

## Alfred Brendel On Music Collected Essays

Interprets an eighteenth-century musical repertoire in sociable terms, both technically (specific musical patterns) and affectively (predominant emotional registers of the music).

Alfred Brendel on MusicCollected EssaysAurum

Sviatoslav Richter was a dazzling performer but an intensely private man. Though world famous and revered by classical music lovers everywhere, he guarded himself and his thoughts as carefully as his talent. Fascinated, author and filmmaker Bruno Monsaingeon tried vainly for years to interview the enigmatic pianist. Richter eventually yielded, granting Monsaingeon hours of taped conversation, unlimited access to his diaries and notebooks, and, ultimately, his friendship. This book is the product of that friendship. Richter reveals himself as a man and an artist. Unsentimentally and with his characteristic dry humor and intelligence, the musician describes his poignant childhood and spectacular career, including his tumultuous early days at the Moscow Conservatory and his triumphant 1960 tour of the United States. His laconic recounting of playing in the orchestra at Stalin's surreal, interminable state funeral is riveting. Most important for music lovers, Richter discusses his influences and views on musical interpretation. He describes his encounters with other great Russian performers and composers, including Prokoviev, Shostakovich, Oistrakh, and Gilels. Candid sections from his personal journals offer his sober and unguarded impressions of dozens of performances and recordings--both his own and those of other musicians. This volume offers readers the sizable pleasure of lingering in the thoughts and words of one of the most important pianists of the twentieth century. Unlike many other star performers, Richter was also an intellectual who had interesting things to say, particularly about the musician's proper role as interpreter of the composer's art. This alone makes the book worth reading. Sviatoslav Richter belongs on the shelves of everyone with a classical music collection and will also appeal to lovers of autobiography and admirers of Russian musical culture.

This anthology of essays, interviews, and autobiographical pieces provides an invaluable overview of the evolution of contemporary music—from chromaticism, serialism, and indeterminacy to jazz, vernacular, electronic, and non-Western influences. Featuring classic essays by Stravinsky, Stockhausen, and Reich, as well as writings by lesser-known but equally innovative composers such as Jack Beeson, Richard Maxfield, and T. J. Anderson, this collection covers a broad range of styles and approaches. Here you will find Busoni's influential "Sketch of a New Esthetic of Music"; Pärtch's exploration of a new notation system; Babbitt's defense of advanced composition in his controversial "Who Cares If You Listen?"; and Pauline Oliveros's meditations on sound. Now updated with fifteen new composers including Michael Tippet, Gy ̄rgy Ligeti, Gunther Schuller, Ben Johnston, Sofia Gubaidulina, and William Bolcom, this important book gathers together forty-nine pieces—many out of print and some newly written for this volume—which serve as a documentary history of twentieth-century music, in theory and practice. Impassioned, provocative, and eloquent, these writings are as exciting and diverse as the music they discuss.

The Piano

Music, Sense and Nonsense

Cursing Bagels

Letters, Journals, and Conversations

Collected Essays

Schubert's Late Music

Unique and often startling encounters between music and the moving image in the films of Stanley Kubrick are trademarks of his style; witness the powerful effects of Strauss's "Also Sprach Zarathustra" in 2001: A Space Odyssey and of Beethoven's 9th Symphony in A Clockwork Orange, each excerpt vetted by Kubrick himself. We'll Meet Again argues that, for Kubrick, music is neither post-production afterthought nor background nor incidental, but instead is core to films' effects and meanings. The book first identifies the building blocks in Kubrick's sonic world and illuminates the ways in which Kubrick uses them to support his characters and to define character relationships. It then delves into the effects of Kubrick's signature musical techniques, including the use of texture, form, and inscription to render and reinforce psychological ideas and spectator responses. Finally it presents case studies that show how the history of the music plays a vital and dynamic role for the films. As a whole, the book locates Kubrick as a force in music reception history by examining the relationship between his musical choices and popular culture, and reveals the foundational role of music in his filmmaking.

The definitive collection of Brendel's award-winning essays and writings, on recording, performance and reflections on life and art.

A thematic exploration of Schubert's style, applied in readings of his instrumental and vocal literature by international scholars.

