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## KARLEE DUDLEY

**Chess Periodicals** W. W. Norton & Company

Concert life in Vienna between 1760 and 1810, both public and private, offered an intriguing variety of musical events, here studied through repertoire, business and financial aspects, and the position they held in Vienna's larger cultural world. Also included are five extensive appendices of the concert calendars and patrons.

*Kritische Gänge* expert verlag

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*Music Notation as Objects* DigiCat

Ireland has it all - outstanding landscapes, vibrant cities and a rich cultural heritage. In this book, insightful text and stunning photography, some in gatefold format, explore its diversity, from the Georgian squares of Dublin to the monastic site of Clonmacnoise, from the myth-steeped Hill of Tara to the thrilling west coast. But Ireland is as much about the warmth of its people as it is about its sights, and *The Ireland Book* also celebrates its fascinating culture, from atmospheric Galway pubs and traditional Irish music to the haunts of writers and poets such as James Joyce and W.B. Yeats.

**Ma'aseh Book** McFarland

A compilation of archival material about members of the flute family in the period 1631-1800.

**Zeitschrift für Instrumentenbau** expert verlag

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**Development Trends of Motorcycles** Routledge

Rachmaninoff's compositions for piano and orchestra won him an important position among modern composers. The works that made his reputation include these three piano concertos, reprinted from authoritative full-score Russian editions.

*English Eighteenth-century Concertos* Cambridge University Press

Still chiefly known as the extravagant composer of the *Symphonie fantastique*, Berlioz was an artist caught in the crossfire between the academic classicism of the French musical establishment and the romantic modernism of the Parisian musical scene. He was a thinker in an age that invented both the religion of art and the notion of the 'genius' who preached and practised it. This Companion contains essays by eminent scholars on Berlioz's place in nineteenth-century French cultural life, on his principal compositions (symphonies, overtures, operas, sacred works, songs), on his major writings (a delightful volume of memoirs, a number of short stories, large quantities of music criticism, an orchestration treatise), on his direct and indirect encounters with other famous musicians (Gluck, Mozart, Beethoven, Wagner), and on his legacy in France. The volume is framed by a detailed chronology of his life and a usefully annotated bibliography.

*The Violin Makers of the United States* Eastman Studies in Music Self-revelations of tormented great composer; musical life in Paris, Wagner and other contemporaries, musical opinions, much more. 11 plates.

**Der Brahms-Klarinettist Richard Mühlfeld** Jewish Publication Society

Historians have long tried to place the music of Haydn and Mozart in the lineage of German Lutheran music. In this book, Daniel Heartz shows that the first Viennese school grew from a Catholic inheritance in Italian music and from local tradition, with an admixture of French currents. The generation of composers led by Haydn no longer trained in Italy. By the time young Mozart joined the ranks of the Viennese school, its accomplishments towered above all others of the time. The author's approach can be compared to viewing a majestic mountain range in its totality: the highest peaks take on even greater majesty when seen in their natural context of foothills and lesser peaks. This is how Haydn and Mozart were viewed by their contemporaries, whose world of perception Heartz recreates, using, among other things, the visual art of the period. His focus is on music as a part of cultural history at a particular time and place. Stylistic terms and a priori periods matter less to him than the common denominators of geography, culture, and political history. Book jacket.

**Piano concertos nos. 1, 2, and 3** Indiana University Press

This is a 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*. Other composers discussed include Domenico Cimarosa, Joseph Eybler, Michael Haydn, Johann Simon Mayr, Ferdinando Paer, Antonio Salieri, Joseph Weigl and Paul Wranitzky.

**Baltische Schachblätter** Univ of California Press

A collection of essays commemorating Hector Berlioz's life and work on the 200th anniversary of his birth.

