

O Holy And Glorious Trinity O Beata Et Gloriosa Trinitas Vocal Score

Proceedings of the Royal Musical Association
An Index to Music in Selected Historical
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Benigno Zerafa (1726-1804) and the Neapolitan Galant Style
Roger Smalley: A Case Study of Late Twentieth-Century Composition
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an index to music in selected historical anthologies of western art music is the essential reference for music history and music theory instructors for finding specific listings and details for all the pieces included in more than 140 anthologies published between 1931 and 2016 containing over 5 000 individual listings this concise book is an indispensable tool for teaching music history and theory since many anthologies exist in multiple editions this index provides instructors students and researchers with the means to locate specific compositions in both print and online anthologies this book includes listings by composer and title as well as indexes of authors titles and first lines of text for music from antiquity through the early twenty first century

after a short biography of hutton and history of his family some of the most important music collectors in 17th century england wainwright music u of york describes the survival and dispersal of his extensive collection his copyists john lilly and stephen bing the family steward george jeffr

this book is the first ever study of malta s major eighteenth century composer benigno zerafa 1726 1804 a specialist in sacred music composition this book is the first ever study of malta s major eighteenth century composer benigno zerafa 1726 1804 a specialist in sacred music composition zerafa s large scale and small scale vocal and choral works mostly written during his long service as musical director at the cathedral of mdina have been winning increased recognition in recent years in addition to describing and analysing this extensive corpus the book gives an account of zerafa s sometimes eventful career against the wider background of the rich musical and cultural life in malta especial attention being paid to its strong links with italy and particularly naples where zerafa was a student for six years itexamines in detail the complex relationship of music to catholic liturgy and investigates the distinctive characteristics of the musical style intermediate between baroque and classical in which zerafa was trained and always composed one that today is commonly labelled galant well stocked with music examples the book makes copious reference to italian and maltese composers from zerafa s time and to modern analytical studies of italian music from the middle decades of the eighteenth century thereby offering a useful general commentary on the galant period its central aim however is to stimulate further interest in and revival of zerafa s music to this end the book contains a complete work list with supplementary indexes scholars and students of eighteenth century music in particular sacred music the galant style and italian music will find it invaluable frederick aquilinais senior lecturer in music studies at the university of malta

how does one go about writing the history of musical composition in the late twentieth century when on the one hand so much of it seems impossibly fractured and disassociated and on the other there has been so little certainty about what the notion of music history might entail under the critiques of post modernism one of the most productive ways forward is to pursue case studies involving single composers whose music reflects several aspects of recent activity this enables the discussion of broad issues in a relatively focussed way whilst

avoiding the pitfalls of traditional narrative histories and the centrifugal tendencies of the relativistic approach that some have called for the music of the english born 1943 and australia domiciled composer roger smalley is ideal material for such a study because of his involvement with and response to an unusually large number of the myriad concerns and practices of post 1950s composition including post serial constructivism parody electro acoustic composition and the electronic modification of conventionally produced sound moment form aleatorism minimalism the use of non western resources aboriginal and south east asian sonorities neo romanticism and arguably the new classicism as well as a brief flirtation with rock music in the late 60s employing an interview with the composer as a kind of cantus firmus the book the first extended single author study of smalley s music to be published incorporates critical commentary on the composer s major works in a chronological narrative that engages with broad issues of central relevance to smalley s generation such as the process of learning the craft of composition in the early 60s the motivation behind the adoption of certain technical and aesthetic positions the effects on technical and aesthetic orientation of both the changing relationships between composer performer and audience and technological change and the distinction between late and post modernism in music

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