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Many of our journal titles are now available online. Each journal entry in this catalogue indicates where the price includes, or will include, access to the electronic version of the journal during 2003. Full text is available FREE to all individuals within the registered domain address of full rate subscribers. In addition, the service provides all users with FREE access to tables of contents and abstracts, and a FREE email alerting service.
The Cambridge History of Music

The Cambridge History of Western Music Theory
Edited by Thomas Christensen
University of Chicago

The Cambridge History of Nineteenth-Century Music
Edited by Jim Samson
Royal Holloway, University of London

This comprehensive overview of music in the nineteenth century draws on the most recent scholarship in the field. It avoids mere repertory surveys, focusing instead on issues which illuminate the subject in novel and interesting ways. The book is divided into two parts (1800–1850 and 1850–1900), each of which approaches the major repertory of the period by way of essays investigating the intellectual and socio-political history of the time. The music itself – including popular repertories – is discussed in five central chapters within each part, amplified by essays on topics such as nationalism, genius, and the emergent concept of an avant garde. The book concludes with an examination of musical styles and languages around the turn of the century. The addition of a detailed chronology and extensive glossaries makes this the most informed reference book on nineteenth-century music currently available.

The Cambridge History of Music
2002 228 x 152 mm 788pp
0 521 59017 5 Hardback £80.00

The Cambridge History of Twentieth-Century Music
Edited by Nicholas Cook and Anthony Pople

Published 2004

The Cambridge History of American Music
Edited by David Nicholls
University of Southampton

‘Unlike European musical history, the terra incognita of American music for non-specialists is the pre-modern era. The first half of CHAM covers all aspects of this period and is worth the price of the whole.’

Times Literary Supplement

The Cambridge History of Music
1998 228 x 152 mm 653pp
0 521 45429 8 Hardback £75.00

The Cambridge History of Biography

Musical Lives

A highly acclaimed series of biographies covering composers from the late seventeenth century to the twentieth century. The books in this series each provide an account of the life of a major composer, considering both the private and the public figure. The main thread is biographical and discussion of the music is integral to the narrative. Each book thus presents an organic view of the composer, the music, and the circumstances in which the music was written. The books are illustrated, but contain no music examples, and are accessible to anyone with an interest in music.

Of The Life of Verdi and The Life of Mendelssohn
‘… like several other biographies in the series, each offers a fine introduction to its subject for the general reader as well as a firm critical tack that even the specialist may enjoy testing: about the most one could ask of a small book.’

New York Times

‘… unusually stimulating series’.  

New York Times

‘… admirable series’.  

The Gramophone

The Life of Elgar
Michael Kennedy

0 521 81076 0 Hardback
0 521 00907 3 Paperback
Publication 2004
Prices to be announced

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Peter Mercer-Taylor
Valparaiso University, Indiana
2000 216 x 138 mm 246pp 17 half-tones 1 map
0 521 63972 7 Paperback £13.95

The Life of Schubert
Christopher H. Gibbs
Bard College, New York
2000 216 x 138 mm 226pp 17 half-tones
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Caryl Emerson
Princeton University, New Jersey
1999 216 x 138 mm 214pp 20 half-tones
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The Life of Charles Ives
Stuart Feder
The New York Psychoanalytic Institute
1999 216 x 138 mm 214pp 20 half-tones
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In this wide-ranging book, Arnold Whittall considers a group of important composers of the twentieth century, including Debussy, Webern, Schoenberg, Stravinsky, Bartók, Janáček, Britten, Carter, Birtwistle, Andriessen and Adams. He moves skilfully between the cultural and the technical, the general and the particular, to explore the various contexts and critical perspectives which illuminate certain works by these composers. Considering the extent to which place and nationality contribute to the definition of musical character, he investigates the relevance of such images as mirroring and symmetry, the function of genre and the way types of identity may be suggested by such labels as classical, modernist, secular, sacred radical, traditional. These categories are considered as flexible and interactive and they generate a wide-ranging series of narratives delineating some of the most fundamental forces which affected composers and their works within the complex and challenging world of the twentieth century.

