

Early Music Volume 9 No 4 October 1981

Concerned with the study of music from the early Middle Ages to the seventeenth century. Includes articles on French 16th-century music, theatre and poetry

The most comprehensive, authoritative work on understanding and building authentic lutes, by a world renown luthier and scholar. Historical section covers the development of the lute from the 15th through the 18th century with over 100 photographs of ancient lutes and 50 diagrams; practicum section covers the construction of the lute in minute detail with over 600 step-by-step photographs and a dozen diagrams. Includes a list of historic makers, catalog of extant historic lutes, bibliography and index, plus complete reduced images of seven lute plans.

Off the Record is a revealing exploration of piano performing practices of the high Romantic era. Author and well-known keyboard player Neal Peres Da Costa bases his investigation on 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. Placing general practices of late nineteenth-century piano performance alongside evidence of the stylistic idiosyncrasies of legendary pianists such as Carl Reinecke (1824-1910), Theodor Leschetizky (1830-1915), Camille Saint-Saëns (1838-1921) and Johannes Brahms (1833-1897), he examines prevalent techniques of the time--dislocation, unnotated arpeggiation, rhythmic alteration, tempo fluctuation--and unfolds the background and lineage of significant performer/pedagogues. Throughout, Peres Da Costa demonstrates that these early recordings do not simply capture the idiosyncrasies of aging musicians as has been commonly asserted, but in fact represent a range of established expressive practices of a lost age. An extensive collection of these fascinating and sometimes rare professional recordings of the Romantic age masters are available on a companion web site, and in addition, Peres Da Costa, himself a renowned period keyboardist, illustrates points made throughout the book with his own playing. Of essential value to student and professional pianists, historical musicologists of 19th and early 20th century performance practice, and also to the general music aficionado audience, Off the Record is an indispensable resource for scholarly research, performance inspiration, and listening enjoyment.

Hermann Abert's classic biography, first published in German more than eighty years ago and itself based on the definitive mid-nineteenth century study by Otto Jahn, remains the most informed and substantial biography of Mozart in any language. The book is both the fullest account of the composer's life and a deeply skilled analysis of his music. Proceeding chronologically from 1756 to 1791, the book interrogates every aspect of Mozart's life, influences, and experience; his personality; his religious and secular dimensions; and the social context of the time. In "a book within a book," Abert also provides close scrutiny of the music, including the operas, orchestral work, symphonies and piano concertos, church music and cantatas, and compositions for solo instruments. While the tone of Abert's great work is expertly rendered by Stewart Spencer, developments in Mozart scholarship since the last German edition are signaled by the Mozart scholar, Cliff Eisen, in careful annotations on every page. Supported by a host of leading Mozart scholars, this immense undertaking at last permits English-language readers access to the most important single source on the life of this great composer.

Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. It demands the highest standards of scholarship from its contributors, all of whom are leading academics in their fields. It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas. The scope is exceptionally broad and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music and the relationship between music and society. Articles in volume nine include: Franco of Cologne on the rhythm of organum purum; Music-printing in late sixteenth- and early seventeenth-century Florence: Giorgio Marescotti, Cristofano Marescotti and Zanobi Pignoni; The peace of 1360-1369 and Anglo-French musical relations; Music and musicians at the Guild of our Lady in Berge-op-Zoom c1470-1510.

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This long overdue new edition of Guillaume de Machaut's twenty-three motets, the largest surviving collection of such works by a single composer in this period, is based on the most authoritative of the surviving manuscripts and is designed to meet the needs both of advanced scholars and musicians as well as students and performers. This user-friendly format indicates variants on the scores and has a layout that makes each work's structure clearly visible; the lyrics, with full English translation, are presented at the end of each work.

Covers music from the early Middle Ages to the end of the seventeenth century.

AN EVENT OF MONSTROUS PROPORTIONS! The Tempest Founder's Festival is in full swing, with Rimuru and all the monsters under him keeping busy setting up the attractions. From live concerts to incredible feats of monster engineering (most notably, the massive dungeon), revelers are sure to have their minds blown. But all eyes are on the main event-the First Tempest Battle Tournament-and who should decide to participate but the Hero himself, Lightspeed Masayuki! What will come of his chance encounter with the demon lord Rimuru?

