unique insight into the mind and working methods of one of the most significant composers alive today. This is, without doubt, a book to return to again and again.

Form and Process in Music, 1300–2014 Jack Boss 2016-02-08 *Form and Process in Music, 1300–2014: An Analytic Sampler* draws together papers delivered at the 2014 meeting of the West Coast Conference of Music Theory and Analysis. The conference spanned an unusually wide spectrum of musical styles, including papers on European twelve-tone music after the Second World War, fourteenth-century music, pop music and jazz, the music of living composers, narrative and characterization, and the history of music theory. The title of the book reflects the large span of musical cultures that are represented within, but also accounts for the common thread through all of these essays, a strong emphasis on understanding the forms and processes of music through analysis. The reader will find within it a compendium of analytic techniques for numerous musical styles.

Stolen Time Richard Hudson 1997 The text is illustrated throughout by nearly 140 music examples and a number of illustrations.

The British Barbershopper Liz Garnett 2017-07-05 Barbershop singing is a distinctive and under-documented facet of Britain's musical landscape. Imported from the USA in the 1960s, it has developed into an active and highly organized musical community characterized by strong social support structures and a proselytizing passion for its particular style. This style is defined, within the community, in largely music-theoretical terms and is both highly prescriptive and continually contested, but there is also a host of performance traditions that articulate barbershop's identity as a distinct and specific genre. Liz Garnett documents and analyses the social and musical practices of this specialized community of music-makers, and extends this analysis to theorize the relationship between music and self-identity. The book engages with a range of sociological and musicological theoretical frameworks in order to explore the role of harmony, ritual, sexual politics, performance styles and 'tag-singing' in barbershop. This analysis shows how musical style and cultural discourses can be seen to interact in the formation of identity. Garnett provides the first in-depth scholarly insight into the British barbershop community, and contributes to ongoing debates in the semiotics and the sociology of music.

The Oxford History of Western Music: Music in the Nineteenth Century Richard Taruskin 2009-08-27 The universally acclaimed and award-winning *Oxford History of Western Music* is a magisterial five-volume survey of the traditions of

Western music by one of the most prominent and provocative musicologists of our time, Richard Taruskin. Now this renowned work is available in paperback – both as a set and (for the first time) individually. This volume examines the music of the nineteenth century, ranging from Schubert and Berlioz to Wagner, Verdi, and Brahms. Taking a critical perspective, Taruskin sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. He 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. He also describes how the context of each stylistic period – key cultural, historical, social, economic, and scientific events – influenced and directed compositional choices. Attractively illustrated and laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this volume is essential reading for anyone who wishes to understand nineteenth-century music.

The Cambridge History of Musical Performance Colin Lawson 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before. Research into the performer's experience has begun to explore such areas as practice techniques, performance anxiety and memorisation, as well as many other professional issues. Historical performance practice has been the subject of lively debate way beyond academic circles, mirroring its high profile in the recording studio and the concert hall. Reflecting the strong ongoing interest in the role of performers and performance, this History brings together research from leading scholars and historians and, importantly, features contributions from accomplished performers, whose practical experiences give the volume a unique vitality. Moving the focus away from the composers and onto the musicians responsible for bringing the music to life, this History presents a fresh, integrated and innovative perspective on performance history and practice, from the earliest times to today.

The Performing Style of Alexander Scriabin Anatole Leikin 2016-02-24 When Alexander Nikolayevich Scriabin's music was performed during his lifetime, it always elicited ecstatic responses from the listeners. Wilhelm Gericke, conductor of the Vienna opera, rushed backstage after one of Scriabin's concerts and fell on his knees crying, 'It's genius, it's genius...'. After the composer's death in 1915, however, his music steadily lost the captivating appeal it once held. The main reason for this drastic change in the listeners' attitude is an enormous gap existing between the printed scores of Scriabin's music and the way the composer himself played his works. Apparently, what Scriabin's audiences heard at the time was significantly different from, and vastly superior to, modern performances that are based primarily on published scores. Scriabin recorded nineteen of his compositions on the Hupfeld and Welte-Mignon reproducing pianos in 1908 and 1910, respectively. Full score transcriptions of the piano rolls, which are included in the book, provide many substantial features of Scriabin's performance: exact pitches and their timing against each other, rhythms, tempo fluctuations, articulation, dynamics and essential pedal application. Using these transcriptions and other historical documents as the groundwork for his research, Anatole Leikin explores Scriabin's performing style within the broader context of Romantic performance practice.

