

Define Neoclassicism In Music

Maureen A. Carr

Neoclassical Music in America R. James Tobin, 2014-07-02 From the 1920s to the 1950s, neoclassicism was one of the dominant movements in American music. Today this music is largely in eclipse, mostly absent in performance and even from accounts of music history, in spite of—and initially because of—its adherence to an expanded tonality. No previous book has focused on the nature and scope of this musical tradition. *Neoclassical Music in America: Voices of Clarity and Restraint* makes clear what neoclassicism was, how it emerged in America, and what happened to it. Music reviewer and scholar, R. James Tobin argues that efforts to define musical neoclassicism as a style largely fail because of the stylistic diversity of the music that fall within its scope. However, neoclassicists as different from one another as the influential Igor Stravinsky and Paul Hindemith did have a classical aesthetic in common, the basic characteristics of which extend to other neoclassicists. This study focuses, in particular, on a group of interrelated neoclassical American composers who came to full maturity in the 1940s. These included Harvard professor Walter Piston, who had studied in France in the 1920s; Harold Shapero, the most traditional of the group; Irving Fine and Arthur Berger, his colleagues at Brandeis; Lukas Foss, later an experimentalist composer whose origins lay in neoclassicism of the 1940s; Alexei Haieff, and Ingolf Dahl, both close associates of Stravinsky; and others. Tobin surveys the careers of these figures, drawing especially on early reviews of performances before offering his own critical assessment of individual works. Adventurous collectors of recordings, performing musicians, concert and broadcasting programmers, as well as music and cultural historians and those interested in musical aesthetics, will find much of interest here. Dates of composition, approximate duration of individual works, and discographies add to the work's reference value.

The Cambridge History of Twentieth-Century Music Nicholas Cook, Anthony Pople, 2004-08-05 Publisher Description
The Palgrave Handbook of Music and Sound in Japanese Animation Marco Pellitteri, 2024-09-13 This handbook fills a substantial gap in the international academic literature on animation at large, on music studies, and on the aural dimensions of Japanese animation more specifically. It offers a unique contribution at the intersection between music and popular culture studies on the one hand, and research on Japanese animated productions (often called 'anime') as popular art forms and formats of entertainment, on the other. The book is designed as a reference work consisting of an organic sequence of theory-grounded essays on the development of music, sounds, and voices in Japanese animation for cinema and television

since the 1930s. Each chapter deals with a phase of this history, focusing on composers and performers, films, series, and genres used in the soundtracks for animations made in Japan. The chapters also offer valuable interviews with prominent figures of music in Japanese animation, as well as chapter boxes clarifying specific aspects.

The Music of Stravinsky Pieter C. van den Toorn, 2023-05-12 The most celebrated of Western composers in the twentieth century, Igor Stravinsky may have been the greatest as well. Stretching across forty or so years, the essays in this volume address the dynamics of Igor Stravinsky's music from a variety of analytical, critical, and aesthetic angles. Underscored are the features of melody, harmony, rhythm, and form that would remain consistently a part of Stravinsky's oeuvre regardless of the changes in orientation from the Russian period to the neoclassical and the early serial. The Rite of Spring (1913), Les Noces (1917-23), the Symphony of Psalms (1930), and the Symphony in Three Movements (1945) are discussed in detail, as are many of the circumstances attending their conception. Other concerns include the composer's formalist aesthetics and the strict performing style he pursued as an interpreter and conductor of his music.

Postmodernism in Music Kenneth Gloag, 2012-06-21 What is postmodernism? How does it relate to music? This introduction clarifies the concept, providing ways of interpreting postmodern music.

