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Music in European Capitals

The Galant Style, 1720-1780

W. W. Norton & Company Explores the rise of the galant style in Europe during the eighteenth century and discusses musical developments in Naples, Venice, Dresden, Berlin, Mannheim, and Paris.

Music in the Galant Style

OUP USA Music in the Galant Style is an authoritative and readily understandable study of the core compositional style of the eighteenth century. Gjerdingen adopts a unique approach, based on a massive but little-known corpus of pedagogical workbooks used by the most influential teachers of the century, the Italian partimenti. He has brought this vital repository of compositional methods into confrontation with a set of schemata distilled from an enormous body of eighteenth-century music, much of it known only to specialists, formative of the "galant style."

Benigno Zerafa (1726-1804) and the Neapolitan Galant Style

Boydell & Brewer This book is the first-ever study of Malta's major eighteenth-century composer, Benigno Zerafa (1726-1804), a specialist in sacred music composition. Zerafa's large-scale and small-scale vocal and choral works, mostly written during his long service as musical director at the Cathedral of Mdina, have been winning increased recognition in recent years. In addition to describing and analysing this extensive corpus, the book gives an account of Zerafa's sometimes eventful career against the wider background of the rich musical and cultural life in Malta, especial attention being paid to its strong links with Italy, and particularly Naples, where Zerafa was a student for six years. It examines in detail the complex relationship of music to Catholic liturgy and investigates the distinctive characteristics of the musical style, intermediate between baroque and classical, in which Zerafa was trained and always composed: one that today is commonly labelled "galant". Well stocked with music examples, the book makes copious reference to Italian and Maltese composers from Zerafa's time and to modern analytical studies of Italian music from the middle decades of the eighteenth century, thereby offering a useful general commentary on the galant period. Its central aim, however, is to stimulate further interest in, and revival of, Zerafa's music. To this end the book contains a complete work-list with supplementary indexes. Scholars and students of eighteenth-century music, in particular sacred music, the galant style and Italian music, will find it invaluable. FREDERICK AQUILINA is Senior Lecturer in Music Studies at the University of Malta. es copious reference to Italian and Maltese composers from Zerafa's time and to modern analytical studies of Italian music from the middle decades of the eighteenth century, thereby offering a useful general commentary on the galant period. Its central aim, however, is to stimulate further interest in, and revival of, Zerafa's music. To this end the book contains a complete work-list with supplementary indexes. Scholars and students of eighteenth-century music, in particular sacred music, the galant style and Italian music, will find it invaluable. FREDERICK AQUILINA is Senior Lecturer in Music Studies at the University of Malta. es copious reference to Italian and Maltese composers from Zerafa's time and to modern analytical studies of Italian music from the middle decades of the eighteenth century, thereby offering a useful general commentary on the galant period. Its central aim, however, is to stimulate further interest in, and revival of, Zerafa's music. To this end the book contains a complete work-list with supplementary indexes. Scholars and students of eighteenth-century music, in particular sacred music, the galant style and Italian music, will find it invaluable. FREDERICK AQUILINA is Senior Lecturer in Music Studies at the University of Malta. work-list with supplementary indexes. Scholars and students of eighteenth-century music, in particular sacred music, the galant style and Italian music, will find it invaluable. FREDERICK AQUILINA is Senior Lecturer in Music Studies at the University of Malta.

Haydn, Mozart, and the Viennese School, 1740-1780

W. W. Norton & Company Historians have long tried to place the music of Haydn and Mozart in the lineage of German Lutheran music. In this book, Daniel Hertz shows that the first Viennese school grew from a Catholic inheritance in Italian music and from local tradition, with an admixture of French currents. The generation of composers led by Haydn no longer trained in Italy. By the time young Mozart joined the ranks of the Viennese school, its accomplishments towered above all others of the time. The author's approach can be compared to viewing a majestic mountain range in its totality: the highest peaks take on even greater majesty when seen in their natural context of foothills and lesser peaks. This is how Haydn and Mozart were viewed by their contemporaries, whose world of perception Hertz recreates, using, among other things, the visual art of the period. His focus is on music as a part of cultural history at a particular time and place. Stylistic terms and a priori periods matter less to him than the common denominators of geography, culture, and political history. Book jacket.

