

Oxford Solo Songs Sacred 16 Songs With Piano Or Organ

xxxvi + 91 pp.

Since its emergence in sixteenth-century Germany, the magician Faust's quest has become one of the most profound themes in Western history. Though variants are found across all media, few adaptations have met with greater acclaim than in music. Bringing together more than two dozen authors in a foundational volume, *The Oxford Handbook of Faust in Music* testifies to the spectacular impact the Faust theme has exerted over the centuries. The Handbook's three-part organization enables readers to follow the evolution of Faust in music across time and stylistic periods. Part I explores symphonic, choral, chamber, and solo Faust works by composers from Beethoven to Schnittke. Part II discusses the range of Faustian operas, and Part III examines Faust's presence in ballet and musical theater. Illustrating the interdisciplinary relationships between music and literature and the fascinating tapestry of intertextual relationships among the works of Faustian music themselves, the volume suggests that rather than merely retelling the story of Faust, these musical compositions contribute significant insights on the tale and its unrivalled cultural impact.

A cumulative list of works represented by Library of Congress printed cards.

Music and Performance Culture in Nineteenth-Century Britain: Essays in Honour of Nicholas Temperley is the first book to focus upon aspects of performance in the broader context of nineteenth-century British musical culture. In four Parts, 'Musical Cultures', 'Societies', 'National Music' and 'Methods', this volume assesses the role music performance plays in articulating significant trends and currents of the cultural life of the period and includes articles on performance and individual instruments; orchestral and choral ensembles; church and synagogue music; music societies; cantatas; vocal albums; the middle-class salon, conducting; church music; and piano pedagogy. An introduction explores Temperley's vast contribution to musicology, highlighting his seminal importance in creating the field of nineteenth-century British music studies, and a bibliography provides an up-to-date list of his publications, including books and monographs, book chapters, journal articles, editions, reviews, critical editions, arrangements and compositions. Fittingly devoted to a significant element in Temperley's research, this book provides scholars of all nineteenth-century musical topics the opportunity to explore the richness of Britain's musical history.

"The Concise Oxford Dictionary of Music is the most authoritative and up-to-date dictionary of music available in paperback. Coverage includes musical terms from allegro to zingaro, and musical works from Aida to Zaubersflöte, as well as composers, librettists, musicians, singers, and orchestras. It provides a mine of information for all lovers of music." "The book includes musical instruments and their history; and covers living composers and performers, with over 150 added for this edition."--BOOK JACKET.

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A repertoire resource textbook for building children's choirs. *Lifeline for Children's Choir Directors* offers extensive repertoire lists as well as perceptive text from one of the foremost experts in the field of children's choir. A useful tool for school, community and church-based groups.

This bibliography of bibliographies lists and describes sources, from basic references to highly specialized materials. Valuable as a classroom text and as a research tool for scholars, librarians, performers, and teachers.

Presents a two-volume A to Z reference on English authors from the sixteenth, seventeenth and eighteenth centuries, providing information about major figures, key schools and genres, biographical information, author publications and some critical analyses.

The *Reader's Guide to Music* is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

A dictionary containing 3500 biographical entries, each representing a composer whose work has been used within the worship of the church in Britain and Ireland.

François Couperin's contribution to the literature of baroque keyboard music has long been recognized. *François Couperin and 'The Perfection of Music'* updates and expands upon David Tunley's valuable 1982 BBC Music Guide to the composer, and examines the whole of Couperin's output including the organ masses, motets and chamber music, in addition to the well-known works for harpsichord. Taking as its focal point Couperin's concept of the perfection of music through the union of the French and Italian styles, this book takes a more analytical approach to Couperin's work. Early chapters outline the main contrasting features of the two schools in the seventeenth- and early eighteenth-centuries, and it becomes clear that Couperin's expressive power owed much to his fusion of the polarities of the French classical tradition with that of the Italian baroque. The book features a number of appendices, including the prefaces to Couperin's work both in the original French and in English translation, and a glossary of dances of the French baroque.

The *Historical Dictionary of Music of the Classical Period* covers the music of the Classical Period (1728-1800) with both forerunners and successors briefly described. This is done through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 1,000 cross-referenced entries on composers, genres, styles, significant patrons or musicians, musical instruments, and terms demonstrating the global reach of the music of this era. This book is an excellent access point for students, researchers, and anyone wanting to know more about classical music.

In *Dramaturgical Leaves: Essays about Musical Works for the Stage and Queries about the Stage, Its Composers and Performers*, the third volume in Janita R. Hall-Swadley's *The Collected Writings of Franz Liszt*, Liszt heralds his admiration for early nineteenth-century opera and musical stage works. Included are essays on Gluck's *Orpheus*, Beethoven's *Fidelio*, Weber's *Euryanthe*, Mendelssohn's *Midsummer's Night Dream*, Scribe and Meyerbeer's *Robert the Devil*, Schubert's *Alfonso and Estrella*, Auber's

Mute from Portici, Bellini's Montague and Capulet, Boieldieu's White Lady, and Donizetti's Favorite as well as essays on soprano Pauline Viardot-Garcia and Liszt's critique of entr'acte music. This volume includes a detailed discussion of Liszt's impact as a musical patron, a historical review of entr'acte music, the role of gender in opera, and Liszt's concepts of Gestalt theory, the Archetype, and his musical Weltanschauung (his musical "world view"), all revealing his contribution to 19th-century music philosophy as it relates to opera.

The composition of the solo concerto studied as an evolving debate (rather than a static technique), and for its stylistic features.

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
Compiles cultural, theological, and psychological perspectives on spiritual experience in worship from scholars and laity, paying particular attention to the role of the arts in facilitating spiritual transformation.

xxxiv + 240 pp.

Janet Page explores the interaction of music and piety, court and church, as seen through the relationship between the Habsburg court and Vienna's convents. In the first full-length study of its kind, she reveals a golden age of convent music in Vienna and the convents' surprising engagement with contemporary politics.

This quick reference book of musical terminology includes brief biographical sketches of musicians, composers, vocalists, and conductors.

This beautiful collection of 16 songs for high voice includes favourite settings by some of Oxford's best-loved composers. Each song is presented with piano or organ accompaniment, and a CD of backing tracks is included. With a wonderful selection of texts, this is the perfect collection for use in both services and concerts.

"Volume 2 of the Oxford Handbook of Music Performance is designed around four distinct sections: Enhancements, Health and Wellbeing, Science, and Innovations. Chapters on the popular Feldenkrais method and Alexander technique open the volume, and these lead to chapters on peak performance and mindfulness, stage behavior, impression management and charisma, enhancing music performance appraisal, and how to build a career and the skills and competencies needed to be successful. The section dealing with health and wellbeing surveys the brain mechanisms involved in music learning and performing and musical activities in people with disabilities, performance anxiety, diseases and health risks in instrumentalists, hearing and voice, and finally, a discussion of how to promote a healthy related lifestyle. The first six chapters of the Science section cover the basic science underlying the operation of wind, brass, string instruments, and the piano, and two chapters covering the solo voice and vocal ensembles. The final two chapters explain digital musical instruments and the practical issues that researchers and performers face when using motion capture technology to study movement during musical performances. The four chapters of the Innovations section address the types of technological and social and wellbeing innovations that are reshaping how musicians conceive their performances in the twenty-first century"--

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