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Review of the New York Musical Season 1885-1886 [-1889-1890] - Henry Edward Krehbiel 1889

Toccat a and Fugue in D M n o r Johann Sebastian Bach 1995-07-01
(Music Sales America). Arranged for piano by Carl Tausig.
New Misi c Revi ew and Church Misi c Revi ew 1905

The Vision of the Divine in the Music of Johann Sebastian Bach. A Cultural Analysis of the Late Baroque in Europe - Marina Riggins 2020-09-08

Essay from the year 2015 in the subject Cultural Studies - Miscellaneous, grade: A, Northern Arizona University (College of arts and letters), language: English, abstract: The statement of this essay is the following: Johann Sebastian Bach's music is his own religion. It does not matter where it is performed, because it turns every room into a church. His chords build actual cathedrals, and his compositions stream devotion to God and the Divine. Bach is the theologian among classical composers. He examined fundamental questions about life and death, human creation, and the Creator. Without a doubt, it takes a lifetime to be able to interpret and perform Bach's music, understand it, emotionally experience it, envision the divine and heaven, and to understand life, death, good, and evil as his music presents it.

The Nonconformist Musical Journal - 1904

Allegro barbaro - Béla Bartók 1998-01-01

This treasury of piano works from one of the 20th century's most influential composers includes the dancelike Allegro Barbaro, a sonorous, boisterous piece of power and bravura; 15 Hungarian Peasant Songs; 6 Rumanian Folk Dances; 20 Rumanian Christmas Carols; and 8 Improvisations on Hungarian Peasant Songs. Musical gems for pianists at intermediate and advanced skill levels.

Max Reger and Karl Straube - Christopher Anderson 2017-07-05

Max Reger (1873-1916) is perhaps best-known for his organ music. This quickly assumed a prominent place in the repertory of German organists due in large measure to the efforts of Regers contemporary Karl Straube (1873-1950). The personal and collegial relationship between the composer and performer began in 1898 and developed until Regers death. By that time, Straube had established himself as an important artist and teacher in Leipzig and the central authority for the interpretation of Regers organ music. The Reger-Straube relationship functioned on a number of levels with decisive consequences both for the composition of the music and its interpretation over a period fraught with upheaval on sociopolitical, religious and aesthetic fronts. This book evaluates the significance of the relationship between the composer and organist using primary source materials such as autograph performing manuscripts, reviews, programmes, letters and archival sources from contemporary organ

building. The result is a much enhanced understanding of Reger in terms of performance practice and reception history, and a re-examination of Straube and, more broadly, of Leipzig as a musical centre during this period. J. S. Bach at His Royal Instrument - Russell Stinson 2012-11-15

In this wide-ranging set of original essays, musicologist and organist Russell Stinson investigates Johann Sebastian Bach's compositions for the organ, opening up a wealth of perspectives on the stylistic orientation and historical context of these timeless masterpieces. With a sweeping hand, Stinson sheds light on the entire corpus of Bach's organ chorales, and considers the reception of particular pieces not only by various luminaries in the classical music world, but also those within such disparate contexts as film, literature, politics, and rock music. Stinson's investigations include a revealing focus on a previously unpublished fugue by Bach pupil J. G. Schübler, unexplored techniques found in over twenty of Bach's chorale preludes, and the diverse ways in which Bach's organ works have been received from the composer's own lifetime to the present day. Individual essays are also devoted to Felix Mendelssohn as a performer; to Robert Schumann as an editor and critic; to César Franck as a performer, pedagogue, and composer; and to Edward Elgar as a performer, critic, and transcriber. Rich in archival data and filled with fascinating anecdotes, J. S. Bach at His Royal Instrument is entirely up-to-date, meticulously annotated and indexed, and eminently readable. This book is essential reading for anyone at all interested in Bach and "the king of instruments."