Mozart, Haydn and Early Beethoven, 1781-1802

W. W. Norton & Company A vivid portrait of Mozart and Haydn's greatest achievements and young Beethoven's works under their influence.

Music in the Eighteenth Century (Western Music in Context: A Norton History)

W. W. Norton & Company Eighteenth Century Music in its cultural, social, and intellectual contexts. John Rice's Music in the Eighteenth Century takes the reader on an engrossing Grand Tour of Europe's musical centers, from Naples, to London, Berlin, Vienna, Prague, and St. Petersburg —with a side trip to the colonial New World. Against the backdrop of Europe's largely peaceful division into Catholic and Protestant realms, Rice shows how "learned" and "galant" styles developed and commingled. While considering Mozart, Haydn, and early Beethoven in depth, he broadens his focus to assess the contributions of lesser-known but significant figures like Johann Adam Hiller, Francois-André Philidor, and Anna Bon. Western Music in Context: A Norton History comprises six volumes of moderate length, each written in an engaging style by a recognized expert. Authoritative and current, the series examines music in the broadest sense—as sounds notated, performed, and heard—focusing not only on composers and works, but also on broader social and intellectual currents.

Mozart's Music of Friends

Social Interplay in the Chamber Works

[Cambridge University Press](#) *This study analyzes chamber music from Mozart's time within its highly social salon-performance context.*

Instrumental Music in an Age of Sociability

Haydn, Mozart and Friends

[Cambridge University Press](#) *Interprets an eighteenth-century musical repertoire in sociable terms, both technically (specific musical patterns) and affectively (predominant emotional registers of the music).*

Mozart, Haydn and Early Beethoven: 1781-1802

1781-1802

[W. W. Norton & Company](#) *A vivid portrait of Mozart and Haydn's greatest achievements and young Beethoven's works under their influence. Completing the trilogy begun with Haydn, Mozart and the Viennese School, 1740-1780 and continued in Music in European Capitals: The Galant Style, 1720-1780, Daniel Hertz concludes his extensive chronicle of the Classical Era with this much-anticipated third volume. By the early years of the nineteenth century, "Haydn, Mozart and Beethoven" had become a catchphrase—a commonplace expression signifying musical excellence. Indeed, even in his early career, Beethoven was hailed as the only musician worthy to stand beside Haydn and Mozart. In this volume, Hertz winds up the careers of Haydn and Mozart (who during the 1780s produced their most famous and greatest works) and describes Beethoven's first decade in Vienna, during which he began composing by patterning his works on the two masters. The tumult and instability of the French Revolution serves as a vivid historical backdrop for the tale.*

Journeys Through Galant Expositions

[Oxford University Press](#) *Ever since the nineteenth century, descriptions of musical form have tended to rely heavily on architectonic analogies. In contrast, earlier discussions more often invoked the metaphor of a journey to describe the structure of a composition. In Journeys Through Galant Expositions, author L. Poundie Burstein encourages readers to view the form of Galant music through this earlier metaphorical lens, much as those who composed, performed, improvised, and listened to music in the mid-1700s would have experienced it. By elucidating eighteenth-century ideas regarding musical form and applying them to works by a wide range of composers including Haydn and Mozart, as well as a host of others who are often overlooked this innovative study provides an accessible new window into the music of this time. Rather than dissecting concepts from the 1700s as a mere historical exercise or treating them as a precursor of later theories, Burstein invigorates the ideas of theorists such as Heinrich Christoph Koch and shows how they can directly impact our understanding and appreciation of Galant music as audiences and performers.*

Art and Ideology in European Opera

Essays in Honour of Julian Rushton

[Boydell & Brewer](#) *No description available.*

The Oxford Handbook of Critical Improvisation Studies

[Oxford University Press](#) *V. 1. Cognitions -- v. 2. Critical theories*

The Oxford Handbook of Critical Improvisation Studies, Volume 2

[Oxford University Press](#) *Improvisation informs a vast array of human activity, from creative practices in art, dance, music, and literature to everyday conversation and the relationships to natural and built environments that surround and sustain us. The two volumes of the Oxford Handbook of Critical Improvisation Studies gather scholarship on improvisation from an immense range of perspectives, with contributions from more than sixty scholars working in architecture, anthropology, art history, computer science, cognitive science, cultural studies, dance, economics, education, ethnomusicology, film, gender studies, history, linguistics, literary theory, musicology, neuroscience, new media, organizational science, performance studies, philosophy, popular music studies, psychology, science and technology studies, sociology, and sound art, among others.*