Contents:

Publication March 2003

This accessible guide for students, teachers and performers at all levels unravels the complexities of musical performance and focuses on key aspects of learning, playing and responding to music. A survey of performance through the ages leads to a presentation of basic historical, analytical and psychological concepts. Four chapters follow on teaching, development, practice and memorisation. The next section considers the ‘translation’ from score to sound, physical projection, ensemble playing and performance anxiety. The final section addresses the act of listening, the legacy of recordings, music criticism and ‘performers on performance’.


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Cambridge Music Handbooks
Series Editor: Julian Rushton

Cambridge Music Handbooks provide accessible introductions to major musical works, written by the most informed commentators in the field. With the concert-goer, performer and student in mind, the books present essential information on the historical and musical context, the composition, and the performance and reception history of each work, or group of works, as well as critical discussion of the music.

‘… skilfully combines historical and musicological research with a sharp and penetrating analytical mind of the kind one is grateful to encounter these days. I cannot recommend it warmly enough.’
Musical Times

Bach: The Goldberg Variations
Peter Williams
University of Wales College of Cardiff

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Thames Valley University
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12 music examples
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Benjamin M. Korstvedt
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BBC Music Magazine

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University of Leeds
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Cambridge Companions to Music provide clear and accessible information on composers, instruments or musical topics, written with the student, the performer and the music lover in mind. Each volume provides a carefully structured series of specially-commissioned essays by leading authorities offering comprehensive coverage and indispensable reference material as well as absorbing reading matter.

New

The Cambridge Companion to Debussy
Edited by Simon Trezise
Trinity College, Dublin

Often considered the father of twentieth-century music, Debussy was a visionary whose influence is still felt. This book offers a wide-ranging series of essays on Debussy the man, the musician and composer. It contains new insights into his character, his relationship to his Parisian environment and his musical works across all genres, with challenging views on the roles of nature and eroticism in his life and music. His music is considered through the characteristic themes of sonority, rhythm, tonality and form, with closing chapters considering the performance and reception of his music in the first years of the new century and our view of Debussy today as a major force in Western culture. This comprehensive view of Debussy is written by a team of specialists for students and informed music lovers.


Cambridge Companions to Music
2003 247 x 174 mm 354pp 48 music examples
0 521 65243 X Hardback c. £47.50
0 521 65478 5 Paperback c. £17.95
Publication March 2003

New

The Cambridge Companion to Mozart
Edited by Simon P. Keefe
The Queen’s University of Belfast

The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time. Bringing the most recent scholarship into the public arena, this volume bridges the gap between scholarly and popular images of the composer, enhancing the readers’ appreciation of Mozart and his extraordinary output, regardless of their prior knowledge of the music. Part I situates Mozart in the context of late eighteenth-century aesthetics and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition. Part II surveys Mozart’s works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death. Part IV offers insight into Mozart’s career as a performer as well as theoretical and practical perspectives on historically informed performances of his music.


Cambridge Companions to Music
2003 247 x 174 mm 302pp 3 half-tones 8 tables 48 music examples
0 521 80734 4 Hardback c. £47.50
0 521 00192 7 Paperback c. £17.95
Publication May 2003

New

The Cambridge Companion to Stravinsky
Edited by Jonathan Cross
University of Bristol

Stravinsky’s work spanned the major part of the twentieth century and engaged with nearly all its principal compositional developments. This Companion reflects the breadth of Stravinsky’s achievement and influence in essays by leading international scholars on a wide range of topics. It is divided into three parts dealing with the contexts within which Stravinsky worked (Russian, modernist and compositional), with his key compositions (Russian, neoclassical and serial), and with the
reception of his ideas (through performance, analysis and criticism). The volume concludes with an interview with the leading Dutch composer Louis Andriessen and a major re-evaluation of ‘Stravinsky and Us’ by Richard Taruskin.