The Musical Times - 1865

Musical News and Herald - 1916

The Organ Works of Bach - Harvey Grace 1920

School of Music Programs - University of Michigan. School of Music 1979

Organ Literature - Corliss Richard Arnold 1995-01-01
Now in paperback! Cloth edition 0-8108-2964-9

originally published in 1995.

The Diapason- Siegfried Emanuel Gruenstein 1918

Includes music.

The Well-Tempered Clavier, Book 1, Nos. 1-8 - Johann Sebastian Bach 1996-02-01

This edition of Johann Sebastian Bach's famous keyboard work "The Well-Tempered Clavier" was edited by Ferruccio Busoni, who also added historical information and a large number of performance notes that will relate to piano performance. Contains Preludes and Fugues 1-8 from Volume One.

Catalogue of Long Playing Gramophone Records - Mezhdunarodnaia kniga 1966

Church Music Review and Official Bulletin of the American Guild of Organists - 1904

The Organ Music of J. S. Bach Peter Williams 2003-12-11

Table of contents

The Complete Catalogue of Music Published by Novello & Company, Ltd - Novello & Co 1910

Writing About Music D. Kern Holoman 1988
Table of contents: Preface 1. Music Terminology 2. Narrative Text 3. Citations 4. Musical Examples 5. Tables and Illustrations 6. The Printed Program 7. Electronics 8. Best Practices for Student Writers Appendix: Problem Words and Sample Style Sheet Bibliography.

Arturo Toscanini Mortimer H. Frank 2002
A detailed volume on Toscanini's heroic 17 years conducting the NBC Symphony Orchestra, which he started at age 70. Includes archival broadcast recordings, repertoire lists, videography and a discography. 34 photos.

Musical News - 1896

Stokowski and the Organ - Rollin Smith 2004
Leopold Stokowski began his career in England as an organist and choirmaster. This first major study of Stokowski's early years covers his education at the Royal College of Music, his church posts in London, and his three years spent as director of music at New York's prestigious St. Bartholomew's Church. An examination of the programs of his organ recitals (played on the third largest organ in

America), a list of his repertoire, facsimiles of his original choral works, an analysis of his Aeolian player organ roll of Bach's Passacaglia, and a detailed study of his famous orchestral transcriptions of Bach's organ works, reveals a new and unique insight into Stokowski's unparalleled career in music.

Tocatta and Fugue in D Minor - Johann Sebastian Bach 1990

Review of the New York Musical Season 1885-1886 [-1888-1890] - Henry Edward Krehbiel 1889

Bach and the Baroque Anthony Newman 1995
First published in 1985. A handbook and text for the performance of Bach's music and Baroque music in general, also serving as an assessment of current trends in historical performance practice by an important American practitioner. Newman clearly presents problems and their solutions, with examples and regular assignments throughout. Paper edition (unseen), \$32. Annotation copyright by Book News, Inc., Portland, OR

Musical Opinion and Music Trade Review 1918

Church Music Review and Official Bulletin of the American Guild of Organists 1920

Ferruccio Busoni and the Ontology of the Musical Work - Erinn Elizabeth Knyt 2010
Ferruccio Busoni's conception of the musical work derives from his multiple roles as performer, aesthetician, editor, composer, arranger, and intellectual. Drawing on unpublished scores, manuscripts, sketches and documents from the Staatsbibliothek in Berlin, concert programs from a private collection in Berkeley, acoustic recordings, information about Busoni's intellectual interests gleaned from an auction catalogue featuring the contents of his extensive library, and the published aesthetic writings, letters, and compositions, the present study offers the first comprehensive account of Busoni's work concept. By establishing connections between his ideas and his musical practice, it explores and clarifies the reasoning behind his idiosyncratic compositional style, a style characterized by a blurring of boundaries between original and borrowed material.

Polystylistic mixtures of the old and new and a distinctive performance style, in which Busoni creatively altered and embellished existing texts, exemplify his practice in an age in thrall to Werktreue, when originality of idea was prized above all else.