J.C. Bach

[Routledge](#) *This volume of essays brings together the best of recent scholarship on Johann Christian Bach, the youngest son of J.S. Bach and a friend and mentor of Mozart. J.C. Bach had a cosmopolitan career, beginning in Berlin as a pupil of his half-brother, C.P.E. Bach, then a sojourn to Italy where he studied with Padre Martini in Bologna; after making his successful debut with operas for Turin and Naples he moved to London, where he became a leading composer and impresario. The articles selected for this volume represent the principal themes of scholarly research and writing over the past fifty years. The introduction provides a survey of J.C. Bach's career and an overview of recent literature. The collection includes English translations of two articles first published in German in the Bach-Jahrbuch, as well as one article published as recently as 2015. An appendix lists the complete contents of The Collected Works of Johann Christian Bach, using the Warburton catalogue numbers.*

Interpreting Historical Keyboard Music

Sources, Contexts and Performance

[Routledge](#) Research in the field of keyboard studies, especially when intimately connected with issues of performance, is often concerned with the immediate working environments and practices of musicians of the past. An important pedagogical tool, the keyboard has served as the 'workbench' of countless musicians over the centuries. In the process it has shaped the ways in which many historical musicians achieved their aspirations and went about meeting creative challenges. In recent decades interest has turned towards a contextualized understanding of creative processes in music, and keyboard studies appears well placed to contribute to the exploration of this wider concern. The nineteen essays collected here encompass the range of research in the field, bringing together contributions from performers, organologists and music historians. Questions relevant to issues of creative practice in various historical contexts, and of interpretative issues faced today, form a guiding thread. Its scope is wide-ranging, with contributions covering the mid-sixteenth to early twentieth century. It is also inclusive, encompassing the diverse range of approaches to the field of contemporary keyboard studies. Collectively the essays form a survey of the ways in which the study of keyboard performance can enrich our understanding of musical life in a given period.

Instrumental Music in Late Eighteenth-Century Naples

Politics, Patronage and Artistic Culture

[Cambridge University Press](#) The music of early modern Naples and its renowned artistic traditions remain a fruitful area for scholars in eighteenth-century studies. Contemporary social, political, and artistic conditions had stimulated a significant growth of music, musicians and culture in the Kingdom of Naples from the beginning of the seventeenth century. Although eighteenth-century Neapolitan opera is well documented in scholarship, historians have paid much less attention to the simultaneous cultivation of instrumental genres. Yet the culture of instrumental music grew steadily and by its end became an exclusive area of focus for the royal court, a remarkable departure from past norms of patronage. By bridging this gap, Anthony R. DeDonna brings together diverse fields, including historical musicology, music theory, Neapolitan and European history. His book investigates the wide-ranging role of instrumental genres within late eighteenth-century Neapolitan culture and introduces readers to new material, including recently discovered instrumental works of Paisiello, Cimarosa and Pleyel.

Late Style and Its Discontents

Essays in Art, Literature, and Music

[Oxford University Press](#) "Late style" is a critical term routinely deployed to characterise the work of selected authors, composers, and creative artists as they enter their last phase of production--often, but not only, in old age. Taken at face value, this terminology merely points to a chronological division in the artist's oeuvre, "late" being the antonym of "early" or the third term in the triad "early-middle-late." However, almost from its inception, the idea of late style or late work has been freighted with aesthetic associations and expectations that promote it as a special episode in the artist's creative life. Late style is often characterized as the imaginative response made by exceptional talents to the imminence of their death. In their confrontation with death creative artists, critics claim, produce work that is by turns a determination to continue while strength remains, a summation of their life's work and a radical vision of the essence of their craft. And because this creative phenomenon is understood as primarily an existential response to a common fate, so late style is understood as something that transcends the particularities of place, time and medium. Critics seeking to understand late work regularly invoke the examples of Titian, Goethe, and Beethoven as exemplars of what constitutes late work, proposing that something unites the late style of authors, composers, and creative artists who otherwise would not be bracketed together and that lateness per se is a special order of creative work. The essays in this collection resist this position. Ranging across literature, the visual arts, music, and scientific work, the material assembled here looks closely at the material, biographical and other contexts in which the work was produced and seeks both to question the assumptions surrounding late style and to prompt a more critical understanding of the last works of writers, artists and composers.