The Complete Idiot's Guide to Music History Michael Miller, 2008-07-01 A beautifully composed journey through music history! Music history is a required course for all music students. Unfortunately, the typical music history book is dry and academic, focusing on rote memorization of important composers and works. This leads many to think that the topic is boring, but bestselling author Michael Miller proves that isn't so. This guide makes music history interesting and fun, for both music students and older music lovers. • Covers more than Western "classical" music—also includes non-Western music and uniquely American forms such as jazz • More than just names and dates—puts musical developments in context with key historical events

The Danger of Music and Other Anti-Utopian Essays Richard Taruskin, 2010-11-11 Roth Family Foundation music in America imprint--Prelim. p.

Aesthetics of Music Stephen Downes, 2014-06-27 *Aesthetics of Music: Musicological Approaches* is an anthology of fourteen essays, each addressing a single key concept or pair of terms in the aesthetics of music, collectively serving as an authoritative work on musical aesthetics that remains as close to 'the music' as possible. Each essay includes musical examples from works in the 18th, 19th, and into the 20th century. Topics have been selected from amongst widely recognised central issues in musical aesthetics, as well as those that have been somewhat neglected, to create a collection that covers a distinctive range of ideas. All essays cover historical origins, sources, and developments of the chosen idea, survey important musicological approaches, and offer new critical angles or musical case studies in interpretation.

Pluralist Economics Edward Fullbrook, 2013-07-18 This book is an authoritative and accessible guide to the pluralist

movement threatening to revolutionise mainstream economics. Leading figures in the field explain why pluralism is a required virtue in economics, how it came to be blocked and what it means for the way we think about, research and teach economics. The first part of the book looks at how neoclassical economics gained its stranglehold, particularly in the United States, and how the social and intellectual underpinnings of economics have enabled it to maintain this in the face of inconsistent evidence from the real world. This is then contrasted with different approaches to pluralism. *Pluralist Economics* then goes on to address the array of arguments for establishing pluralism, showing how economics came to function as a concealed ideology and not as a science, and how value-free economics is an illusion. Finally, it addresses the practical problems presented by this different way of doing economics.

John Williams's Film Music Emilio Audissino, 2014-06-12 John Williams is one of the most renowned film composers in history. He has penned unforgettable scores for *Star Wars*, the *Indiana Jones* series, *E.T. the Extra-Terrestrial*, *Jaws*, *Superman*, and countless other films. Fans flock to his many concerts, and with forty-nine Academy Award nominations as of 2014, he is the second-most Oscar-nominated person after Walt Disney. Yet despite such critical acclaim and prestige, this is the first book in English on Williams's work and career. Combining accessible writing with thorough scholarship, and rigorous historical accounts with insightful readings, *John Williams's Film Music* explores why Williams is so important to the history of film music. Beginning with an overview of music from Hollywood's Golden Age (1933–58), Emilio Audissino traces the turning points of Williams's career and articulates how he revived the classical Hollywood musical style. This book charts each landmark of this musical restoration, with special attention to the scores for *Jaws* and *Star Wars*, Williams's work as conductor of the Boston Pops Orchestra, and a full film/music analysis of *Raiders of the Lost Ark*. The result is a precise, enlightening definition of Williams's "neoclassicism" and a grounded demonstration of his lasting importance, for both his compositions and his historical role in restoring part of the Hollywood tradition. Best Special Interest Books, selected by the American Association of School Librarians Best Books for General Audiences, selected by the Public Library Reviewers

Neoclassical Music in America R. James Tobin, 2014 From the 1920s to the 1950s, neoclassicism was one of the dominant movements in American music. Today this music is largely in eclipse, mostly absent in performance and even from accounts of music history, in spite of—and initially because of—its adherence to an expanded tonality. No previous book has focused on the nature and scope of this musical tradition. *Neoclassical Music in America: Voices of Clarity and Restraint* makes clear what neoclassicism was, how it emerged in America, and what happened to it. Music reviewer and scholar, R. James Tobin argues that efforts to define musical neoclassicism as a style largely fail because of the stylistic diversity of the music that fall within its scope. However, neoclassicists as different from one another as the influential Igor Stravinsky and Paul Hindemith did have a classical aesthetic in common, the basic characteristics of which extend to other neoclassicists. This study focuses, in particular, on a group of interrelated neoclassical American composers who came to full maturity in the 1940s. These