Cambridge Companions to Music 2003 247 x 174 mm 327pp 2 figures
45 music examples
0 521 66377 6 Hardback c. £47.50
0 521 66378 4 Paperback c. £17.95
Publication April 2003

Forthcoming

The Cambridge Companion to Bruckner
Edited by John Williamson
University of Liverpool

This Companion provides an overview of the composer Anton Bruckner (1824–1896). Sixteen chapters by leading scholars investigate aspects of his life and works and consider the manner in which critical appreciation has changed in the twentieth century. The first section deals with Bruckner’s Austrian background, investigating the historical circumstances in which he worked, his upbringing in Upper Austria, and his career in Vienna. A number of misunderstandings are dealt with in the light of recent research. The remainder of the book covers Bruckner’s career as church musician and symphonist, with a chapter on the neglected secular vocal music. Religious, aesthetic, formal, harmonic, and instrumental aspects are considered, while one chapter confronts the problem of the editions of the symphonies. Two concluding chapters discuss the symphonies in performance, and the history of Bruckner-reception with particular reference to German Nationalism, the Third Reich and the appropriation of Bruckner by the Nazis.


Cambridge Companions to Music 2003 247 x 174 mm 320pp 3 tables
36 music examples
0 521 80404 3 Hardback c. £50.00
0 521 07878 6 Paperback c. £17.95
Publication June 2003

Forthcoming

The Cambridge Companion to Sibelius
Edited by Daniel M. Grimley

This Companion provides a biographical, theatrical, and social-cultural background for Verdi’s music, examines in detail important general aspects of its style and method of composing, and synthesizes stylistic themes in discussions of representative works. Aspects of Verdi’s milieu, style, creative process, and critical reception are explored in essays by highly reputed specialists. Individual chapters address themes in Verdi’s life, his role in transforming the theater business, and his relationship to Italian Romanticism and the Risorgimento. Chapters on four operas representative of the different stages of Verdi’s career, Ernani, Rigoletto, Don Carlos, and Otello synthesize analytical themes introduced in the more general chapters.
2. Birth pangs, growing pains, and sibling rivalry: musical theatre in New York, 1900–1920 Orly Leah Keenan; 3. Romance, nostalgia, and nevermore: American and British operetta in the 1920s William A. Everett; 4. Images of African-Americans: African-American musical theatre, Show Boat, and Porgy and Bess John Graziano; 5. The melody (and the words) linger on: American musical comedies of the 1920s and 1930s Geoffrey Block; Part II. Maturations and Formulations: 1940 to 1970: 6. ‘We Said We Wouldn’t Look Back’: British musical theatre, 1935–1960 John Snelson; 7. The coming of the musical play: Rodgers and Hammerstein Ann Sears; 8. The successors of Rodgers and Hammerstein from the 1940s through to the 1960s Thomas L. Riis and Ann Sears with William A. Everett; 9. Musical sophistication on Broadway: Kurt Weill and Leonard Bernstein Paul R. Laird; 10. Stephen Paul Prece and William A. Everett. megamusical and beyond: the creation, directors, and the fully integrated musical fraternal twin? Analytical approaches to the world of grand opera. Through this volume a fascinating and accessible exploration of the world of grand opera. This guide to the orchestra and orchestral life is unique in the breadth of its coverage. It combines orchestral history and orchestral repertory with a practical bias offering critical thought about the past, present and future of the orchestra as a sociological and as an artistic phenomenon. This approach reflects many of the current global discussions about the orchestra’s continued role in a changing society. Other topics discussed include the art of orchestration, scorereading, conductors and conducting, international orchestras, recording, as well as consideration of what it means to be an orchestral musician, an educator, or an informed listener. Written by experts in the field, the book will be of academic and practical interest to a wide-ranging readership of music historians and professional or amateur musicians as well as an invaluable resource for all those contemplating a career in the performing arts.


This Companion is a fascinating and accessible exploration of the world of grand opera. Through this volume a team of scholars and writers on opera examine those important Romantic operas which embraced the Shakespearian sweep of tragedy, history, love in time of conflict, and the struggle for national self-determination. Rival nations, rival religions and violent resolutions are common elements, with various social or political groups represented in the form of operatic choruses. The book traces the origins and development of a style created during an increasingly technical age, which exploited the world-renowned skills of Parisian stage-designers, artists, and dancers as well as singers. It analyses in detail the grand operas by Rossini, Aubry, Meyerbeer and Halévy, discusses grand opera in Russia and Germany, and also in the Czech lands, Italy, Britain and the Americas. The volume also includes an essay by the renowned opera director David Pountney.
orchestra Stephen Cottrell. Appendix 1. The constitution of selected orchestras; Appendix 2. Orchestras founded in the nineteenth century; Appendix 3. Orchestras founded in the twentieth century.