From the Romantic era onwards, music has been seen as the most quintessentially temporal art, possessing a unique capacity to invoke the human experience of time. Through its play of themes and recurrence of events, music has the ability to stylise in multiple ways our temporal relation to the world, with far-reaching implications for modern conceptions of memory, subjectivity, personal and collective identity, and history. Time, as philosophers, scientists and writers have found throughout history, is notoriously hard to define. Yet music, seemingly bound up so intimately with the nature of time, might well be understood as disclosing aspects of human temporality unavailable to other modes of inquiry, and accordingly was frequently granted a privileged position in nineteenth-century thought. The Melody of Time examines the multiple ways in which music relates to, and may provide insight into, the problematics of human time. Each chapter explores a specific theme in the philosophy of time as expressed through music: the purported timelessness of Beethoven's late works or the nostalgic impulses of Schubert's music; the use of music by philosophers as a means to explicate the aporias of temporal existence or as a medium suggestive of the varying possible structures of time; and, a reflection of a particular culture's sense of historical progress or the expression of the intangible spirit behind the course of human history itself. Moving fluidly between cultural context and historical reception, competing philosophical theories of time and close reading of the repertoire, Benedict Taylor argues for the continued importance of engaging with music's temporality in understanding the significance of music within society and human experience. At once historical, analytical, critical, and ultimately hermeneutic, The Melody of Time provides both fresh insight into many familiar nineteenth-century pieces and a rich theoretical basis for future research.

Reflections on Music and More

Sonatas, Volume I

Instrumental Music in an Age of Sociability

The Imaginary Museum of Musical Works : An Essay in the Philosophy of Music

The Lady from Arezzo

Anatomy of an Obsession

Alfred Brendel, one of the greatest pianists of our time, is renowned for his masterly interpretations of Haydn, Mozart, Beethoven, Schubert and Liszt, and has been credited with rescuing from oblivion the piano music of Schubert's last years. Far from having merely one string to his bow, however, Brendel is also one of the world's most remarkable writers on music - possessed of the rare ability to bring the clarity and originality of expression that characterised his performances to the printed page. The definitive collection of his award-winning writings and essays, Music, Sense and Nonsense combines all of his work originally published in his two classic books, Musical Thoughts and Afterthoughts and Music Sounded Out, along with significant new material on a lifetime of recording, performance habits and reflections on life and art. As well as providing stimulating reading, this new edition provides a unique insight into the exceptional mind of one of the outstanding musicians of the twentieth and twenty-first centuries. Whether discussing Bach or Beethoven, Schubert or Schoenberg, Brendel's reflections are illuminating and challenging, a treasure for the specialist and the music lover alike.

Vivid conversations with Claudio Arrau on technique, plus discussions with Philip Lorenz, Daniel Barenboim, Garrick Ohlsson, and Sir Colin Davis. "A fascinating and valuable book." — New York Magazine. 21 photos.

The Thirty-three Variations on a Waltz by Diabelli, Op. 120, represent Beethovens most extraordinary achievement in the art of variation-writing. In their originality and power of invention, they stand beside other late Beethoven masterpieces such as the Ninth Symphony, the Missa Solemnis, and the last quartets. William Kindermans study of the compositional history of the work includes the first extended investigation and reconstruction of the sketches and drafts, and reveals, contrary to earlier views of its chronology, that it was actually begun in 1819, then put aside, and completed in 1822-3. Kinderman also provides an analytical discussion of the complete work, and he demonstrates how insights derived from a close study of the sketches can illuminate Beethovens compositional ideas and attitudes and contribute substantially to a better understanding of this massive and complex set of variations. The book includes complete transcriptions of the two central documents in the genesis of the Diabelli variations - the reconstructed Wittgenstein Sketchbook and the Paris - Landsberg - Montauban Draft.

