

Metodo De Costes Completos L27013

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1760

1987-08-22 ... a valuable book. It is an important link between the unknown of the Renaissance and the present. --The Triangle of Mu Phi Epsilon Straightforward practicality is the most outstanding characteristic of this book. --Continuo ... a fine and very welcome book that is likely to remain the high standard of lute continuo instruction for some time to come. --Sixteenth Century Journal In this extraordinarily broad survey, Nigel North discusses the history of the lute, the archlute, and the theorbo and gives practical advice on technique, the choice of instrument for particular music, and the preparation of scores. a valuable book It is an important link between the unknown of the Renaissance and the present The Triangle of Mu Phi Epsilon Straightforward practicality is the most outstanding characteristic of this book

2008-10-30 As the Soviet Union's foremost composer, Shostakovich's status in the West has always been problematic. Regarded by some as a collaborator, and by others as a symbol of moral resistance, both he and his music met with approval and condemnation in equal measure. The demise of the Communist state has, if anything, been accompanied by a bolstering of his reputation, but critical engagement with his multi-faceted achievements has been patchy. This Companion offers a starting

point and a guide for readers who seek a fuller understanding of Shostakovich's place in the history of music. Bringing together an international team of scholars, the book brings research to bear on the full range of Shostakovich's musical output, addressing scholars, students and all those interested in this complex, iconic figure. Bringing together an international team of scholars the book brings research to bear on the full range of Shostakovichs musical output addressing scholars students and all those interested in this complex iconic figure

2003

1994 This extremely practical introduction to musical analysis explores the factors that give unity and coherence to musical masterpieces. Having first identified and explained the most important analytical methods, Nicholas Cook examines given compositions from the last two hundred years to show how different analytical procedures suit different types of music. Having first identified and explained the most important analytical methods Nicholas Cook examines given compositions from the last two hundred years to show how different analytical procedures suit different types of music

2002 This comprehensive resource features more than 400 projections and colour illustrations augmented by MRI images for added detail to enhance the

anatomy and positioning presentations. This comprehensive resource features more than 400 projections and colour illustrations augmented by MRI images for added detail to enhance the anatomy and positioning presentations

2005-09-22 This Companion provides an up-to-date view of the music of Franz Liszt, its contemporary context and performance practice, written by some of the leading specialists in the field of nineteenth-century music studies. Although a core of Liszt's piano music has always maintained a firm hold on the repertoire, his output was so vast, influential and multi-faceted that scholarship too has taken some time to assimilate his achievement. This book offers students and music lovers some of the latest views in an accessible form. Katharine Ellis, Alexander Rehding and James Deaville present the biographical and intellectual aspects of Liszt's legacy, Kenneth Hamilton, James Baker and Anna Celenza give a detailed account of Liszt's piano music - including approaches to performance - Monika Hennemann discusses Liszt's Lieder, and Reeves Shulstad and Dolores Pesce survey his orchestral and choral music. This book offers students and music lovers some of the latest views in an accessible form

2002-08 Publisher Description Publisher Description Abigail gets what Abigail wants Socialite Abigail Connors has always gotten what she wants At least until now

2019 English translation and revised edition of the most comprehensive and reliable biography of Claude Debussy. François Lesure's critical biography of Claude Debussy (Fayard, 2003) is widely recognized by scholars as the most comprehensive and reliable account of that composer's life and career as well as of the artistic milieu in which he worked. This encyclopedic volume draws extensively on Debussy's complete correspondence (at that time unpublished), a painstaking tracking of contemporary reviews and comments in the press, and an examination of other primary documents-including private diaries-that had not been available to previous biographers. As such, Lesure's book presents a wealth of new information while debunking a number of myths that had developed over the years since the composer's death in 1918. The present English translation and revised edition, by Debussy authority Marie Rolf, augments Lesure's numerous notes with several thousand new ones by Rolf, providing more precise information on crucial and sometimes contentious points. It also reflects Debussy scholarship that has appeared since 2003, updating Lesure's seminal work. Rolf's translation-the first ever-will make Lesure's findings accessible to scholars, musicians, and music lovers in English-speaking lands and around the world. FRANÇOIS LESURE (1923-2001) was the Director of the Music division of the Bibliothèque nationale de France, Professor of Musicology at the Université libre de Bruxelles, and Chair of

Musicology at the École pratique des Hautes Études. MARIE ROLF is senior associate dean of graduate studies and professor of music theory at the Eastman School of Music and a member of the editorial board for the *Ouvres complètes de Claude Debussy*. This encyclopedic volume draws extensively on Debussy's complete correspondence at that time unpublished a painstaking tracking of contemporary reviews and comments in the press and an examination of other primary documents including