Cambridge Companions to Music
2003 247 x 174 mm 311pp 9 half-tones
30 music examples
0 521 80658 5 Hardback £45.00
0 521 00132 3 Paperback £15.95
Publication March 2003

The Cambridge Companion to Conducting
Edited by Jose Antonio Bowen
Georgetown University, Washington DC

In this wide-ranging inside view of the history and practice of conducting, analysis and advice comes directly from working conductors, including Sir Charles Mackerras on opera, Bramwell Tovey on being an Artistic Director, Martyn Brabbins on modern music, Leon Botstein on programming and Vance George on choral conducting, and from those who work closely with conductors: a leading violinist describes working as a soloist with Stokowski, Ormandy and Barbirolli, while Solti and Abbado's studio producer explains orchestral recording, and one of the world's most powerful managers tells all. The book includes advice on how to conduct different types of groups (choral, opera, symphony, early music) and provides a substantial history of conducting as a study of national traditions. It is an unusually honest book about a secretive industry and managers, artistic directors, soloists, players and conductors openly discuss their different perspectives for the first time.

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19 music examples
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0 521 82108 8 Hardback c. £47.50
Publication October 2003

The Cambridge Companion to the String Quartet
Edited by Robin Stowell
University of Wales, College of Cardiff

This Companion offers a concise and authoritative survey of the string quartet by eleven chamber music specialists. Its fifteen carefully structured chapters provide coverage of a stimulating range of perspectives previously unavailable in one volume. It focuses on four main areas: the social and musical background to the quartet's development; the most celebrated ensembles; string quartet playing, including aspects of contemporary and historical performing practice; and the mainstream repertory, including significant 'mixed ensemble' compositions involving string quartet. Various musical and pictorial illustrations and informative appendixes, including a chronology of the most significant works, complete this indispensable guide. Written for all string quartet enthusiasts, this Companion will enrich readers' understanding of the history of the genre, the context and significance of quartets as cultural phenomena, and the musical, technical and interpretative problems of chamber music performance. It will also enhance their experience of listening to quartets in performance and on recordings.


Cambridge Companions to Music
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15 music examples
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0 521 66320 2 Hardback £47.50
Publication October 2003

The Cambridge Companion to Jazz
Edited by Mervyn Cooke
University of Nottingham
and David Horn
Institute of Popular Music, University of Liverpool

Takes the reader through the essentials from locating and defining jazz to jazz in performance.

Cambridge Companions to Music
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15 music examples
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Publication October 2003

The Cambridge Companion to Blues and Gospel Music
Edited by Allan Moore
University of Surrey

From Robert Johnson to Aretha Franklin, Mahalia Jackson to John Lee Hooker, blues and gospel artists figure heavily in the mythology of twentieth-century culture. The styles in which they sang have proved hugely influential to generations of popular singers, from the wholesale adoptions of singers like Robert Cray or James Brown, to the subtler vocal appropriations of Mariah Carey. Their own music, and how
Maps the world of pop and rock: its history, its stars, its controversies.

**Cambridge Companions to Music**

- **The Cambridge Companion to Pop and Rock**
  
  **Edited by Simon Frith**
  
  University of Stirling

- **Will Straw**
  
  McGill University, Montréal

- **and John Street**
  
  University of East Anglia

From the first mention in courtly poetry of the thirteenth century to enormous global popularity in the twentieth, the guitar and its development comprises multiple histories, each characterised by distinct styles, playing techniques, repertoires and socio-cultural roles. These histories simultaneously span popular and classical styles, contemporary and historical practices, written and unwritten traditions and western and non-western cultures. This is the first book to encompass the breadth and depth of guitar performance, featuring thirteen essays covering different traditions, styles, and instruments, written by some of the most influential players, teachers, and guitar historians in the world. The coverage of the book allows the player to understand both the analogies and differences between guitar traditions, and all styles, from baroque, classical, country, blues, and rock to flamenco, African, Celtic, and instrument making will share the same platform. As musical training is increasingly broadened this comprehensive book will become an indispensable resource.


