
Jonathan Harvey Song Offerings And White As Jasmi

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ASHTYN DAVILA

Hushabye Mountain Gramophone Publications

Inspiration is the factor common to all composers throughout musical history - yet this is the first book to examine its source. Jonathan Harvey, one of Britain's foremost composers, here brings a specialist's insight to the relationship between the source of inspiration and the act of composition.

Classical Catalogue Faber & Faber

This collection brings fresh perspectives to bear upon key questions surrounding the composition, performance and reception of musical modernism.

New Music Faber Edition

An annually updated guide to the best classical compact discs available. Includes over 1,200 reviews with symbols highlighting basic library selections, quality of performance, quality of sound, price recommendations, Gramophone Award winners, and Artists of the Year. Color and black-and-white photos.

The Good CD Guide, 1993 Oxford University Press

From Music to Sound is an examination of the six musical histories whose convergence produces the emergence of sound, offering a plural, original history of new music and showing how music had begun a change of paradigm, moving from a culture centred on the note to a culture of sound. Each chapter follows a chronological progression and is illustrated with numerous musical examples. The chapters are composed of six parallel histories: timbre, which became a central category for musical composition; noise and the exploration of its musical potential; listening, the awareness of which opens to the generality of sound; deeper and deeper immersion in sound; the substitution of composing the sound for composing with sounds; and space, which is progressively viewed as composable. The book proposes a global overview, one of the first of its kind, since its ambition is to systematically delimit the emergence of sound. Both well-known and lesser-known works and composers are analysed in detail; from Debussy to contemporary music in the early twenty-

first century; from rock to electronica; from the sound objects of the earliest musique concrète to current electroacoustic music; from the Poème électronique of Le Corbusier-Varèse-Xenakis to the most recent inter-arts attempts. Covering theory, analysis and aesthetics, *From Music to Sound* will be of great interest to scholars, professionals and students of Music, Musicology, Sound Studies and Sonic Arts. Supporting musical examples can be accessed via the online Routledge Music Research Portal.

The Good CD Guide, 1992 Gramophone Publications

The first account of how Wagner's last years and his death in Venice have been mythologized in novels and other works of the creative imagination. The vast literature about Richard Wagner and his works includes a surprising number of fictional works, including novels, plays, satires, and an opera. Many of these deal with his last years and his death in Venice in 1883 -- and even a fabricated eleventh-hour romance. These fictional treatments -- many presented here in English for the first time -- reveal a striking evolution in the way that Wagner's character and reputation have been viewed over more than a century. They offer insights into changing contexts in Western intellectual and cultural history. And they make clear how much Wagner's associations with Venice have become part of the accumulated mythology of "the floating city." John Barker's *Wagner and Venice Fictionalized: Variations on a Theme* will be of interest to all lovers of opera, Venice, and European culture generally. John W. Barker is Emeritus Professor of History at the University of Wisconsin-Madison, specializing in medieval (including Venetian) history. He is also a passionate music lover and record collector, and an active music critic and journalist.

The Gramophone Classical Catalogue Routledge

A stimulating new approach to understanding the relationship between music and culture in the long nineteenth century.

European Music Catalogue Ashgate Publishing, Ltd.

Over three decades, Paul Griffiths's survey has remained the definitive study of music since the Second World War; this fully revised and updated edition re-establishes *Modern Music and After* as the preeminent introduction to the music of our time. The disruptions of the war, and the struggles of the ensuing peace,

were reflected in the music of the time: in Pierre Boulez's radical reformation of compositional technique and in John Cage's development of zen music; in Milton Babbitt's settling of the serial system and in Dmitry Shostakovich's unsettling symphonies; in Karlheinz Stockhausen's development of electronic music and in Luigi Nono's pursuit of the universally human, in Iannis Xenakis's view of music as sounding mathematics and in Luciano Berio's consideration of it as language. The initiatives of these composers and their contemporaries opened prospects that haven't yet stopped unfolding. This constant expansion of musical thinking since 1945 has left us with no singular history of music; Griffiths's study accordingly follows several different paths, showing how and why they converge and diverge. This new edition of *Modern Music and After* discusses not only the music of the fifteen years that have passed since the previous edition, but also the recent explosion of scholarly interest in the latter half of the twentieth century. In particular, the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by composers of the 1980s and 1990s. Griffiths then moves the book into the twenty-first century as he examines such highly influential composers as Helmut Lachenmann and Salvatore Sciarrino. For its breadth, wealth of detail, and characteristic wit and clarity, the third edition of *Modern Music and After* is required reading for the student and the enquiring listener.

The New Grove Dictionary of Music and Musicians

University Rochester Press

The *Classical Good CD & DVD Guide* contains over 3500 reviews of Classical CDs and DVDs, written by the critics of *Gramophone* (the world's most authoritative classical music magazine), with more recommendations than ever before. It also contains a host of extras designed to appeal to the novice and seasoned collector, including composer biographies, recommended repertoire, guides to broadening your listening experience, and an introduction to the world of classical music on CD.