The Central Blue Ridge, taking in the mountainous regions of northwestern North Carolina and southwestern Virginia, is well known for its musical traditions. Long recognized as one of the richest repositories of folksong in the United States, the Central Blue Ridge has also been a prolific source of commercial recording, starting in 1923 with Henry Whitter's "hillbilly" music and continuing into the 21st century with such chart-topping acts as James King, Ronnie Bowman and Doc Watson. Unrivaled in tradition, unequalled in acclaim and unprecedented in influence, the Central Blue Ridge can claim to have contributed to the musical landscape of Americana as much as or more than any other region in the United States. This reference work—part of McFarland's continuing series of Contributions to Southern Appalachian Studies—provides complete biographical and

discographical information on more than 75 traditional recording (major commercial label) artists who are natives of or lived mostly in the northwestern North Carolina counties of Alleghany, Ashe, Avery, Surry, Watauga and Wilkes, and the southwestern Virginia counties of Carroll and Grayson. Primary recordings as well as appearances on anthologies are included in the discographies. A chronological overview of the music is provided in the Introduction, and the Foreword is by the celebrated musician Bobby Patterson, founder of the Mountain and Heritage record labels.

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.

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This provocative addition to the Bach Perspectives series offers a counternarrative to the isolated genius status that J.S. Bach and his music currently enjoy. Contributors contextualize Bach by examining the output, reputation, and compositional practices of his contemporaries in Germany whose work was widely played and enjoyed in his time, including Georg Philipp Telemann, Christoph Graupner, Gottlieb Muffat, and Johann Adolf Scheibe. Essays place Bach and his work in relation to his peers, examining avenues of composition they took while he did not and showing how differing treatments of the same subjects or texts resulted in markedly different compositional results and legacies. By looking closely at how Bach's contemporaries addressed the tasks and challenges of their time, this project provides a more nuanced view of the musical world of Bach's time while revealing in more specific terms than ever how and why Bach's own music remains fresh and compelling. Contributors are Alison Dunlop, Wolfgang Hirschmann, Michael Maul, Andrew Talle, and Steven Zohn.

John McGreal's three new books – It's Abstraction, Concretely, It's Figuration, Groundly and It's Representation, Really – continue the 'It' Series published by Matador since 2010. They constitute another stage in an artistic journey exploring the visual and audial dialectic of mark, word and image that began over 25 years ago. Emerging out of the first books on the Bibliograph published in 2016, initiated with It's Nothing, Seriously, these new texts retain some of the same structural features. The Bibliographs contain the same focus on repetition and variation in meaning of their dominant motifs of representation, abstraction and figuration which have framed philosophical discourse on epistemology and ontology in aesthetics; their chance placement in each Bibliograph interspersed with one another displaying and enhancing similarities and differences. At the same time these works constitute a development in the aesthetic form of the Bibliograph. In earlier works on Nothing, Absence and Silence, it was just a question of finding and transferring given textual references from their source to construct their Bibliographs, with the focus being on the strategic position of the latter within each book. In these new works, the concern has been with working on the line and shape of the references themselves, with their enhanced spacial form as well as that of each Bibliograph as a whole. In shaping and spacing the referential images, the place of words and letters became as important as their semantic & syntactical role. Expansion and contraction of whole words was used to enhance this process. Under such detailed attention their breakdown into particles of language, into part-words and single letters was a result. The recombination of elements produced new words in a process of restrangement with new sequences of letters having visual rather than semantic value. The play on prefixes of dominant motifs yielded new words as did tmesis. This concern with the form of referential images does not preclude an equal commitment to their content. The aleatory character of textual entries in each Bibliograph encourage the reader to let his or her mind go; to read in a new way on diverse contemporary issues across conventional boundaries in the arts and sciences at several levels of physical, psychical and social reproduction.