Thirteen classical pianists discuss their early years, teachers, concert experiences, recordings, and views toward their music

Haydn, Mozart and Friends

Rough Ideas

What to Listen For in Music

Interviews and a Memoir

Alfred Brendel: Playing the Human Game

The Danger of Music and Other Anti-Utopian Essays

***This new edition of the great pianist Alfred Brendel's definitive collection of his award-winning writings on music will be widely welcomed by anyone with a serious interest in the piano. It combines revised versions of his two classic books, "Musical Thoughts and Afterthoughts" and "Music Sounded Out", and also includes a number of important essays. A revered solo performer, Alfred Brendel also appears regularly with the world's great orchestras, and since the 1950s, he has been a prolific recording artist. Here, he brings the clarity and originality of expression that characterize his performances to the printed page. Whether discussing Bach, Mozart, Beethoven, Schubert, Liszt, Schoenberg, or other pianists, his thoughts and opinions are illuminating and challenging. This is a new edition of his classic work. It is a must for serious piano players and listeners alike, a work on an award-winning pianist, recording artist and writer. It is published in many languages. Revealing interviews with Arrau, Brendel, de Larrocha, Gilels, Horowitz, Tureck, Watts, 18 other artists. Intimate look at the concert scene and the life of a concert pianist. Introduction by Sir George Solti. Includes 51 photographs.***

***This book is a comprehensive collection of the letters of Johannes Brahms. Over 550 are included, virtually all uncut, and there are over a dozen published here for the first time in any language. The letters in this volume range from 1848 to just before his death. They include most of Brahm's letters to Robert Schumann, over a hundred letters to Clara Schumann, and the complete Brahms-Wagner correspondence. They are joined by a running commentary to form an absorbing narrative, documented with scholarly care, provided with comprehensive notes, but written for the general music lover. The work is generously illustrated, and contains several detailed appendices and an index. --From publisher's description.***

***Musicians imagine music by means of functional models which determine certain aspects of the music while leaving others open. This gap between image and the experience it models offers a source of compositional creativity; different musical cultures embody different ways of imagining sound as music. Drawing on psychological and philosophical materials as well as the analysis of specific musical examples, Cook here defines the difference between music theory and aesthetic criticism, and affirms the importance of the ordinary listener in musical culture.***

***The Melody of Time***

***Musical Thoughts & Afterthoughts***

***Alfred Brendel on Music***

***History, Theory, Style***

***Absolute Music, Mechanical Reproduction***

***The Creative Process in Music from Mozart to Kurtag***

Expertly arranged sonatas for piano (1-6).

"Arved Ashby writes with a keen sense of the historical processes, ironies, and reversals that seem to characterize the ways that musicologists think about, and contemporary listeners experience, works and performance. This book is a major contribution to the burgeoning body of critical musicological literature on recordings; anybody interested in that field, or in the question of the 'artwork' in the contemporary world, needs to read this book--which fortunately, is a great pleasure to do."--Adam Krims, author of Music and Urban Geography
"The relationship between classical music and recording is strangely conflicted: on the one hand recorded music is the perfect realization of aesthetic autonomy, on the other hand it commodifies music and transforms its role within society. Ashby's book offers a penetrating analysis of these cultural conflicts, showing how technological developments from the phonogram to the mp3 have changed our basic sense of what music is as well as the ways in which we consume it. What emerges from this sustained study of the relationship between technology and values is a view of classical musical culture that is both richer and truer to life."--Nicholas Cook, author of A Guide to Musical Analysis
"Lively and persuasive. Ashby has the enviable, rare ability to lead the reader comfortably through highly complex material without oversimplifying. This is a must-read for composers, music theorists, performers, musicologists, critics, and anyone with an interest in classical music beyond the elementary level."--Jonathan Dunsby, author of Performing Music

The title of this collection of essays refers to a tailor's mannequin that Alfred Brendel spotted in a shop window in Arezzo, a small Tuscan town. Who is this strange lady? What is she looking at? And why is she carrying an egg on her head? The mannequin now graces a room in the attic of Brendel's house in Hampstead. Her features convey great artistic seriousness in combination with absurd comedy: the epitome of his own musical and literary preferences. And so, in his delightful new collection, great masters of nonsense meet great masters of music.

Now in trade paperback: " The definitive guide to musical enjoyment " (Forum). In this fascinating analysis of how to listen to both contemporary and classical music analytically, eminent American composer Aaron Copland offers provocative suggestions that will bring readers a deeper appreciation of the most viscerally rewarding of all art forms.