*Luca Marenzio* Oxford University Press

Regarded by his contemporaries as the leading madrigal composer of his time, Luca Marenzio was an important figure in sixteenth-century Italian music, and also highly esteemed in England, Flanders and Poland. This English translation of Marco Bizzarini's study of the life and work of Marenzio provides valuable insights into the composer's influence and place in history, and features an extensive, up-to-date bibliography and the first published list of archival sources?containing references to Marenzio. Women play a decisive role as dedicatees of Marenzio's madrigals and in influencing the way in which they were performed. Bizzarini examines in detail the influence of both female and male patrons and performers on Marenzio's music and career, including his connections with the confraternity of SS Trinit?nd other institutions. Dedications were also a political tool, as the book reveals. Many of Marenzio's dedications were made at the request of his employer Cardinal d'Este who wanted to please his French allies. Bizzarini examines these extra-musical dimensions to Marenzio's work and discusses the composer's new musical directions under the more austere administration of Pope Clement VIII.

**The Book of Book-plates** BoD - Books on Demand

"This significant contribution to German history pioneers a conceptually sophisticated approach to German-German relations. Poiger has much to say about the construction of both gender norms and masculine and feminine identities, and she has valuable insights into the role that notions of race played in defining and reformulating those identities and prescriptive behaviors in the German context. The book will become a 'must read' for German historians."—Heide Fehrenbach, author of *Cinema in Democratizing Germany* "Poiger breaks new ground in this history of the postwar Germanies. The book will serve as a model for all future studies of comparative German-German history."—Robert G. Moeller, author of *Protecting Motherhood* "Jazz, Rock, and Rebels exemplifies the exciting work currently

emerging out of transnational analyses. [A] well-written and well-argued study."—Priscilla Wald, author of *Constituting Americans*

*Berlioz* Alfred a Knopf Incorporated

Surprisingly little systematic research has been done until now on the recorder and other members of the flute family in the writings of the Middle Ages and Early Renaissance (approximately 1100 to 1500). This new study, by an internationally renowned scholar of woodwind instruments, surveys the surviving writings (literature, dictionaries, treatises, inventories, and purchases) in twelve languages: Latin, Greek, French, Occitan (Provençal), German, Dutch, Catalan, Spanish, Old English, Anglo-French, and Middle English. In contrast with earlier studies, which extrapolated backwards from much later usage, the study begins with the earliest names linked to a description or depiction and traces them forwards from their first occurrences in history. The resulting evidence shows to what extent the panpipes, recorder, tabor pipe, other duct flutes, and transverse flute had clearly differentiated names in the various languages. It also suggests the musical and social contexts in which the instruments were used. Finally, the study supplies an answer to the commonly asked question: Why does the recorder have a special name in English that does not include the word "flute," as in other European languages?

*The Ultimate Guitar Book* Monaco Books

Profiles more than 450 famous, rare and vintage guitars, presenting information on the construction and design each instrument to life

*Jazz, Rock, and Rebels* Courier Corporation

Originally published circa 1700, this is a milestone in the development of one of the oldest instruments. Features a new translation, with introduction and notes, by Paul Marshall Douglass. Includes 23 musical excerpts, 6 double-page fingering charts, more.

*Haydn, Mozart, and the Viennese School, 1740-1780* Wentworth Press

Written by a leading authority and artist of the historical transverse flute, *The Notation Is Not the Music* offers invaluable insight into the issues of historically informed performance and the parameters—and limitations—of notation-dependent performance. As Barthold Kuijken illustrates, performers of historical music should consider what is written on the page as a mere steppingstone for performance. Only by continual examination and reexamination of the sources to discover original intent can an early music practitioner come close to authentic performance.

*Verzeichnis lieferbarer Bücher* Wentworth Press

This comprehensive reference work presents detailed bibliographical information about worldwide chess periodicals past to present. It contains 3,163 entries and many cross-references. Information for each entry includes year and country of publication, frequency, sponsors, publisher, editors, subject, language, alternate titles, mergers, continuations, and holdings in chess libraries. Includes an index of periodicals by country and a general index of periodical titles.

*The Ireland Book* Createspace Independent Publishing Platform

The repertory he cites is virtually unknown, says Edwards, and was written by equally unknown composers, most of whom never rose above local fame and none of whom made a fortune. He lists sources, concertos for various solo instruments, works by publisher, information about lost concertos, and the work of the prolific composers such as Charles Avison and William Corbell.

*Wappensammler* Courier Corporation

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