2007-12-13 Claudio Monteverdi is one of the most important figures of 'early' music, a composer whose music speaks powerfully and directly to modern audiences. This book, first published in 2007, provides an authoritative treatment of Monteverdi and his music, complementing Paolo Fabbri's standard biography of the composer. Written by leading specialists in the field, it is aimed at students, performers and music-lovers in general and adds significantly to our understanding of Monteverdi's music, his life, and the contexts in which he worked. Chapters offering overviews of his output of sacred, secular and dramatic music are complemented by 'intermedi', in which contributors examine individual works, or sections of works in detail. The book draws extensively on Monteverdi's letters and includes a select discography/videography and a complete list of Monteverdi's works together with an index of first lines and titles. This book first published in 2007 provides an

authoritative treatment of Monteverdi and his music complementing Paolo Fabbris standard biography of the composer

1932

2005-11-15 One of the most idiosyncratic and charismatic musicians of the twentieth century, pianist Glenn Gould (1932–82) slouched at the piano from a sawed-down wooden stool, interpreting Bach, Beethoven, and Mozart at hastened tempos with pristine clarity. A strange genius and true eccentric, Gould was renowned not only for his musical gifts but also for his erratic behavior: he often hummed aloud during concerts and appeared in unpressed tails, fingerless gloves, and fur coats. In 1964, at the height of his controversial career, he abandoned the stage completely to focus instead on recording and writing. Jonathan Cott, a prolific author and poet praised by Larry McMurtry as the ideal interviewer, was one of the very few people to whom Gould ever granted an interview. Cott spoke with Gould in 1974 for Rolling Stone and published the transcripts in two long articles; after Gould's death, Cott gathered these interviews in *Conversations with Glenn Gould*, adding an introduction, a selection of photographs, a list of Gould's recorded repertoire, a filmography, and a listing of Gould's programs on radio and TV. A brilliant one-on-one in which Gould discusses his dislike of Mozart's piano sonatas, his partiality for composers such as Orlando Gibbons and

Richard Strauss, and his admiration for the popular singer Petula Clark (and his dislike of the Beatles), among other topics, *Conversations with Glenn Gould* is considered by many, including the subject, to be the best interview Gould ever gave and one of his most remarkable performances. Cott spoke with Gould in 1974 for Rolling Stone and published the transcripts in two long articles after Gould's death. Cott gathered these interviews in *Conversations with Glenn Gould* adding an introduction and a selection of photographs.

1991 Many books have been written about Beethoven. But it is rare to find one that seeks an alternative between the fragmentation found in most specialized studies and the superficial overview typical of popular biography. In this volume, Carl Dahlhaus, one of the century's leading musicologists, combines interpretations of individual works that focus on issues of composition and musical history, with excursions into the musical aesthetics of the period around 1800; an age that was not only a classical period in the history of the arts but also one in that aesthetics carved itself a place in the center of philosophical attention. The theme of the book is the reconstruction of Beethoven's musical thinking from the evidence in the works themselves and their context in the history of ideas. In this volume the late Carl Dahlhaus combines the interpretations of individual works with excursions into the

musical aesthetics of the period around 1800 an age which was not only a classical period in the history of the arts but

1969-01-01 Published originally by the David Mannes Music School, New York, in 1933 under the German title. Published originally by the David Mannes Music School New York in 1933 under the German title

1997-12-04 A Companion to one of the principal creative figures in Baroque music. A Companion to one of the principal creative figures in Baroque music

2000-08-24 A comprehensive introduction to the life, music and compositional aesthetic of Maurice Ravel. A comprehensive introduction to the life music and compositional aesthetic of Maurice Ravel

1999-09-30 Modest Musorgsky is Russia's greatest musical dramatist. When he died in 1881 in St Petersburg at the age of forty-two, in poverty and relative obscurity, he was known for a single opera, Boris Godunov and a handful of eccentric 'realistic' songs set to prosaic Russian texts. He had no institutional connections, no 'degree', no family of his own, not even a permanent address. Except for Franz Liszt, no composer of stature knew of him outside Russia. Through the loyal (if controversial) intervention of his friends, his works survived in various editings into the early twentieth century, when revivals and evolving musical

tastes restored him to new life. This account of his life, first published in 1999, emphasizes the psychological and economic factors that contributed to the composer's remarkable rise and tragic, premature end and is the first brief biography in English to make use of materials published in the new, de-Sovietized Russian academic climate. Modest Musorgsky is Russias greatest musical dramatist

1990-02-23 The essays contained in this volume provide a focus on the work of the music theorist Heinrich Schenker - a figure of legendary status who has had an incalculable influence on developments in music theory and analysis in this century. His theories, not always fully understood, have aroused some controversy. The broad spectrum of essays presented here will help clarify Schenker's ideas and their application and will also serve as a useful introduction to his work for music theorists. The essays, written by fourteen leading theorists, originate in papers delivered at the Schenker Symposium held at The Mannes College of Music, New York in 1985. The essays contained in this volume provide a focus on the work of the music theorist Heinrich Schenker a figure of legendary status who has had an incalculable influence on developments in music theory and analysis in this century

2004 See: See

2004-10-21 This book surveys the life,

work, and posthumous reception of nineteenth-century German-Jewish composer Felix Mendelssohn. The volumes two closing essays confront in turn the turbulent course of Mendelssohns posthumous reception and some of the challenges his music continues to pose for modern performers