Baroque Piety: Religion, Society, and Music in Leipzig, 1650-1750

[Routledge](#) Drawing upon a rich array of sources from archives in Leipzig, Dresden and Halle, Tanya Kevorkian illuminates culture in Leipzig before and during J.S. Bach's time in the city. Working with these sources, she has been able to reconstruct the contexts of Baroque and Pietist cultures at key periods in their development much more specifically than has been done previously. Kevorkian shows that high Baroque culture emerged through a combination of traditional frameworks and practices, and an infusion of change that set in after 1680. Among other forms of change, new secular arenas appeared, influencing church music and provoking reactions from Pietists, who developed alternative meeting, networking and liturgical styles. The book focuses on the everyday practices and active roles of audiences in public religious life. It examines music performance and reception from the perspectives of both 'ordinary' people and elites. Church services are studied in detail, providing a broad sense of how people behaved and listened to the music. Kevorkian also reconstructs the world of patronage and power of city councillors and clerics as they interacted with other Leipzig inhabitants, thereby illuminating the working environment of J.S. Bach, Telemann and other musicians. In addition, Kevorkian reconstructs the social history of Pietists in Leipzig from 1688 to the 1730s.

Sweden in the Eighteenth-Century World

Provincial Cosmopolitans

[Routledge](#) Eighteenth-century Sweden was deeply involved in the process of globalisation: ships leaving Sweden's central ports exported bar iron that would drive the Industrial Revolution, whilst arriving ships would bring not only exotic goods and commodities to Swedish consumers, but also new ideas and cultural practices with them. At the same time, Sweden was an agricultural country to a large extent governed by self-subsistence, and - for most - wealth was created within this structure. This volume brings together a group of scholars from a range of disciplinary backgrounds who seek to present a more nuanced and elaborated picture of the Swedish cosmopolitan eighteenth century. Together they paint a picture of Sweden that is more like the one eighteenth-century intellectuals imagined, and help to situate Sweden in histories of cosmopolitanism of the wider world.

The Viennese Minor-Key Symphony in the Age of Haydn and Mozart

[Oxford University Press](#) In late eighteenth-century Vienna and the surrounding Habsburg territories, over 50 minor-key symphonies by at least 11 composers were written. These include some of the best-known works of the symphonic repertoire, such as Haydn's 'Farewell' Symphony and Mozart's Symphony No. 40 in G minor, K. 550. The driving energy, intense pathos and restlessness of these compositions demand close attention and participation from the listener, and pose urgent questions about meaning and interpretation. In response to these questions, *The Viennese Minor-Key Symphony in the Age of Haydn and Mozart* combines historical perspectives with recent developments in music analysis to shed new light on this distinctive part of the repertoire. Through an intertextual, analytical approach, author Matthew Riley treats the minor-key symphony as a subgenre of several strands, reconstructing the compositional world it occupied. His work enables signals to be understood, puts characteristic strategies in clear relief, and ultimately reveals the significance this music held for both composers and listeners of the time. Riley gives us a fresh picture of the familiar masterpieces of Haydn and Mozart, while also focusing on lesser known composers.

Singing in Signs

New Semiotic Explorations of Opera

[Oxford University Press, USA](#) *Singing in Signs: New Semiotic Explorations of Opera* offers a bold and refreshing assessment of the state of opera study as seen through the lens of semiotics. At its core, the volume responds to Carolyn Abbate and Roger Parker's *Analyzing Opera*, utilizing a semiotic framework to embrace opera on its own terms and engage all of its constituent elements in interpretation. Chapters in this collection resurrect the larger sense of serious operatic study as a multi-faceted, interpretive discipline, no longer in isolation. Contributors pay particular attention to the musical, dramatic, cultural, and performative in opera and how these modes can create an intertext that informs interpretation. Combining traditional and emerging methodologies, *Singing in Signs* engages composer-constructed and work-specific music-semiotic systems, broader socio-cultural music codes, and narrative strategies, with implications for performance and staging practices today.