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**The Cambridge Companion to Singing**

**Edited by John Potter**

University of York

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  9 half-tones 13 graphs 16 music examples

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  **0 521 62929 8** Paperback £16.95

**Publication April 2003**

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**The Cambridge Companion to the Organ**

**Edited by Nicholas Thistledthwaite**

Guildford Cathedral and Geoffrey Webber

University of Cambridge

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Leeds College of Music

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Open University, Milton Keynes

**Cambridge Companions to Music**

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  37 music examples

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**The Cambridge Companion to the Saxophone**

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Open University, Milton Keynes

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  23 music examples

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  **0 521 56522 7** Paperback £17.95

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Edited by John Mansfield Thomson and Anthony Rowlan-Jones
Cambridge Companions to Music
1995 247 x 174 mm 62pp
0 521 38816 7 Paperback £14.95

The Cambridge Companion to the Clarinet
Edited by Colin Lawson
Thames Valley University
Cambridge Companions to Music
1995 247 x 174 mm 256pp 18 line diagrams
17 half-tones 28 music examples
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0 521 47068 2 Paperback £16.95

The Cambridge Companion to the Violin
Edited by Robin Stowell
University of Wales College of Cardiff
Cambridge Companions to Music
1992 247 x 174 mm 319pp 45 half-tones
0 521 39923 8 Paperback £16.95

Cambridge Handbooks to the Historical Performance of Music
Series Editors: Colin Lawson
Thames Valley University
Robin Stowell
University of Wales, College of Cardiff

During the last three decades historical performance has become part of mainstream musical life. However, there is as yet no one source from which performers and students can find an overview of the significant issues or glean practical information pertinent to a particular instrument. This series of handbooks guides the modern performer towards the investigation and interpretation of evidence found both in early performance treatises and in the mainstream repertoire. Books on individual instruments contain chapters on historical background, equipment, technique and musical style and are illustrated by case studies of significant works in the repertoire. An introductory book provides a more general survey of issues common to all areas of historical performance and will also inform a wide range of students and music lovers.

The Historical Performance of Music
An Introduction
Colin Lawson
Thames Valley University
and Robin Stowell
University of Wales College of Cardiff

Designed as a parent volume for the series Cambridge Handbooks to the Historical Performance of Music, this book provides an historical basis for artistic decision-making which has as its goal the re-creation of performances as close as possible to the composer’s original conception. It relates many of the issues discussed to major works by Bach, Mozart, Berlioz and Brahms, composed c. 1700–c. 1900, the core period which forms the principal (though not exclusive) focus for the whole series.

‘… offers a wealth of wisdom … I hope it may open windows in many minds.’
_The Musical Times_

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1999 228 x 152 mm 233pp 5 line diagrams
24 music examples
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0 521 62738 9 Paperback £14.95

The Early Flute
A Practical Guide
Rachel Brown
London Guildhall University

This practical guide for flautists provides a survey of the instrument – its development, its technique, its repertoire and its literature – between 1700 and 1900. Each issue is set in a musical context and technical and stylistic matters such as fingering, tone production, articulation, ornamentation, vibrato, expression and delivery are examined in depth, applying evidence from historical sources to the standard flute repertoire. A series of case studies offers detailed interpretations of music by Hotteterre, Handel, Bach, Gluck, Mozart and Boehm. As an internationally recognised soloist, orchestral player and teacher of modern and historical flutes, Rachel Brown brings a wealth of experience to amateurs and professionals alike, encouraging stylistic awareness through an understanding of the way in which composers and flautists approached instruments of the past. Copious music examples, illustrations, fingering charts and bibliographies make this a standard reference book for both ‘period’ and modern flautists.

Cambridge Handbooks to the Historical Performance of Music
2003 228 x 152 mm 200pp 10 half-tones
64 music examples
0 521 81391 3 Hardback £42.50
0 521 89680 2 Paperback £15.95
Publication February 2003

The Early Violin and Viola
A Practical Guide
Robin Stowell
University of Wales College of Cardiff

An invaluable guide to the available historical source material on playing the violin and viola.