The Gypsy Caravan David Malvinni 2004-05 A formidable challenge to the study of

Roma (Gypsy) music is the muddle of fact and fiction in determining identity. This book investigates "Gypsy music" as a marked and marketable exotic substance, and as a site of active cultural negotiation and appropriation between the real Roma and the idealized Gypsies of the Western imagination. David Malvinni studies specific composers—including Liszt, Brahms, Rachmaninov, Janacek, and Bartók—whose work takes up contested and varied configurations of Gypsy music. The music of these composers is considered alongside contemporary debates over popular music and film, as Malvinni argues that Gypsiness remains impervious to empirical revelations about the "real" Roma.

Classical and Romantic Performing Practice 1750–1900 Clive Brown 2004-05-20 The past ten years have seen a rapidly growing interest in performing and recording Classical and Romantic music with period instruments; yet the relationship of composers' notation to performing practices during that period has received only sporadic attention from scholars, and many aspects of composers' intentions have remained uncertain. Brown here identifies areas in which musical notation conveyed rather different messages to the musicians for whom it was written than it does to modern performers, and seeks to look beyond the notation to understand how composers might have expected to hear their music realized in performance. There is ample evidence to demonstrate that, in many respects, the sound worlds in which Mozart, Beethoven, Wagner, and Brahms created their music were more radically different from ours than is generally assumed.

Classical and Romantic Music David Milsom 2017-07-05 This volume brings together twenty-two of the most diverse and stimulating journal articles on classical and romantic performing practice, representing a rich vein of enquiry into epochs of music still very much at the forefront of current concert repertoire. In so doing, it provides a wide range of subject-based scholarship. It also reveals a fascinating window upon the historical performance debate of the last few decades in music where such matters still stimulate controversy.

The Harvard Dictionary of Music Willi Apel 2003-11-28 This comprehensive single-volume music reference covers a wide range of topics, including all styles of Western music as well as the music of Africa, Latin America, Asia, and the Middle East, with articles by experts, short "quick reference" essays, and a wide range of instruments. (Performing Arts)

Artistic Experimentation in Music Darla Crispin 2014-10-07 Essential reading for anyone interested in artistic research applied to music This book is the first anthology of writings about the emerging subject of artistic experimentation in music. This subject, as part of the cross-disciplinary field of artistic research, cuts across boundaries of the conventional categories of performance practice, music analysis, aesthetics, and music pedagogy. The texts, most of them specially written for this volume, have a common genesis in the explorations of the Orpheus Research Centre in Music (ORCiM) in Ghent, Belgium. The book critically examines experimentation in music of different historical eras. It is essential reading for performers, composers, teachers, and others wanting to inform themselves of the issues and the current debates in the new field of artistic research as applied to music. The publication is accompanied by a CD of music discussed in the text, and by an online resource of video illustrations of specific issues. Contributors Paulo de Assis (ORCiM), Richard Barrett (Institute of Sonology, The Hague), Tom Beghin (McGill University), William Brooks (University of York, ORCiM), Nicholas G. Brown (University of East Anglia), Marcel Cobussen (University of Leiden), Kathleen

Coessens (Vrije Universiteit Brussel, ORCiM); Paul Craenen (Director Musica, Impulse Centre for Music), Darla Crispin (Norwegian Academy of Music), Stephen Emmerson (Queensland Conservatorium, Griffith University, Brisbane), Henrik Frisk (Malmö Academy of Music), Bob Gilmore (ORCiM), Valentin Gloor (ORCiM), Yolande Harris (Center for Digital Arts and Experimental Media - DXARTS), University of Washington, Seattle), Mieko Kanno (Royal Conservatoire of Scotland), Andrew Lawrence-King (Guildhall School of Music and Drama, London, Royal Danish Academy of Music, Copenhagen, University of Western Australia), Catherine Laws (University of York, ORCiM), Stefan Östersjö (ORCiM), Juan Parra (ORCiM), Larry Polansky (University of California, Santa Cruz), Stephen Preston, Godfried-Willem Raes (Logos Foundation, Ghent), Hans Roels (ORCiM), Michael Schwab (ORCiM, Royal College of Art, London, Zurich University of the Arts), Anna Scott (ORCiM), Steve Tromans (Middlesex University), Luk Vaes (ORCiM), Bart Vanhecke (KU Leuven, ORCiM)

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.

