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Offering comprehensive coverage of classical music, this guide surveys more than eleven thousand albums and presents biographies of five hundred composers and eight hundred performers, as well as twenty-three essays on forms, eras, and genres of classical music. Original.

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Original collection features Liszt's interpretations of his own "Totentanz" plus Saint-Saens' "Danse Macabre," Berlioz's "Dance of the Sylphes" from "The Damnation of Faust," Weber's "Overtures to Die "Freischutz" and "Oberon," and several other pieces.

"Teachers' bulletin", vol. 4- issued as part of v. 23, no. 9-

Much of Franz Liszt's musical legacy has often been dismissed as 'trivial' or 'merely showy,' more or less peripheral contributions to nineteenth-century European culture. But Liszt was a mainstream composer in ways most of his critics have failed to acknowledge; he was also an incessant and often extremely successful innovator. Liszt's mastery of fantasy and sonata traditions, his painstaking settings of texts ranging from erotic verse to portions of the Catholic liturgy, and the remarkable self-awareness he demons-

trated even in many of his most 'entertaining' pieces: all these things stamp him not only as a master of Romanticism and an early Impressionist, but as a precursor of Postmodern 'pop.' Liszt's Music places Liszt in historical and cultural focus. At the same time, it examines his principal contributions to musical literature - from his earliest operatic paraphrases to his final explorations of harmonic and formal possibilities. Liszt's compositional methods, including his penchant for revision, problems associated with early editions of some of his works, and certain aspects of class and gender issues are also discussed. The first book-length assessment of Liszt as composer since Humphrey Searle's 1956 volume, Liszt's Music is illustrated with well over 100 musical examples.

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This text was developed for use in a standard college-level "introduction to graduate studies" course in musicology that I taught for thirty-three years at the University of Redlands.

Reprint of the original, first published in 1871.

The Dictionary of American Classical Composers covers over 650 composers active from the 18th century to today. Covering all classical styles, it offers the most comprehensive overview of key composers in the United States available. Entries include basic biographical information and critical analysis of each composer's key works and ideas. Entries also include worklists and bibliographic information. Whenever possible, the entries will have been checked by the composers themselves to assure greatest possible accuracy. This new edition, completely updated and expanded from the 1984 edition, also includes over 200 historic photographs.

Originally for chorus and orchestra; acc. arr. for piano for rehearsal purposes only.

Voix: S solo, Choeur mixte (4 SdivATB) ; Accompagnement: Orchestre, ou Orgue et ensemble instrumental, ici réduction pour Piano ; Langue: Latin, Anglais ; Epoque: Contemporain.

Conversation with the Blackboard— Ellen contemplates retirement from her teaching career when someone starts leaving mysterious messages on her blackboard... Christmas Cards— Dory deals with her sister's death and finds her sister is not the only thing she has to bury... First String— Andi survives a freak accident and learns a lesson in the most unusual way... An Apple for the Teacher— As complications arise during Brooke's pregnancy, she fears a reoccurring nightmare is really a premonition... Requiem— Natalie's life is in turmoil, when after fourteen years, she learns her husband is coming back...