Cambridge Handbooks to the Historical Performance of Music
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49 music examples
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Early Keyboard Instruments
A Practical Guide
David Rowland
Open University, Milton Keynes

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0 521 64385 6 Paperback £14.95

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A Practical Guide
Robin Stowell
Thames Valley University
Cambridge Companions to Music
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The Early Horn
A Practical Guide
John Humphries
Cambridge Handbooks to the Historical Performance of Music
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2 half-tones 38 music examples
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The Critical Editing of Music
History, Method, and Practice
James Grier
University of Western Ontario

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1996 228 x 152 mm 281pp 3 tables
25 music examples
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New
Early Music

Guillaume de Machaut and Reims
Context and Meaning in his Musical Works
Anne Walters Robertson
University of Chicago

Machaut was a cosmopolitan presence in late medieval Europe as well as canon of Reims cathedral. From this penetrating study, he emerges as a composer deeply involved in the great crises of his day, one who skilfully and artfully expresses profound themes of human existence in ardent music and poetry.


‘In John Hajdu Heyer’s admirably edited volume we have abundant detail, much of which is very revealing … the student and interested listener will glean much from John S. Powell’s lively study of Lully and Molière’s involvement with the pastoral divertissement … these Lully studies add much to our understanding of him and his world.’

Jan Smaczny, BBC Music Magazine

Music and Musicians in Renaissance Cities and Towns
Edited by Fiona Kisby
Royal Holloway College, University of London

This interdisciplinary collection examines musical culture in the towns and cities of Renaissance Europe and the New World. It aims to integrate musicological and urban-historical approaches in order to obtain a fuller understanding of the processes and circumstances which had an impact on Renaissance music and musicians.

Music and Letters

Lully Studies
Edited by John Hajdu Heyer
University of Wisconsin, Whitewater

The historical importance of composer Jean-Baptiste Lully has long been recognised. Regarded as the founder of French opera, as the embodiment of Baroque musical style and a key figure in the development of court ballet, his work enjoys growing popular and scholarly interest. This volume presents the best recent research on Lully's life, his work and his influence. Eleven essays by American and European scholars address a wide range of topics including Lully's genealogy, the Tragédie Lyrique, Lully's Palais Royal theatre, the collaboration with Molière, the transmission of Lully's work away from the Ile-de-France, and an unexplored link with Marcel Proust. Illustrated with musical examples and photographs, the volume also contains surprising archival discoveries of Lully's musical works; Part I. Reims and Mediaeval Music Society.

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Music and Letters

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Early Music History

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Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. It gives preference to studies pursuing interdisciplinary approaches and to those developing new methodological ideas. The scope is broad and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society.

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Forthcoming

The Organ Music of J. S. Bach
Second edition
Peter Williams

This is a completely revised edition of volumes I and II of The Organ Music of J. S. Bach (1980), a bestselling title, which has subsequently become a classic text. This new edition takes account of the Bach scholarship of the last 25 years. Peter Williams's piece-by-piece commentary puts the musical sources of the organ works in context, describing the form and content of each work and relating them to other music, German and non-German. He summarises the questions about the history, authenticity, chronology, function and performance of each piece, and points out important details of style and musical quality. The study follows the order of the Bach catalogue (BWV), beginning with the sonatas, then the 'free works', followed by chorales and ending with the doubtful works, including the 'newly discovered chorales' of 1985.

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Forthcoming

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Edited by Christopher Hogwood

Twelve of today’s most distinguished scholar-performers offer essays in this volume on new and intriguing aspects of baroque keyboard music. Topics include fresh evidence on music of the seventeenth century (Frescobaldi, Froberger and Purcell), the place of the keyboard in concerto music and on comparative teaching methods (Couperin, Marpurg and Roeser), studies of the repertoire of J. S. Bach and his sons (including ornamentation in C. P. E. Bach and the Polonaises of Wilhelm Friedemann), and writing on the later eighteenth century (including Mozart) and on matters of repertoire and performance practice (continuo playing, improvisation). The volume gives a balanced picture of the latest theories and discoveries in keyboard music, of interest to both academic and performing musicians, and includes a new arrangement for keyboard of Bach’s D minor Violin Partita, published here for the first time.