A New Look at Segovia, His Life, His Music, V1 GERARD GARNO 2016-03-31 A scholarly edition of over 500 pages written to explore and evaluate Andres Segovia's achievements. Volume One contains a biography of the years of 1893-1957 and focuses on Segovia's renditions of Renaissance, Baroque and Classical masterpieces by Narvaez, Frescobaldi, Bach, Scarlatti and Sor

Debussy in Performance James R. Briscoe 1999-01-01 Claude Debussy, who composed works of major significance in a wide range of musical and theatrical genres, has exerted a fundamental influence on musicians of the twentieth century. This book explores how Debussy's compositions are brought to life in performance, investigating the composer's own expectations, the traditions surrounding the performance of his music, and the internal and contextual evidence that can give insight to performers of his works. Leading international scholars and interpreters of Debussy's music draw on his letters and music criticism as well as on the memoirs of performers close to him to discuss issues of performance forces, tempo and its flexibility, performer license, and the interpretation of expressive indications in the scores. They urge performers to recognize the symbolism and the value of silence in Debussy's work. And they show that it is particularly important to focus on aspects of timbre, voice-leading, and the musical arabesque, together with meter and phrase ambiguities, when playing his music. The book also includes the translation of an article on the opera *Pelleas et Melisande* In performance by one of Debussy's original conductors, Desire-Emile Inghelbrecht, and an interview with the composer-conductor Pierre Boulez on approaches to *Pelleas* and the orchestral works.

Musical Currents from the Left Coast Bruce Quaglia 2009-05-27 *Musical Currents from the Left Coast*, edited by Jack Boss and Bruce Quaglia, presents a timely snapshot of the analytical concerns and methodologies that have proliferated throughout the current moment in North American music theoretical circles. The repertoire spanned within this volume is extensive. It covers music from J.S. Bach through the late 19th Century and continues finally to the modernist, avant garde, and post-modernist repertoire of the past century. Previously neglected aspects of musical structure, such as rhythm and meter, are presented here on equal footing with the traditional preoccupations of harmony and

thematic process. Meter in particular is treated in great depth here: it is explored from the perspectives of both listener and performer and treats repertoire as diverse as Bach, Chopin, traditional African music and the popular music throughout the world that has disseminated from that tradition. The music and ideas of composer Arnold Schoenberg are central to many of the essays presented here. Schoenberg's oft remarked upon masterpiece, Klavierstück, Op.11, No.1, forms the focus of an entire section of the book. Four notable Schoenberg scholars of the younger generation revisit this seminal work on the eve of its centenary in order to reflect not only upon the work itself, but also upon the prodigious discourse that has surrounded it since nearly the date of its composition. More broadly, Schoenberg's compositional and analytical concerns resonate through many of the other essays presented here, too. His concepts of "The Musical Idea" and "Developing Variation" are treated extensively in relation to the music of Anton Webern and Johannes Brahms, respectively. Musical Currents from the Left Coast will be of great interest to any individuals and institutions with an investment in the contemporary discourse of music theory and will be of special interest to scholars beyond that field who are also engaged with the work of Arnold Schoenberg.

A New Look at Segovia, His Life, His Music, Volume 2 Graham Wade 2018-09-26 This second comprehensive and scholarly volume of over 500 pages on the life and work of Andres Segovia contains a biography of the years 1958-1987 and focuses on Segovia's rendition of Spanish/Romantic and Contemporary/Neo-Classical masterpieces by Tárrega, Albeniz, Granados, Llobet and Ponce. A special appendix in each volume presents the original scores for the Segovia editions discussed in the text, some of which have never been published, as well as modern editions of these pieces. Includes access to an online audio recording by Gerard Garno.