Fanfare Springer Nature

Imaginative analytical and critical work on British music of the early twentieth century has been hindered by perceptions of the repertory as insular in its references and backward in its style and

syntax, escaping the modernity that surrounded its composers. Recent research has begun to break down these perceptions and has found intriguing links between British music and modernism. This book brings together contributions from scholars working in analysis, hermeneutics, reception history, critical theory and the history of ideas. Three overall themes emerge from its chapters: accounts of British reactions to Continental modernism and the forms they took; links between music and the visual arts; and analysis and interpretation of compositions in the light of recent theoretical work on form, tonality and pitch organization

Song Offerings Methuen Drama

Jonathan Harvey (1939-2012) was one of Britain's leading composers: his music is frequently performed throughout Europe, the United States (where he lived and worked) and Japan. He is particularly renowned for his electro-acoustic music, an aspect on which most previous writing on his work has focused. The present volume is the first detailed study of music from Harvey's considerable body of work for conventional forces. It focuses on two pieces that span one of the most fertile periods in Harvey's output: *Song Offerings* (1985; awarded the prestigious Britten Award), and *White as Jasmine* (1999). The book explores the links between the two works - both set texts by Hindu writers, employ a solo soprano, and adumbrate a spiritual journey - as well as showing how Harvey's musical language has evolved in the period between them. It examines Harvey's techniques of writing for the voice, for small ensemble (*Song Offerings*), and for large orchestra, subtly and characteristically enhanced with electronic sound (*White as Jasmine*). It shows how Harvey's music is informed by his profound understanding of Eastern religion, as well as offering a clear and accessible account of his distinctive musical language. Both works use musical processes to dramatic and clearly audible effect, as the book demonstrates with close reference to the accompanying downloadable resources. The book draws on interviews with the composer, and benefits from the author's exclusive access to sketches of the two works. It contextualises the works, showing how they are the product of a diverse series of musical influences and an engagement with ideas from both Eastern and Western religions. It also explores how Harvey continued to develop the musical and spiritual preoccupations revealed in these pieces in his later work, up to

and including his third opera, *Wagner Dream* (2007).

[Music as Cultural Heritage and Novelty](#) Routledge

"This reference classic has approximately doubled in size since its last publication 20 years ago, and the expansion involves more than the thorough revision and addition of articles about music of the past. More articles about 20th-century composers and composer-performers have been added, as well as topical articles about the gender-related, multicultural, and interdisciplinary ways that music is now being studied. Add to these changes that New Grove is also available online, making it a source that would have made its many-faceted creator Sir George Grove proud"--

Outstanding reference sources, American Libraries, May 2002.

Gramophone Classical Good CD and Dvd Guide 2006

Editions L'Harmattan

Christian Wolff is a composer who has followed a distinctive path often at the centre of avant-garde activity working alongside figures such as John Cage, Merce Cunningham, and Cornelius Cardew. In a career spanning sixty years, he has produced a significant and influential body of work that has aimed to address, in a searching and provocative manner, what it means to be an experimental and socially aware artist. This book provides a wide-ranging introduction to a composer often overlooked despite his influence upon many of the major figures in new music since the 1950s from Cage to John Zorn to the new wave of experimentalists across the globe. As the first detailed analysis of the music of this prolific and highly individual composer, *Changing the System: The Music of Christian Wolff* contains contributions from leading experts in the field of new and experimental music, as well as from performers and composers who have worked with Wolff. The reception of Wolff's music is discussed in relation to the European avant-garde and also within the context of Wolff's association with Cage and Feldman. Music from his earliest compositions of the 1950s, the highly indeterminate scores, the politically-inspired pieces up to the most recent works are discussed in detail, both in relation to their compositional techniques, general aesthetic development, and matters of performance. The particular challenges and aesthetic issues arising from Wolff's idiosyncratic notations and the implications for performers are a central theme. Likewise, the ways in which Wolff's political persuasions - which arguably

account for some of the notational methods he chooses - have been worked out through his music, are examined. With a foreword by his close associate Michael Parsons, this is a valuable addition to experimental music literature.

[Jonathan Harvey: Song Offerings and White as Jasmine](#) Cambridge University Press

The guide to English language reviews of all music recorded on compact discs.

[Classic CD](#). Ashgate Publishing, Ltd.

The full score to George Benjamin's *A Mind of Winter* for soprano voice and orchestra.

Wagner and Venice Fictionalized Cambridge University Press

In *Hushabye Mountain* a group of friends are trying to come to terms with the death of a friend from AIDS. The play addresses their emotions and also those of the dead man as he explores the afterlife.

British Music and Modernism, 1895-1960 Faber & Faber

Figures majeures de la scène musicale anglaise, Jonathan Harvey, encouragé par Benjamin Britten, formé auprès d'Erwin Stein dans la tradition schoenberguienne, il est également l'héritier d'une histoire proprement britannique : celle des chœurs et de la musique d'église.

Transformations of Musical Modernism Gramophone Publications

This book provides a multifaceted view on the relation between the old and the new in music, between tradition and innovation. This is a much-debated issue, generating various ideas and theories, which rarely come to unanimous conclusions. Therefore, the book offers diverse perspectives on topics such as national identities, narrative strategies, the question of musical performance and musical meaning. Alongside themes of general interest, such as classical repertoire, the music of well-established composers and musical topics, the chapters of the book also touch on specific, but equally interesting subjects, like Brazilian traditions, Serbian and Romanian composers and the lullaby. While the book is mostly addressed to researchers, it can also be recommended to students in musicology, ethnomusicology, musical performance, and musical semiotics.

21st Century Music

The Cambridge Companion to Music and Romanticism

Jonathan Harvey