W. Dean Sutcliffe investigates one of the greatest yet least understood repertories of Western keyboard music: the 555 keyboard sonatas of Domenico Scarlatti. Scarlatti occupies a position of solitary splendour in

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musical history. The sources of his style are often obscure and his immediate influence is difficult to discern. Further, the lack of hard documentary evidence has hindered musicological activity. Dr Sutcliffe offers not just a thorough reconsideration of the historical factors that have contributed to Scarlatti’s position, but also sustained engagement with the music, offering both individual readings and broader commentary of an unprecedented kind. A principal task of this book, the first in English on the sonatas for fifty years, is to remove the composer from his critical ghetto (however honourable) and redefine his image. In so doing it will reflect on the historiographical difficulties involved in understanding eighteenth-century musical style.


Forthcoming

Empress Marie Therese and Music at the Viennese Court, 1792–1807

John A. Rice

This is the first study of the musical activities of Empress Marie Therese, one of the most important patrons in the Vienna of Haydn and Beethoven. Building on extensive archival research, including many documents published here for the first time, John A. Rice describes Marie Therese’s activities as commissioner, collector, and performer of music, and explores the rich and diverse musical culture that she fostered at court. This book, which will be of interest to musicologists, historians of artistic patronage and taste, and practitioners of women’s studies, elucidates this remarkable woman’s relations with a host of professional musicians, including Haydn, and argues that she played a significant and hitherto unsuspected role in the inception of one of the era’s greatest masterpieces, Beethoven’s Fidelio.

Contents: Acknowledgements; List of illustrations; List of tables; List of music examples; List of abbreviations; Two intertwining family trees: the Habsburg-Lorraine of Vienna and the Bourbons of Spain and Naples; Note about quotations; Introduction; 1. The Empress as collector of music; 2. Marie Therese’s musicians; 3. The Empress as soprano; 4. Private concerts; 5. Celebrations of Franz’s birthday and nameday; 6. Musical caprice; 7. Marie Therese’s influence on music in the public sphere; 8. The Empress as concever, commissioner, and shaper of musical works; 9. Il conte Clo, a birthday cantata from inception to performance; 10. Joseph Haydn and Beethoven between Court and nobility; Epilogue: Appendix 1: Marie Therese’s collection of church music; Appendix 2: Marie Therese’s musical diary, 1801–1803; Appendix 3: Paer’s letters to the Empress; Appendix 4: Correspondence between Paisiello and Marie Therese; Appendix 5: Documents pertaining to the development and performance of Paer’s Il conte Clo; Bibliography; Index.

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This book is about three sets of etudes by Liszt: the Etude en douze exercices (1826), its reworking as Douze grandes études (1837), and their reworking as Douze études d’exécution transcendante (1851). At the same time it is a book about nineteenth-century instrumental music in general, in that the three works invite the exploration of features characteristic of the early Romantic era in music. These include: a composer-performer culture, the concept of virtuosity, the significance of recomposition, music and the poetic, and the consolidation of a musical work-concept. A central concern is to illuminate the relationship between the work-concept and a performance- and genre-oriented musical culture. At the same time the book reflects on how we might make judgements of the ‘Transcendentals’, of the Symphonic Poem Mazeppa (based on the fourth etude), and of Liszt’s music in general.

Nineteenth and Twentieth Century Music

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Edited by Michael Musgrave
Emeritus Professor of Music, Goldsmiths College, University of London
and Bernard D. Sherman

A great deal of evidence survives about how Brahms and his contemporaries performed his music. But much of this evidence – found in letters, autograph scores, treatises, publications, recordings, and more – has been hard to access, both for musicians and for scholars. This book brings the most important evidence together into one volume. It also includes discussions by leading Brahms scholars of the many issues raised by the evidence. The period spanned by the life of Brahms and the following generation saw a crucial transition in performance style. As a result, modern performance practices differ significantly from those of Brahms’s time. By exploring the musical styles and habits of Brahms’s era, this book will help musicians and scholars understand Brahms’s music better and bring fresh ideas to present-day performance. The value of the book is greatly enhanced by the accompanying CD of historic recordings – including a performance by Brahms himself.

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