Performance Practice Roland Jackson 2013-10-23 First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

Interpreting Mozart Eva Badura-Skoda 2018-12-07 Originally published in German as Interpreting Mozart on the Keyboard in 1957, this definitive work on the performance of Mozart's works has greatly influenced students and scholars of keyboard literature and of Mozart. Now, in a completely updated and revised edition, this book includes the last half century of scholarship on Mozart's music, addressing the elements of performance and problems that may occur in performing Mozart's works on modern instruments.

Chopin's Prophet Edward Blickstein 2013-09-05 Vladimir de Pachmann was perhaps history's most notorious pianist. Widely regarded as the greatest player of Chopin's works, Pachmann embedded comedic elements—be it fiddling with his piano bench or flirting with the audience—within his classic piano recitals to alleviate his own anxiety over performing. But this wunderkind, whose admirers included Franz Liszt and music critic James Gibbons Huneker (who cheekily nicknamed Pachmann the "Chopinzee"), would by the turn of the century find his antics on the concert stage scorned by critics and out of fashion with listeners, burying his pianistic legacy. In *Chopin's Prophet: The Life of Pianist Vladimir de Pachmann*, the first biography ever of this remarkable figure, Edward Blickstein and Gregor Benko explore the private and public lives of this master pianist, surveying his achievements within the context of contemporary critical opinion and preserving his legacy as one of the last great Romantic pianists of his time. *Chopin's Prophet* paints a colorful

portrait of classical piano performance and celebrity at the turn of the 20th century while also documenting Pachmann's attraction to men, which ultimately ended his marriage but was overlooked by his audiences. As the authors illustrate, Pachmann lived in a radically different world of music making, one in which eccentric personality and behavior fit into a much more flexible, and sometimes mysterious, musical community, one where standards were set not by certified experts with degrees but by the musicians themselves. Detailing the evolution of concert piano playing style from the era of Chopin until World War I, Chopin's Prophet tells the fantastic and true story of an artist of and after his time.

Interpreting Chopin: Analysis and Performance Alison Hood 2017-05-15 Music theory is often seen as independent from - even antithetical to - performance. While music theory is an intellectual enterprise, performance requires an intuitive response to the music. But this binary opposition is a false one, which serves neither the theorist nor the performer. In *Interpreting Chopin* Alison Hood brings her experience as a performer to bear on contemporary analytical models. She combines significant aspects of current analytical approaches and applies that unique synthetic method to selected works by Chopin, casting new light on the composer's preludes, nocturnes and barcarolle. An extension of Schenkerian analysis, the specific combination of five aspects distinguishes Hood's method from previous analytical approaches. These five methods are: attention to the rhythms created by pitch events on all structural levels; a detailed accounting of the musical surface; 'strict use' of analytical notation, following guidelines offered by Steve Larson; a continual concern with what have been called 'strategies' or 'premises'; and an exploration of how recorded performances might be viewed in terms of analytical decisions, or might even shape those decisions. Building on the work of such authors as William Rothstein, Carl Schachter and John Rink, Hood's approach to Chopin's oeuvre raises interpretive questions of central interest to performers.

Vital Performance Andrew Snedden 2021-03-19 Historically Informed Performance, or HIP, has become an influential and exciting development for scholars, musicians, and audiences alike. Yet it has not been unchallenged, with debate over the desirability of its central goals and the accuracy of its results. The author suggests ways out of this impasse in Romantic performance style. In this wide-ranging study, pianist and scholar Andrew John Snedden takes a step back, examining the strengths and limitations of HIP. He proposes that many problems are avoided when performance styles are understood as expressions of their cultural era rather than as simply composer intention, explaining not merely how we play, but why we play the way we do, and why the nineteenth century Romantics played very differently. Snedden examines the principal evidence we have for Romantic performance style, especially in translation of score indications and analysis of early recordings, finally focusing on the performance styles of Liszt and Chopin. He concludes with a call for the reanimation of culturally appropriate performance styles in Romantic repertoire. This study will be of great interest to scholars, performers, and students, to anyone wondering about how our performances reflect our culture, and about how the Romantics played their own culturally-embedded music.