The oldest and most respected martial arts title in the industry, this popular monthly magazine addresses the needs of martial artists of all levels by providing them with information about every style of self-defense in the world - including techniques and strategies. In addition, Black Belt produces and markets over 75 martial arts-oriented books and videos including many about the works of Bruce Lee, the best-known marital arts figure in the world.

The study of music from the early Middle Ages to end of the seventeenth century.

"To arrive at a better understanding of performance in this period, the book examines performing style in the German, and Franco-Belgian schools of violin playing from c.1850-c.1900. Milsom explores selected instrumental treatises written by noted players and theorists, together with a number of recorded performances given by celebrated artists in the early years of the twentieth century, to review the similarities and differences between theory and practice."--BOOK JACKET.

This book interrogates musicological discourses of creativity from the perspective of critical theory and postcolonial studies, examining their ideological underpinnings and the relationships of alterity which they sustain. The repertoire which forms the book's main focus is Iranian classical music, a tradition in which the performer plays a central creative role. Addressing a number of

central issues regarding the nature of musical creativity, the author explores both the discourses through which ideas about creativity are constructed, exchanged and negotiated within this tradition, and the practices by which new music comes into being.

The Oxford Handbook of Music and Medievalism provides a snapshot of the diverse ways in which medievalism--the retrospective immersion in the images, sounds, narratives, and ideologies of the European Middle Ages--powerfully transforms many of the varied musical traditions of the last two centuries. Thirty-three chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth-century opera to medievalism in contemporary video game music, thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography. While some chapters focus on key medievalist works such as Orff's *Carmina Burana* or Peter Jackson's *Lord of the Rings* films, others explore medievalism in the oeuvre of a single composer (e.g. Richard Wagner or Arvo Pärt) or musical group (e.g. Led Zeppelin). The topics of the individual chapters include both well-known works such as John Boorman's film *Excalibur* and also less familiar examples such as Eduard Lalo's *Le Roi d'Ys*. The authors of the chapters approach their material from a wide array of disciplinary perspectives, including historical musicology, popular music studies, music theory, and film studies, examining the intersections of medievalism with nationalism, romanticism, ideology, nature, feminism, or spiritualism. Taken together, the contents of the Handbook develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism.

Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. Articles in Volume 18 include: Music notation in Arcivio San Pietro C 105 and in the Farfa Breviary, Chigi C.VI 117; Rinuccini the craftsman: A view of his L'Arianna Ferdinand of Aragon's entry into Valladolid in 1513: The triumph of a Christian king; Citation and allusion in the late *Ars nova*: The case of *Esperance* and the *En attendant* songs.

Presents scholars, students and general readers with the major fiction for adults, much of the best of juvenile fiction, and a selection of the educational and occasional writings of Maria Edgeworth. MARIA EDGEWORTH was born in 1768. Her first novel, *Castle Rackrent* (1800) was also her first Irish tale. The next such tale was *Ennui* (1809), after which came *The Absentee*, which began life as an unstaged play and was then published (in prose) in *Tales of Fashionable Life* (1812), as were several of her other stories. They were followed in 1817 by the last of her Irish tales, *Ormond*. Maria Edgeworth died in 1849. Edited with an introduction and notes by Marilyn Butler.

A reference book for the musician's practical work of interpretation, this volume, after a general presentation of 18th century principles for determining a tempo, offers a compendium of all Mozart's autograph tempo markings in 420 lists of pieces of similar character. Thus, a comparison of slower and quicker movements is made possible by 434 music examples, and there follows a wide-ranging collection of relevant texts taken from historical sources. The book does not claim to know "the single correct tempo" for the works of Wolfgang Amadeus Mozart. It hopes to be of assistance in the unavoidable search by every interpreter for the "true mouvement" of each work—for the work itself, for the performer, the instrument or instruments, the room, the public, the nature of the event. It follows that there can be no absolutely "authentic" tempo for Mozart's works. And yet his tempo markings, since he chose them so meticulously, should be taken equally seriously with the other parameters of his famously precise notation. Alfred Brendel writes: "an astonishing opus ... one of those rare and important books in which music and musicology form a vital association; a lifelong study that makes one very much aware of a field to which attention is rarely paid. It accomplishes this by bringing to bear an understanding that never loses sight of the musical foundation on which it is built, and by a discerning intelligence that does not shy away from raising debatable topics, although without ever claiming infallibility ... One cannot be grateful enough to Helmut Breidenstein for his methodological accuracy which allows us Mozart interpreters to orientate ourselves with ease and pleasure ... His book sharpens our perception, at the same time giving an overview and making us sensitive to each individual case. Admiration and gratitude."

Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society. Articles in volume 21 include: Aaron's interpretation of Isidore and an illustrated copy of the *Toscanello*; *Musica mundana*, Aristotelian natural philosophy and ptolemaic astronomy; *The Triodia Sacra* as a key source for late-Renaissance music in southern Germany; The debate over song in the *Accademia Fiorentina*.

Historians of instruments and instrumental music have long recognised that there was a period of profound change in the seventeenth century, when the consorts or families of instruments developed during the Renaissance were replaced by the new models of the Baroque period. Yet the process is still poorly understood, in part because each instrument has traditionally been considered in isolation, and changes in design have rarely been related to changes in the way instruments were used, or what they played. The essays in this book are by distinguished international authors that include specialists in particular instruments together with those interested in such topics as the early history of the orchestra, iconography, pitch and continuo practice. The book will appeal to instrument makers and academics who have an interest in achieving a better understanding of the process of change in the seventeenth century, but the book also raises questions that any historically aware performer ought to be asking about the performance of Baroque music. What sorts of instruments should be used? At what pitch? In which temperament? In what numbers and/or combinations? For this reason, the book will be invaluable to performers, academics, instrument makers and anyone interested in the fascinating period of change from the 'Renaissance' to the 'Baroque'.

Publisher Description

Immigration, wars, industrial growth, the availability of electricity, the popularity of orchestral music, and the invention of the phonograph and of the player piano all had a part in determining the course of American organ history.

Devoted to the study of music from the early Middle Ages to the end of the seventeenth century

Musical history from the early Middle Ages to the end of the seventeenth century.

The early years of the Franco regime saw the formation of a strong governmental propaganda apparatus. Through expansive press laws that solidified state control over public and private media outlets alike, the Franco government directly influenced what information was made available to the public. While music critics and journalists were by no means free from government control and direction, music criticism under the Franco regime did not adhere to any official party "line" on music. Indeed, music criticism often demonstrated a diversity of opinion and ideological belief that runs counter to many common assumptions about journalism under fascist regimes. In *Music Criticism and Music Critics in Early Francoist Spain*, Eva Moreda Rodriguez presents a kaleidoscopic portrait of the diverse and often divergent writings of music critics in the early years of the

Franco regime. Although she does not shy away from the thorny issues of propaganda and censorship, Moreda Rodriguez considers other factors that shaped the journalistic discourse surrounding music. Political rivalries, ideological diversity within musical "conservatism," as well as the explicit and implicit expectations of the Franco government all influenced the diverse landscape of music criticism. Moreover, the central issues that music critics were concerned with during Francoism's early years—modernist music, Spanish early music, traditional music, and music's role in organizing the state—had already been at the center of debates within the press for several decades. Carefully selecting contemporary writings by well-known music critics, Moreda Rodriguez contextualizes music criticism written during the Franco regime within the broader intellectual history of Spain from the nineteenth century onwards. The first critical study of the musical press of Francoist Spain in the broader cultural and social fabric of the regime, *Music Criticism and Music Critics in Early Francoist Spain* is an essential resource for musicologists interested in 20th-century Spain, as well as Hispanists interested in the early Franco regime. *Early Music History* is devoted to the study of music from the early Middle Ages to the end of the seventeenth century and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society. Articles in volume 22 include: O Quelle Armonye: dialogue singing in late Renaissance France; *Ars Subtilior* and the patronage of French princes; *Laboring in the midst of wolves: reading a group of Fauvel motets*; *Watermarks and musicology: the genesis of Johannes Wiser's collection*.