Music, Imagination, and Culture

Great Pianists Speak for Themselves

^ These complete piano sonatas

Mozart's Piano Music

A History in 100 Pieces

Arrau on Music and Performance

Ferruccio Busoni's conception of the musical work derives from his multiple roles as performer, aesthetician, editor, composer, arranger, and intellectual. Drawing on unpublished scores, manuscripts, sketches and documents from the Staatsbibliothek in Berlin, concert programs from a private collection in Berkeley, acoustic recordings, information about Busoni's intellectual interests gleaned from an auction catalogue featuring the contents of his extensive library, and the published aesthetic writings, letters, and compositions, the present study offers the first comprehensive account of Busoni's work concept. By establishing connections between his ideas and his musical practice, it explores and clarifies the reasoning behind his idiosyncratic compositional style, a style characterized by a blurring of boundaries between original and borrowed material. Polystylistic mixtures of the old and new and a distinctive performance style, in which Busoni creatively altered and embellished existing texts, exemplify his practice in an age in thrall to Werktreue, when originality of idea was prized above all else.

Andras Schiff is one of the most important pianists of our time. This stimulating memoir will appeal to a broad readership because of the fluent and accessible way he speaks about music, and of course through his inimitable art of making music out of silence. Far from being well-known just for his brilliant musicianship, Sir Andras has also received international attention by taking a public stand against nationalistic and racist attitudes, and by refusing to perform in Haider's Austria, or Orban's Hungary. In the first part of his book, Schiff discusses with the esteemed author and columnist Martin Meyer his artistic principles, playing techniques, musical interpretations and his professional experiences as a performer and conductor. In the second part, Schiff tells the story of his family and his life, from memories of the Holocaust to his political engagement in the present. He discusses music and politics, including his thoughts on Communism and global capitalism; and his enlightening experiences in Budapest, London and Florence. He also offers his insights into great composers such as Bach and Mozart, and his interpretations of key works for piano. MUSIC COMES OUT OF SILENCE will delight Andras Schiff's multitude of admirers, whilst attracting many readers who are as yet unfamiliar with his genius. The definitive collection of literary essays by The New Yorker ' s award-winning longtime book critic Ever since the publication of his first essay collection, The Broken Estate, in 1999, James Wood has been widely regarded as a leading literary critic of the English-speaking world. His essays on canonical writers (Gustav Flaubert, Herman Melville), recent legends (Don DeLillo, Marilynne Robinson) and significant contemporaries (Zadie Smith, Elena Ferrante) have established a standard for informed and incisive appreciation, composed in a distinctive literary style all their own. Together, Wood ' s essays, and his bestselling How Fiction Works, share an abiding preoccupation with how fiction tells its own truths, and with the vocation of the writer in a world haunted by the absence of God. In Serious Noticing, Wood collects his best essays from two decades of his career, supplementing earlier work with autobiographical reflections from his book The Nearest Thing to Life and recent essays from The New Yorker on young writers of extraordinary promise. The result is an essential guide to literature in the new millennium.

An exploration of the world ' s most famous and challenging song cycle, Schubert's Winter Journey (Winterreise), by a leading interpreter of the work, who teases out the themes—literary, historical, psychological—that weave through the twenty-four songs that make up this legendary masterpiece. Completed in the last months of the young Schubert ' s life, Winterreise has come to be considered the single greatest piece of music in the history of Lieder. Deceptively laconic—these twenty-four short poems set to music for voice and piano are performed uninterrupted in little more than an hour—it nonetheless has an emotional depth and power that no music of its kind has ever equaled. A young man, rejected by his beloved, leaves the house where he has been living and walks out into snow and darkness. As he wanders away from the village and into the empty countryside, he experiences a cascade of emotions—loss, grief, anger, and acute loneliness, shot through with only fleeting moments of hope—until the landscape he inhabits becomes one of alienation and despair. Originally intended to be sung to an intimate gathering, performances of Winterreise now pack the greatest concert halls around the world. Drawing equally on his vast experience performing this work (he has sung it more than one hundred times), on his musical knowledge, and on his training as a scholar, Bostridge teases out the enigmas and subtle meanings of each of the twenty-four lyrics to explore for us the world Schubert inhabited, his biography and psychological makeup, the historical and political pressures within which he became one of the world ' s greatest composers, and the continuing resonances and affinities that our ears still detect today, making Schubert ' s wanderer our mirror.