Tonal Space in the Music of Antonio Vivaldi

[Indiana University Press](#) *Tonal Space in the Music of Antonio Vivaldi* incorporates an analytical study of Vivaldi's style into a more general exploration of harmonic and tonal organization in the music of the late Italian Baroque. The harmonic and tonal language of Vivaldi and his contemporaries, full of curious links between traditional modal thinking and what would later be considered common-practice major-minor tonality, directly reflects the historical circumstances of the shifting attitude toward the conceptualization of tonal space so crucial to Western art music. Vivaldi is examined in a completely new context, allowing both his prosaic and idiosyncratic sides to emerge clearly. This book contributes to a better understanding of Vivaldi's individual style, while illuminating wider processes of stylistic development and the diffusion of artistic ideas in the 18th century.

The Cambridge History of Musical Performance

[Cambridge University Press](#) *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.*

About Bach

[University of Illinois Press](#) *That Johann Sebastian Bach is a pivotal figure in the history of Western music is hardly news, and the magnitude of his achievement is so immense that it can be difficult to grasp. In About Bach, fifteen scholars show that Bach's importance extends from choral to orchestral music, from sacred music to musical parodies, and also to his scribes and students, his predecessors and successors. Further, the contributors demonstrate a diversity of musicological approaches, ranging from close studies of Bach's choices of musical form and libretto to wider analyses of the historical and cultural backgrounds that impinged upon his creations and their lasting influence. This volume makes significant contributions to Bach biography, interpretation, pedagogy, and performance. Contributors are Gregory G. Butler, Jen-Yen Chen, Alexander J. Fisher, Mary Dalton Greer, Robert Hill, Ton Koopman, Daniel R. Melamed, Michael Ochs, Mark Ringer, William H. Scheide, Hans-Joachim Schulze, Douglass Seaton, George B. Stauffer, Andrew Talle, and Kathryn Welter.*

C.P.E. Bach

[Routledge](#) *The second son of Johann Sebastian Bach, C.P.E. Bach was an important composer in his own right, as well as a writer and performer on keyboard instruments. He composed roughly a thousand works in all the leading genres of the period, with the exception of opera, and Haydn, Mozart and Beethoven all acknowledged his influence. He was also the author of a two-volume encyclopedic book about performance on keyboard instrument. C.P.E. Bach and his music have always been the subject of significant scholarship and publication but interest has sharply increased over the past two or three decades from performers as well as music historians. This volume incorporates important writings not only on the composer and his chief works but also on theoretical issues and performance questions. The focus throughout is on relatively recent scholarship otherwise available only in hard-to-access sources.*

A Chronology Of Western Classical Music 1600-2000

[Omnibus Press](#) "A great reference tool for anyone who wants to explore the history of music." - Philip Glass *Jon Paxman's Classical Music 1600-2000: A Chronology interprets four centuries of Western classical music, considering its evolution from two different perspectives. Monumental in scope but lucid in style, this book will prove invaluable to anyone - student or enthusiast - who wants to comprehend the overwhelmingly rich and sometimes complex evolution of Western classical music. Classical Music 1600-2000: A Chronology features contributions by Terry Barfoot, Katy Hamilton, Thomas Lydon and Robert Rawson.*

Historical Dictionary of Opera

[Scarecrow Press](#) *The information in the Historical Dictionary of Opera will help the reader identify central figures, works, concepts, and trends in the history of opera through selectively chosen entries that provide essential information and integrate that content within broad social or stylistic narratives. This is done through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced dictionary entries on important persons, composers, individual keystone operas, cities and terms. This book is a vital reference tool for students, teachers, and to all opera lovers, performers, and composers who seek information about the development of the genre.*

Music as Social and Cultural Practice

Essays in Honour of Reinhard Strohm

[Boydell & Brewer](#) *No description available.*

Marianna Martines

A Woman Composer in the Vienna of Mozart and Haydn

[University Rochester Press](#) No description available.

