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Parnassus Revisited:

Parnassus Revisited Anthony C. Yu,1973 *Parnassus Revisited* Raymond Stephen McAtee,1981 **Essays on the Performance of Baroque Music** Mary Cyr,2024-10-28 In this collection of essays Mary Cyr explores some of the written and unwritten performance conventions that applied to French and English music of the 17th and early 18th centuries Using composers own notations marks added by 18th century performers historical treatises and pictorial evidence she investigates both vocal and instrumental genres including opera cantatas instrumental chamber music and solo music for the viol and violin Some of the performance conventions remain controversial such as the use of gesture by the French opera chorus and others are still little known such as the use of the double bass for rhythmic and harmonic support in early 18th century French opera As many of these essays demonstrate French Baroque music allowed performers a wider latitude of nuance and expression than is often assumed today The essays in this volume will be of particular interest to scholars and performers who are interested in adopting a historically informed approach to performing music by Henry Purcell lisabeth Claude Jacquet de La Guerre Jean Philippe Rameau and their contemporaries Several studies also deal with attributions sources and the discovery of a cantata by Rameau Parnassus Revisited Anthony C. Yu,1973 *Christianity, Art and Transformation* John W. de Gruchy,2001-01-29 Christianity Art and Transformation explores the historical and contemporary relationship between the arts and Christianity with reference to the transformation of society Several major themes are discussed among them the power of images the relationship between aesthetics and ethics the nature of beauty and its redemptive capacity aesthetic existence and Christian discipleship and the role of art in the public square and in the life of the Church The book is a contribution to the study of theological aesthetics from both an ecumenical and Reformed perspective global in its scope yet rooted in the author s South African context

Canonic Repertoires and the French Musical Press William Weber,Beverly Wilcox,2021 A bold application of the concept of canonical works to the development of French operatic and concert life in the eighteenth and nineteenth centuries This long awaited book by a leading historian of European music life offers a fresh reading of concert and operatic life by showing how certain musical works in eighteenth and nineteenth century France came to be considered canonic that is admirable and worthy of being taken as models In a series of interlinked essays William Weber draws particular attention to the ways in which such reputations could shift in different eras and circumstances The first chapter outlines how such a surge of reputation came about for Jean Baptiste Lully after his death in 1687 followed a century later by one for the operas of Christoph Willibald Gluck and Niccol Piccinni Next Beverly Wilcox contributes a crucial chapter exploring how a canon of sacred works evolved at the Concert Spirituel between 1725 and 1790 Subsequent chapters detail the rise of an incipient canon for Joseph Haydn s music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Op ra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner s operas sometimes

along with excerpts from Meyerbeer's Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries canon for Joseph Haydn's music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Opéra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner's operas sometimes along with excerpts from Meyerbeer's Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries canon for Joseph Haydn's music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Opéra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner's operas sometimes along with excerpts from Meyerbeer's Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries canon for Joseph Haydn's music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Opéra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner's operas sometimes along with excerpts from Meyerbeer's Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries canon for Joseph Haydn's music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Opéra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner's operas sometimes along with

The Old Testament and Folklore Study Patricia G. Kirkpatrick, 1988-01-01 Since Gunkel folklore studies have exercised a great influence upon theories of oral composition and transmission of the patriarchal narratives Dr Kirkpatrick subjects the underlying premises supporting many of these theories to a careful examination in the light of the most recent folklore research **Musical Debate and Political Culture in France, 1700-1830** Robert James Arnold, 2017 The first full length treatment of the operatic querelles in eighteenth century France placing individual querelles in historical context and tracing common themes of authority national prestige and the power of music over popular sentiment **Bolder Flights** Frank Tierney, Angela Arnold Robbeson, 1999-01-07 A growing number of literary historians and critics now recognize the contemporary long poem as a distinctively Canadian genre This collection of essays leads the reader to a deeper understanding of Canadian literary cultures in terms of their local intimacies and idiosyncrasies as well as in their national contexts Published in English **Baked Meats of the Funeral** Charles Graham Halpine, 1866 **Parnassus Revisited; Or, The First Hundred Years are the Hardest!** Detroit Public Library. Staff Centennial Committee, 1965 **Thus to Revisit** Ford Madox Ford, 1921 **The collected works** Elisabeth-Claude Jacquet de La Guerre, 2008 **The Publishers Weekly**, 1929 **American Journal of Philology** Basil Lanneau Gildersleeve, Charles William Emil Miller, Benjamin Dean Meritt, Tenney Frank, Harold Fredrik Cherniss, Henry Thompson Rowell, 1911 Each number includes Reviews and book notices **Polish American Studies** Konstantin Symmons-Symonolewicz, 1992 **Philadelphia, Three Centuries of American Art** Philadelphia Museum of Art, 1976 This comprehensive and fully illustrated volume of the complete 1976 Bicentennial exhibition is a major reference work for the arts of Philadelphia The art and

history of the city and its environs are chronologically presented through every medium Over 500 paintings sculptures architecture prints drawings photos silver and pewter furniture ceramics glass anymore are placed in context

Publications - American Library Association American Library Association, 1982 Rereading America Robert Lee Lynch, 1989 Philological Papers West Virginia University, 1974

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