A History of Western Choral Music explores the various genres, key composers, and influential works essential to the development of the western choral tradition. Author Chester L. Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century. Volume I surveys the choral music of composers including Josquin, Palestrina, Purcell, Handel, and J.S. Bach while detailing the stylistic, textual, and extramusical considerations unique to the topics covered. Consideration of Renaissance music includes both sacred and secular works, specifically addressing the growth of sacred music, the rise of secular music, and the proliferation of sacred polyphony from Josquin to Palestrina. Discussion of the Baroque era is organized by geographic location, exploring the spread of Baroque style from Italy to Germany, France, and England. Volume I concludes by examining the aesthetic underpinnings of the early Classical and Romantic eras. Framing discussion within the political, religious, cultural, philosophical, aesthetic, and technological contexts of each era, *A History of Western Choral Music* offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music's place in Western history.

The Musical Heritage of Al-Andalus is a critical account of the history of Andalusian music in Iberia from the Islamic conquest of 711 to the final expulsion of the Moriscos (Spanish Muslims converted to Christianity) in the early 17th century. This volume presents the documentation that has come down to us, accompanied by critical and detailed analyses of the sources written in Arabic, Old Catalan, Castilian, Hebrew, and Latin. It is also informed by research the author has conducted on modern Andalusian musical traditions in Morocco, Algeria, Tunisia, Egypt, Lebanon and Syria. While the cultural achievements of medieval Muslim Spain have been the topic of a large number of scholarly and popular publications in recent decades, what may arguably be its most enduring contribution – music – has been almost entirely neglected. The overarching purpose of this work is to elucidate as clearly as possible the many different types of musical interactions that took place in medieval Iberia and the complexity of the various borrowings, adaptations, hybridizations, and appropriations involved.

This book is a multi-faceted, interdisciplinary examination of the music and figure of Lady Gaga, combining approaches from scholars in cultural studies, art, fashion, and music. It represents one of the first scholarly volumes devoted to Lady Gaga, who has become, over a few short years, central to both popular (and, indeed, populist) as well as more scholarly thought in these areas and who, the contributors argue, is helping to shape—directly and indirectly—thought and culture both in the fields of the "scholarly" and the "everyday." Lady Gaga's output is firmly embedded in a self-consciously intellectual pop culture tradition, and her music videos are intertextually linked to icons of pop culture intelligentsia like Alfred Hitchcock and open to multiple interpretations. In examining her music and figure, this volume contributes both to debates on the status of intertextuality, held in tension with originality, and to debates on the figuring of the sexualized female body, and representations of disability. There is interest in these issues from a wide range of disciplines: popular musicology, film studies, queer studies, women's studies, gender studies, disability studies, popular culture studies, and the burgeoning sub-discipline of aesthetics and philosophy of fashion.

Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society. Articles in volume 20 include: *The Footnote Quarrels of the Modal Theory: A Remarkable Episode in the Reception of Medieval Music*; *The Vatican Organum Treatise Re-examined*; *Ludwig Senfl and the Judas Trope: Composition and Religious Toleration at the Bavarian Court*; *Who 'Made' the Magnus liber?*

Michael Musgrave presents a contemporary view of Brahms 150 years after his birth, seeing him not simply as the conservative figure so often stressed in the past, but as one who creatively reinterpreted a wider range of historical elements than any composer of his time. Brahms absorbed his studies directly into his music making and composition and in so doing helped to evolve not merely a personal language which was regarded as progressive and sometimes difficult by a range of contemporaries and successors, but also helped to establish an ethos of historical reference which anticipates the twentieth century. *The Music of Brahms* concentrates on the music, with Brahms's life discussed briefly in the introduction. The works are considered in four phases according to genre, with an emphasis on connection and on the development and elaboration of a unified language.

The list of works includes recent discoveries and a calendar outlines the pattern of his musical life, including relevant information concerning performances.

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