The Origins and Ascendancy of the Concert Mass

[Routledge](#) *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 Singing Turk

Ottoman Power and Operatic Emotions on the European Stage from the Siege of Vienna to the Age of Napoleon

[Stanford University Press](#) *While European powers were at war with the Ottoman Empire for much of the eighteenth century, European opera houses were staging operas featuring singing sultans and pashas surrounded by their musical courts and harems. Mozart wrote *The Abduction from the Seraglio*. Rossini created a series of works, including *The Italian Girl in Algiers*. And these are only the best known of a vast repertory. This book explores how these representations of the Muslim Ottoman Empire, the great nemesis of Christian Europe, became so popular in the opera house and what they illustrate about European-Ottoman international relations. After Christian armies defeated the Ottomans at Vienna in 1683, the Turks no longer seemed as threatening. Europeans increasingly understood that Turkish issues were also European issues, and the political absolutism of the sultan in Istanbul was relevant for thinking about politics in Europe, from the reign of Louis XIV to the age of Napoleon. While Christian European composers and publics recognized that Muslim Turks were, to some degree, different from themselves, this difference was sometimes seen as a matter of exotic costume and setting. The singing Turks of the stage expressed strong political perspectives and human emotions that European audiences could recognize as their own.*

Music as Philosophy

Adorno and Beethoven's Late Style

[Indiana University Press](#) *Beethoven's late style is the language of his ninth symphony, the *Missa Solemnis*, the last piano sonatas and string quartets, the *Diabelli Variations*, the *Bagatelles*, as well as five piano sonatas, five string quartets, and several smaller piano works. Historically, these works are seen as forging a bridge between the Classical and Romantic traditions: in terms of their musical structure, they continue to be regarded as revolutionary. Spitzer's book examines these late works in light of the musical and philosophical writings of the German intellectual Theodor Adorno, and in so doing, attempts to reconcile the conflicting approaches of musical semiotics and critical theory. He draws from various approaches to musical, linguistic, and aesthetic meaning, relating Adorno to such writers as Derrida, Benjamin, and Habermas, as well as contemporary music theorists. Through analyses of Beethoven's use of specific musical techniques (including neo-Baroque fugues and counterpoint), Spitzer suggests that the composer's last works offer a philosophical and musical critique of the Enlightenment, and in doing so created the musical language of premodernism.*

Mozart

[Oxford University Press](#) *Wolfgang Amadeus Mozart is one of the great icons of Western music. An amazing prodigy--he toured the capitals of Europe while still a child, astonishing royalty and professional musicians with his precocious skills--he wrote as an adult some of the finest music in the entire European tradition. Julian Rushton offers a concise and up-to-date biography of this musical genius, combining a well-researched life of the composer with an introduction to the works--symphonic, chamber, sacred, and theatrical--of one of the few musicians in history to have written undisputed masterpieces across every genre of his time. Rushton offers a vivid portrait of the composer, ranging from Mozart the Wunderkind--travelling with his family from Salzburg to Vienna, Paris, London, Rome, and Milan--to the mature author of such classic works as "The Marriage of Figaro", "Don Giovanni", and "The Magic Flute". During the past half-century, scholars have thoroughly explored Mozart's life and music, offering new interpretations of his compositions based on their historical context and providing a factual basis for confirming or, more often, debunking fanciful accounts of the man and his work. Rushton takes full advantage of these biographical and musical studies as well as the definitive New Mozart Edition to provide an accurate account of Mozart's life and, equally important, an insightful look at the music itself, complete with musical examples. An engaging biography for general readers that will also be an informative resource for scholars, this new addition to the prestigious Master Musicians series offers an authoritative portrait of one of the defining figures of European culture.*

Music in the Seventeenth and Eighteenth Centuries

The Oxford History of Western Music

[Oxford University Press](#) *The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates through a representative sampling of masterworks the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. *Music in the Seventeenth and Eighteenth Centuries*, the second volume Richard Taruskin's monumental history, illuminates the explosion of musical creativity that occurred in the seventeenth and eighteenth centuries. Examining a wealth of topics, Taruskin looks at the elegant masques and consort music of Jacobean England, the Italian concerto style of Corelli and Vivaldi, and the progression from Baroque to Rococo to romantic style. Perhaps most important, he offers a fascinating account of the giants of this period: Bach, Handel, Mozart, Haydn, and Beethoven. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period.*

