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Autore	Kerman Joseph <1924-2014, >
Titolo	The Art of Fugue : Bach Fugues for Keyboard, 1715-1750 // Joseph Kerman
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Descrizione fisica	1 online resource (xxv, 165 pages) : music; digital, PDF file(s)
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Nota di contenuto	Frontmatter -- Contents -- List of Recordings and Scores -- Preface -- Acknowledgments -- 1. Fugue in C Major: The Well-Tempered Clavier, book 1 -- 2. Fugue in C Minor: The Well-Tempered Clavier, book 1 -- 3. Fughetta in C Major, BWV 952 -- 4. Fugue in C-sharp Minor: The Well-Tempered Clavier, book 1 -- 5. Contrapunctus 1: The Art of Fugue -- 6. Contrapunctus 10: The Art of Fugue -- 7. Chromatic Fantasy and Fugue, BWV 903 -- 8. Prelude and Fugue in E-flat Major: The Well-Tempered Clavier, book 1 -- 9. Fugue in E Major: The Well-Tempered Clavier, book 2 -- 10. Fugue on "Jesus Christus unser Heiland": Clavierübung, book 3 -- 11. Fugue in F-sharp Minor: The Well-Tempered Clavier, book 1 -- 12. Gigue: English Suite no. 3 in G Minor -- 13. Fugue in A-flat Major: The Well-Tempered Clavier, book 1 -- 14. Fugue in A Minor: Fantasy and Fugue in A Minor, BWV 904 -- 15. Fugue in B-flat Major: The Well-Tempered Clavier, book 2 -- 16. Fugue in B Major: The Well-Tempered Clavier, book 2 -- Afterword -- Notes -- Notes to the Recordings -- Glossary -- Bibliography -- Index
Sommario/riassunto	A free ebook version of this title is available through Luminos, University of California Press's new open access publishing program for monographs. Visit www.luminosoa.org to learn more. Fugue for J. S. Bach was a natural language; he wrote fugues in organ toccatas and voluntaries, in masses and motets, in orchestral and chamber music, and even in his sonatas for violin solo. The more intimate fugues he

wrote for keyboard are among the greatest, most influential, and best-loved works in all of Western music. They have long been the foundation of the keyboard repertory, played by beginning students and world-famous virtuosi alike. In a series of elegantly written essays, eminent musicologist Joseph Kerman discusses his favorite Bach keyboard fugues-some of them among the best-known fugues and others much less familiar. Kerman skillfully, at times playfully, reveals the inner workings of these pieces, linking the form of the fugues with their many different characters and expressive qualities, and illuminating what makes them particularly beautiful, powerful, and moving. These witty, insightful pieces, addressed to musical amateurs as well as to specialists and students, are beautifully augmented by performances made specially for this volume: Karen Rosenak, piano, playing two preludes and fugues from The Well-Tempered Clavier-C Major, book 1; and B Major, book 2--and Davitt Moroney playing the Fughetta in C Major, BWV 952, on clavichord; the Fugue on "Jesus Christus unser Heiland," BWV 689, on organ; and the Fantasy and Fugue in A Minor, BWV 904, on harpsichord.

2. Record Nr.	UNINA9910777952803321
Autore	Taruskin Richard
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Frontmatter -- Contents -- Preface: Against Utopia -- 1. Et in Arcadia Ego Or, I Didn't Know I Was Such a Pessimist until I Wrote This Thing -- 2. Only Time Will Cover the Taint -- 3. "Nationalism": Colonialism in Disguise? -- 4. Why Do They All Hate Horowitz? -- 5. Optimism amid the Rubble -- 6. A Survivor from the Teutonic Train Wreck -- 7. Does Nature Call the Tune? -- 8. Two Stabs at the Universe -- 9. In Search of the "Good" Hindemith Legacy -- 10. Six Times Six: A Bach Suite Selection -- 11. A Beethoven Season? -- 12. Dispelling the Contagious Wagnerian Mist -- 13. How Talented Composers Become Useless -- 14. Making a Stand against Sterility -- 15. A Sturdy Musical Bridge to the Twenty-first Century -- 16. Calling All Pundits: No More Predictions! -- 17. In The Rake's Progress, Love Conquers (Almost) All -- 18. Markevitch as Icarus -- 19. Let's Rescue Poor Schumann from His Rescuers -- 20. Early Music: Truly Old-Fashioned at Last? -- 21. Bartók and Stravinsky: Odd Couple Reunited? -- 22. Wagner's Antichrist Crashes a Pagan Party -- 23. A Surrealist Composer Comes to the Rescue of Modernism -- 24. Corraling a Herd of Musical Mavericks -- 25. Can We Give Poor Orff a Pass at Last? -- 26. The Danger of Music and the Case for Control -- 27. Ezra Pound: A Slim Sound Claim to Musical Immortality -- 28. Underneath the Dissonance Beat a Brahmsian Heart -- 29. Enter Boris Goudenow, Just 295 Years Late -- 30. The First Modernist -- 31. The Dark Side of the Moon -- 32. Of Kings and Divas -- 33. The Golden Age of Kitsch -- 34. No Ear for Music: The Scary Purity of John Cage -- 35. Sacred Entertainments -- 36. The Poietic Fallacy -- 37. The Musical Mystique: Defending Classical Music against Its Devotees -- 38. Revising Revision -- 39. Back to Whom? Neoclassicism as Ideology -- 40. She Do the Ring in Different Voices -- 41. Stravinsky and Us -- 42. Setting Limits (a talk) -- Index

Sommario/riassunto

The Danger of Music gathers some two decades of Richard Taruskin's writing on the arts and politics, ranging in approach from occasional pieces for major newspapers such as the New York Times to full-scale critical essays for leading intellectual journals. Hard-hitting, provocative, and incisive, these essays consider contemporary composition and performance, the role of critics and historians in the life of the arts, and the fraught terrain where ethics and aesthetics interact and at times conflict. Many of the works collected here have themselves excited wide debate, including the title essay, which considers the rights and obligations of artists in the aftermath of the 9/11 terrorist attacks. In a series of lively postscripts written especially for this volume, Taruskin, America's "public" musicologist, addresses the debates he has stirred up by insisting that art is not a utopian escape and that artists inhabit the same world as the rest of society. Among the book's forty-two essays are two public addresses—one about the prospects for classical music at the end of the second millennium C. E., the other a revisiting of the performance issues previously discussed in the author's *Text and Act* (1995)—that appear in print for the first time.