Alfred's Basic Piano Library - Recital - Book 6 Willard A. Palmer 2005-05-03

The Recital Books congratulate students for a job well done by providing correlated repertoire to their Lesson Books that are based on concepts they've already learned. As a result, the pieces are quickly mastered. Recital Book Level 6 contains mostly original pieces of standard literature by Bach, Haydn, Mozart, Chopin Debussy and Rebikov. Also included is the first movement of Beethoven's Moonlight Sonata.

Catalog of Copyright Entries Library of Congress. Copyright Office

School of Music, Theatre & Dance (University of Michigan) Publications - University of Michigan.

School of Music, Theatre & Dance 1880

Includes miscellaneous newsletters (Music at Michigan, Michigan Muse), bulletins, catalogs, programs, brochures, articles, calendars, histories, and posters.

Geoffrey Tristram - David Baker 2022-07-11

For nearly thirty years, Geoffrey Oliver Tristram (GOT) was the celebrated Organist and Master of the Choristers at Christchurch Priory. He set a high standard for both organ performance and choral direction still widely revered and celebrated. This book charts GOT's life from his birth in Stourbridge, Worcestershire, in 1917 to his sudden death at the age of just 61. It looks at his career as student, teacher, choirmaster, accompanist and, especially, celebrated recitalist, at home and abroad. Drawing heavily on primary source material, including family archives and photographs, the book is complemented and underpinned by the memories and reminiscences of relations, friends, colleagues, peers, and others. It includes many contemporary reviews of his performances, right from his early days as a teenage Fellow of the Royal College of Organists until his last masterly recitals. Appendices give details about Tristram's recitals, broadcasts, and recordings, alongside specifications of the instruments at Christchurch Priory. The book

also provides access to a selection of previously unreleased recordings made in the 1960s and early 1970s. Geoffrey Tristram: A Very British Organist, paints a rich picture of the man (husband, father, friend) and the musician, a player who had a significant influence on generations of organists and singers.

Musical News - 1895

The Church Music Review and Official Bulletin of the American Guild of Organists 1904

Music Journal Annual Anthology - 1958

The Charles Ives Tunebook Clayton W. Henderson 2008

Henderson provides important insights into the composer's body of work.

Reinventing Bach - Paul Elie 2012-09-18

The story of a revolution in music and technology, told through a century of recordings of the music of Johann Sebastian Bach In *Reinventing Bach*, his remarkable second book, Paul Elie tells the electrifying story of how musicians of genius have made Bach's music new in our time, at once restoring Bach as a universally revered composer and revolutionizing the ways that music figures into our lives. As a musician in eighteenth-century Germany, Bach was on the technological frontier—restoring organs, inventing instruments, and perfecting the tuning system still in use today. Two centuries later, pioneering

musicians began to take advantage of breakthroughs in audio recording to make Bach's music the sound of modern transcendence. The sainted organist Albert Schweitzer played to a mobile recording unit set up at London's Church of All Hallows in order to spread Bach's organ works to the world beyond the churches. Pablo Casals, recording at Abbey Road Studios, made Bach's cello suites existentialism for the living room; Leopold Stokowski and Walt Disney, with *Fantasia*, made Bach the sound of children's playtime and Hollywood grandeur alike. Glenn Gould's *Goldberg Variations* opened and closed the LP era and made Bach the byword for postwar cool; and Yo-Yo Ma has brought Bach into the digital present, where computers and smartphones put the sound of Bach all around us. In this book we see these musicians and dozens of others searching, experimenting, and collaborating with one another in the service of Bach, who emerges as the very image of the spiritualized, technically savvy artist. *Reinventing Bach* is a gorgeously written story of music, invention, and human passion—and a story with special relevance in our time, for it shows that great things can happen when high art meets new technology.

Farthest North of Humanness - Percy Aldridge Grainger 1985-06-18

The Musical Times and Singing-class Circular 1922