Frédéric Chopin William Smialek 2015-06-05 *Frédéric Chopin: A Research and Information Guide* is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him, his compositions, and his influence as a

composer. The second edition includes research published since the publication of the first edition and provides electronic resources.

Jumping to Conclusions Richard Hudson 2006 Richard Hudson presents the first comprehensive history of this special melodic cadence and examines its usage from the beginnings of Western music to the present time. The work identifies the falling-third figures as a significant element of style in pol

Bel Canto James Stark 2003-03-28 In this well documented and highly readable book, James Stark provides a history of vocal pedagogy from the beginning of the bel canto tradition of solo singing in the late sixteenth and early seventeenth centuries to the present. Using a nineteenth-century treatise by Manuel Garcia as his point of reference, Stark analyses the many sources that discuss singing techniques and selects a number of primary vocal 'problems' for detailed investigation. He also presents data from a series of laboratory experiments carried out to demonstrate the techniques of bel canto. The discussion deals extensively with such topics as the emergence of virtuoso singing, the castrato phenomenon, national differences in singing styles, controversies regarding the perennial decline in the art of singing, and the so-called secrets of bel canto. Stark offers a new definition of bel canto which reconciles historical and scientific descriptions of good singing. His is a refreshing and profound discussion of issues important to all singers and voice teachers.

Words about Mozart Stanley Sadie 2005 Published as a tribute to the late Stanley Sadie, these eleven essays look at compositional and performance matters, consider new archival research and provide an overview of work since the bicentenary in 1991.

The Historical Performance of Music Colin Lawson 1999-11-11 A 1999 overview of historical performance, surveying issues and suggesting future developments.

Tempo Rubato Brendan Carroll 2009-11 The virtually unlimited resources of a private company plus the genius of Einstein plus the talent of Mozart equals endless possibilities times exponential trouble. A murder mystery and a curious mind send a Viennese music history teacher on sabbatical she will never forget in a world where almost anything is possible.

Experiencing Chopin Christine Lee Gengaro 2017-12-20 Gengaro surveys Chopin's position as a composer of Romantic piano music at a time when the piano stood at the center of musical and social life. It sheds a spotlight on Chopin and his music that illuminates the Romantic period in which he lived, the social and artistic climate, and the importance of this most individual artist.

Off the Record Neal Peres da Costa 2012-05-16 In *Off the Record*, author and pianist Neal Peres Da Costa explores Romantic-era performance practices through a range of early sound recordings--acoustic, piano roll and electric--that capture a generation of highly-esteemed pianists trained as far back as the mid-nineteenth-century.

Stolen Time Shane Vogel 2018-09-07 In 1956 Harry Belafonte's *Calypso* became the first LP to sell more than a million copies. For a few fleeting months, calypso music was the top-selling genre in the US--it even threatened to supplant rock and roll. *Stolen Time* provides a vivid cultural history of this moment and outlines a new framework--black fad performance--for understanding race,

performance, and mass culture in the twentieth century United States. Vogel situates the calypso craze within a cycle of cultural appropriation, including the ragtime craze of 1890s and the Negro vogue of the 1920s, that encapsulates the culture of the Jim Crow era. He follows the fad as it moves defiantly away from any attempt at authenticity and shamelessly embraces calypso kitsch. Although white calypso performers were indeed complicit in a kind of imperialist theft of Trinidadian music and dance, Vogel argues, black calypso craze performers enacted a different, and subtly subversive, kind of theft. They appropriated not Caribbean culture itself, but the US version of it—and in so doing, they mocked American notions of racial authenticity. From musical recordings, nightclub acts, and television broadcasts to Broadway musicals, film, and modern dance, he shows how performers seized the ephemeral opportunities of the fad to comment on black cultural history and even question the meaning of race itself.

Carl Philipp Emanuel Bach Doris Bosworth Powers 2002 First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Performing Music in the Age of Recording Robert Philip 2004-04-10 What is the relationship between performance and recording? What is the impact of recording on the lives of musicians? Comparison of the lives of musicians and audiences in the years before recordings with those of today. Survey of the changing attitudes toward freedom of expression, the globalization of performing styles and the rise of the period instrument movement.

The Oxford Handbook of Music and the Body Youn Kim 2019 This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in the title was published online.