included Harvard professor Walter Piston, who had studied in France in the 1920s; Harold Shapero, the most traditional of the group; Irving Fine and Arthur Berger, his colleagues at Brandeis; Lukas Foss, later an experimentalist composer whose origins lay in neoclassicism of the 1940s; Alexei Haieff, and Ingolf Dahl, both close associates of Stravinsky; and others. Tobin surveys the careers of these figures, drawing especially on early reviews of performances before offering his own critical assessment of individual works. Adventurous collectors of recordings, performing musicians, concert and broadcasting programmers, as well as music and cultural historians and those interested in musical aesthetics, will find much of interest here. Dates of composition, approximate duration of individual works, and discographies add to the work's reference value.

Music, Politics, and the Academy Pieter C. van den Toorn, 1996 I value this book for its idealism, its positive vote for autonomy and technical analysis, its courageous answer to feminist musicology, its exposure of the contradictions of academic politics. Its importance lies not in settling the debates but in construing the issues in new and provocative ways.—Kofi Agawu, author of *Playing with Signs* We need books like this. It deals with major topics, raises critical issues, and develops numerous interesting ideas; and it is written in an engaging manner. The book should attract attention and will provide at least one articulate countervoice to the discussion of important issues currently affecting the field, that have been raised by those professing to the New Musicology.—Robert Morgan, author of *Twentieth-Century Music*

The Harvard Biographical Dictionary of Music Don Michael Randel, 1996 Biographical dictionary emphasizes classical and art music; also gives ample attention to the classics as well as Jazz, Blues, rock and pop, and hymns and showtunes across the ages.

Igor Stravinsky Jonathan Cross, 2015-10-15 Igor Stravinsky (1882-1971) was perhaps the twentieth century's most celebrated composer, a leading light of modernism and a restlessly creative artist. This new entry in the Critical Lives series traces the story of Stravinsky's life and work, setting him in the context of the turbulent times in which he lived. Born in Russia, Stravinsky spent most of his life in exile—and while his work was deliberately cosmopolitan, the pain of estrangement nonetheless left its mark on the man and his work, distinguishable in an ever-present sense of loss. Jonathan Cross shows how that work emerged over the course of decades spent in Paris, Los Angeles, and elsewhere, in an artistic circle that included Joyce, Picasso, and Proust and that culminated in Stravinsky being celebrated by both the White House and the Kremlin as one of the great artistic forces of the era. Approachable and absorbing, Cross's biography enables us to see Stravinsky's life and artistic achievement in a new light, understanding how his work both reflected and shaped his times.

Nicolas Slonimsky: Music of the modern era Nicolas Slonimsky, 2004 First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

The Music of Pavel Haas Martin Ćurda, 2020-06-03 The Czech composer Pavel Haas (1899-1944) is commonly positioned in the history of twentieth-century music as a representative of Leoš Janáček's compositional school and as one of the Jewish

composers imprisoned by the Nazis in the concentration camp of Terezín (Theresienstadt). However, the nature of Janáček's influence remains largely unexplained and the focus on the context of the Holocaust tends to yield a one-sided view of Haas's oeuvre. The existing scholarship offers limited insight into Haas's compositional idiom and does not sufficiently explain the composer's position with respect to broader aesthetic trends and artistic networks in inter-war Czechoslovakia and beyond. This book is the first attempt to provide a comprehensive (albeit necessarily selective) discussion of Haas's music since the publication of Lubomír Peduzzi's 'life and work' monograph in 1993. It provides the reader with an enhanced understanding of Haas's music through analytical and hermeneutical interpretation as well as cultural and aesthetic contextualisation, and thus reveal the rich nuances of Haas's multi-faceted work which have not been sufficiently recognised so far.