Mozart's Music of Friends

Social Interplay in the Chamber Works

[Cambridge University Press](#) In 1829 Goethe famously described the string quartet as 'a conversation among four intelligent people'. Inspired by this metaphor, Edward Klorman's study draws on a wide variety of documentary and iconographic sources to explore Mozart's chamber works as 'the music of friends'. Illuminating the meanings and historical foundations of comparisons between chamber music and social interplay, Klorman infuses the analysis of sonata form and phrase rhythm with a performer's sensibility. He develops a new analytical method called multiple agency that interprets the various players within an ensemble as participants in stylized social intercourse - characters capable of surprising, seducing, outwitting, and even deceiving one another musically. This book is accompanied by online resources that include original recordings performed by the author and other musicians, as well as video analyses that invite the reader to experience the interplay in time, as if from within the ensemble.

Oxford History of Western Music

5-vol. set

[Oxford University Press](#) 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

Women and Musical Salons in the Enlightenment

[University of Chicago Press](#) A study of musical salons in Europe and North America between 1760 and 1800 and the salon hostesses who shaped their musical worlds. In eighteenth-century Europe and America, musical salons—and the women who hosted and made music in them—played a crucial role in shaping their cultural environments. Musical salons served as a testing ground for new styles, genres, and aesthetic ideals, and they acted as a mediating force, bringing together professional musicians and their audiences of patrons, listeners, and performers. For the salonnière, the musical salon offered a space between the public and private spheres that allowed her to exercise cultural agency. In this book, musicologist and historical keyboardist Rebecca Cypess offers a broad overview of musical salons between 1760 and 1800, placing the figure of the salonnière at its center. Cypess then presents a series of in-depth case studies that meet the salonnière on her own terms. Women such as Anne-Louise Brillon de Jouy in Paris, Marianna Martines in Vienna, Sara Levy in Berlin, Angelica Kauffman in Rome, and Elizabeth Graeme in Philadelphia come to life in multidimensional ways. Crucially, Cypess uses performance as a tool for research, and her interpretations draw on her experience with the instruments and performance practices used in eighteenth-century salons. In this accessible, interdisciplinary book, Cypess explores women's agency and authorship, reason and sentiment, and the roles of performing, collecting, listening, and conversing in the formation of eighteenth-century musical life.

C.P.E. Bach Studies

[Cambridge University Press](#) C. P. E. Bach Studies collects together nine wide-ranging essays by leading scholars of eighteenth-century music. Offering fresh perspectives on one of the towering figures of the period, the authors explore Bach's music in its cultural contexts, and show in diverse and complementary ways the reciprocal relationship between Bach's work and contemporary literary, theological, and aesthetic debates. Topics include Bach's relation to theories of sensibility and the sublime; the free fantasy and concepts of self and being; and Bach's engagement with music history and the legacy of his predecessors. Wider questions of C. P. E. Bach reception also play an important part in the book, which explores not only the interpretation of Bach's music in his time, but also its reception over the two centuries since his death.

Canonic Repertories and the French Musical Press

Lully to Wagner

[Boydell & Brewer](#) A bold application of the concept of "canonical" works to the development of French operatic and concert life in the eighteenth and nineteenth centuries.

The Cambridge Companion to Eighteenth-Century Opera

[Cambridge University Press](#) Reflecting a wide variety of approaches to eighteenth-century opera, this Companion brings together leading international experts in the field to provide a valuable reference source. Viewing opera as a complex and fascinating form of art and social ritual, rather than reducing it simply to music and text analysis, individual essays investigate aspects such as audiences, architecture of the theaters, marketing, acting style, and the politics and strategy of representing class and gender. Overall, the volume provides a synthesis of well established knowledge, reflects recent research on eighteenth-century opera, and stimulates further research. The reader is encouraged to view opera as a cultural phenomenon that can reveal aspects of our culture, both past and present. Eighteenth-century opera is experiencing continuing critical and popular success through innovative and provoking productions world-wide, and this Companion will appeal to opera goers as well as to students and teachers of this key topic.