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following his much acclaimed the baroque clarinet and the clarinet in the classical period albert r rice now turns his signature detailed attention to large clarinets the clarinet d amour the basset horn the alto clarinet bass and contra bass clarinets each chapter is devoted to a specific instrument and offers a fascinating insider s look at its defining characteristics a comprehensive history of its evolution meticulously researched information on its makers and aspects of construction and a thorough discussion of its music rice illustrates how the introduction of large clarinets into chamber ensembles wind bands and opera orchestras was the result of experiments meant to address specific musical needs along the way he brings to life the musicians virtuosi soloists and orchestral and band musicians as well as the instruments makers and the composers from j c bach to smetana who wrote for them based on careful study of primary sources musical compositions patents memoirs and diaries and unfettered access to historical instruments themselves rice s expert presentation is nothing short of exhaustive from the clarinet d amour to the contrabass will engage all who love the clarinet and its music

concise and engaging this text covers a wide range of reference sources for research in all genres of music through this practical introduction to the key concepts of music research students will develop a firm understanding of the tools used to gather data including what types of sources exist how they are arranged and how they may best be used to do research

in dramaturgical leaves essays about musical works for the stage and queries about the stage its composers and performers the third volume in janita r hall swadley s the collected writings of franz liszt liszt heralds his admiration for early nineteenth century opera and musical stage works he honors gluck the musical prophet as the cultivator of dramatic truth in the romantic opera orpheus expounds on beethoven s harmonic inventions and innovative treatment of form in fidelio and argues for the latter s incidental music to goethe s egmont as the epitome of music organicism a complete unity of

words and tone he also comments on weber's euryanthe as offering the most progressive musical characterizations and declamation even more so than his popular work *Der Freischütz* and on how both works prefigure wagner's music dramas awards mendelssohn whose genius liszt ranks only slightly less than beethoven's top honors for creating in *Midsummer's Night Dream* the highest standards of music poetry suggests how scribe and meyerbeer's *Robert le diable* paints a mental image of art's eternal flames where poet and musician share equal space in the development of music tragedy reveals how the poetic deficiencies in the libretto to schubert's *Alfonso and Estrella* are too easily overlooked because of the music's melodic and lyrical supremacy and offers in contrast auber's *Mute from Portici* a remarkable text by many historically picturesque musical motives that are universal and nationalistic at the same time finally liszt offers an early gender study in music in his essay about bellini's *Montague and Capulet* as well as its impact on nineteenth century audiences a look at boieldieu's *White Lady* as a sublime depiction of literary music and donizetti's *Favorite* as colored with a special type of imagery a *laterna magica* in liszt's hand the beloved soprano pauline viardot garcia receives special attention in an essay devoted entirely to her and liszt proffers a critique of *entr'acte* music as a pointless tradition that dethrones music and insults the artist and composer by making music a palate cleanser this volume includes a detailed discussion about what it meant to be patronized by liszt and how his support financial literary and musical helped shape many a music career it also offers commentary on how gender in opera was sometimes obscured not only for dramatic interest but also as part of the process of outlining a nation's identity as well as a thorough study of liszt's concepts of gestalt theory the archetype and his musical *weltanschauung* his musical world view all revealing his contribution to 19th century music philosophy as it relates to opera finally a historical review of *entr'acte* music is presented how it began and how it developed to clarify liszt's stance against it making this volume a necessary read for music historians serious musicians and music connoisseurs alike

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Introduction

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