Philosophy of New Music Theodor W. Adorno, 2020-06-02 An indispensable key to Adorno's influential oeuvre—now in paperback In 1949, Theodor W. Adorno's *Philosophy of New Music* was published, coinciding with the prominent philosopher's return to a devastated Europe after his exile in the United States. Intensely polemical from its first publication, every aspect of this work was met with extreme reactions, from stark dismissal to outrage. Even Arnold Schoenberg reviled it. Despite the controversy, *Philosophy of New Music* became highly regarded and widely read among musicians, scholars, and social philosophers. Marking a major turning point in his musicological philosophy, Adorno located a critique of musical reproduction as internal to composition, rather than a matter of musical performance. Consisting of two distinct essays, "Schoenberg and Progress" and "Stravinsky and Reaction," *Philosophy of New Music* poses the musical extremes in which Adorno perceived the struggle for the cultural future of Europe: between human emancipation and barbarism, between the compositional techniques and achievements of Schoenberg and Stravinsky. In this translation, which is accompanied by an extensive introduction by distinguished translator Robert Hullot-Kentor, *Philosophy of New Music* emerges as an essential guide to the whole of Adorno's oeuvre.

Music as Cultural Heritage and Novelty Oana Andreica, 2022-09-13 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.

Masterworks of 20th-Century Music Douglas Lee, 2013-01-11 *Masterworks of 20th-Century Music* introduces more than one hundred of the greatest compositions by world-renowned composer that have entered the standard orchestral

repertory. The author surveyed dozens of major American orchestras to focus on those works that an average audience member is most likely to hear. Concertgoers who are intimidated by the modern repertoire finally have a single resource that will help them understand and enjoy it. Like an educated guide, he walks the listener through the piece, explaining how all the elements come together to form a unified whole. This book serves the general reader interested in 20th-century music, plus students, teachers, and scholars.

After the Rite Maureen A. Carr, 2014 After the Rite: Stravinsky's Path to Neoclassicism (1914-1925) traces the evolution of Stravinsky's compositional style as he searched for his own voice in the explosive musical world of the early 20th century as he responded to harsh criticisms of his work.

Decoding **Define Neoclassicism In Music**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Define Neoclassicism In Music**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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Table of Contents Define Neoclassicism In Music

1. Understanding the eBook Define

Neoclassicism In Music

- The Rise of Digital Reading Define Neoclassicism In Music
- Advantages of eBooks Over

Traditional Books

- #### 2. Identifying Define Neoclassicism In Music
- Exploring Different Genres
 - Considering Fiction vs.

- Non-Fiction
 - Determining Your Reading Goals
- 3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Define Neoclassicism In Music
 - User-Friendly Interface
- 4. Exploring eBook Recommendations from Define Neoclassicism In Music
 - Personalized Recommendations
 - Define Neoclassicism In Music User Reviews and Ratings
 - Define Neoclassicism In Music and Bestseller Lists
- 5. Accessing Define Neoclassicism In Music Free and Paid eBooks
 - Define Neoclassicism In Music Public Domain eBooks
 - Define Neoclassicism In Music eBook Subscription Services
 - Define Neoclassicism In Music Budget-Friendly
- Options
- 6. Navigating Define Neoclassicism In Music eBook Formats
 - ePub, PDF, MOBI, and More
 - Define Neoclassicism In Music Compatibility with Devices
 - Define Neoclassicism In Music Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Define Neoclassicism In Music
 - Highlighting and Note-Taking Define Neoclassicism In Music
 - Interactive Elements Define Neoclassicism In Music
- 8. Staying Engaged with Define Neoclassicism In Music
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Define Neoclassicism In Music
- 9. Balancing eBooks and Physical Books Define Neoclassicism In Music
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Define Neoclassicism In Music
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Define Neoclassicism In Music
 - Setting Reading Goals Define Neoclassicism In Music
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Define Neoclassicism In Music
 - Fact-Checking eBook Content of Define Neoclassicism In Music
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational

eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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