For Piano  
 Memoirs of an Accompanist  
 Johannes Brahms  
 An Essay in the Philosophy of Music  
 Music Comes Out of Silence  
 Schubert's Winter Journey

A documentary biography of the admired performer and composer presents new information on his life and work, testimonies of his contemporaries, and an exceptional range of illustrations

"Taruskin's work is a major contribution to thinking about music in the broadest sense. The book is lucid, powerful, varied, self-aware, and courageous. It is the very best work being done today, not just in musicology, but in any discipline."—Michael Beckerman, author of New Worlds of Dvor á k

A fascinating history of the piano explored through 100 pieces chosen by one of the UK's most renowned concert pianists An astonishingly versatile instrument, the piano allows just two hands to play music of great complexity and subtlety. For more than two hundred years, it has brought solo and collaborative music into homes and concert halls and has inspired composers in every musical genre--from classical to jazz and light music. Charting the development of the piano from the late eighteenth century to the present day, pianist and writer Susan Tomes takes the reader with her on a personal journey through 100 pieces including solo works, chamber music, concertos, and jazz. Her choices include composers such as Bach, Mozart, Beethoven, Robert Schumann, Tchaikovsky, Debussy, Gershwin, and Philip Glass. Looking at this history from a modern performer's perspective, she acknowledges neglected women composers and players including Fanny Mendelssohn, María Szymanowska, Clara Schumann, and Amy Beach.

A collection of essays on music and life by the famed classical pianist and composer Stephen Hough is one of the world's leading pianists, winning global acclaim and numerous awards, both for his concerts and his recordings. He is also a writer, composer, and painter, and has been described by The Economist as one of "Twenty Living Polymaths." Hough writes informally and engagingly about music and the life of a musician, from the broader aspects of what it is to walk out onto a stage or to make a recording, to specialist tips from deep inside the practice room: how to trill, how to pedal, how to practice. He also writes vividly about people he's known, places he's traveled to, books he's read, paintings he's seen; and he touches on more controversial subjects, such as assisted suicide and abortion. Even religion is there—the possibility of the existence of God, problems with some biblical texts, and the challenges involved in being a gay Catholic. Rough Ideas is an illuminating, constantly surprising introduction to the life and mind of one of our great cultural figures.

Collected Poems of Alfred Brendel  
 Franz Liszt  
 Music and Temporality in the Romantic Era  
 Collected Essays and Lectures  
 Ferruccio Busoni and the Ontology of the Musical Work  
 Life and Letters

**Discusses the creative process in classical music, examining such composers as Mozart, Busoni, Beethoven, and Liszt**

**Alfred Brendel is universally acknowledged as one of the world's leading pianists. He is also the author of several books, including Alfred Brendel on Music, The Veil of Order and One Finger Too Many. Cursing Bagels is his second collection of poetry, and is by turns witty, plaintive, dadaist and grounded. With these English versions translated by the author with Richard Stokes, Brendel affirms his position as one of the most curious and playful minds in the business. 'Alfred Brendel's poems are a delight. His voice is wonderfully eccentric, droll, sly, mischievous - the same brilliant fingers making a new sound.' Harold Pinter 'Brendel has produced a collection of texts that will join the select ranks of genuinely comic literature.' Hans Zender, Frankfurter Allgemeine Zeitung 'I have hugely enjoyed Alfred Brendel's unexpected One Finger Too Many. Brendel's poems are trapdoors into his dream-life, witty, Dadaesque and subversive - especially of his own grandeur as a musician.' A. Alvarez, Times Literary Supplement**

**During a career spanning more than 50 years, Helmut Deutsch has accompanied over 100 singers, including such artists as Ian Bostridge, Grace Bumbry, Diana Damrau, Brigitte Fassbaender, Jonas Kaufmann, Angelika Kirchschlager, Christoph Pregardien, Mauro Peter, Hermann Prey, Thomas Quasthoff, Yumiko Samejima, Peter Schreier, Irmgard Seefried and Anne Sofie von Otter. In the words of the critic Robert Jungwirth, writing in BR Klassik, March 2019, Helmut Deutsch's book is 'a declaration of love - for all the many wonderful songs and cycles, and for many singers'. Richard Stokes, the distinguished translator of this memoir, is Professor of Lieder at the Royal Academy of Music. He has written and lectured copiously on German song, and his singing translations of Berg's Wozzeck and Lulu, and Wagner's Parsifal, have met with high critical acclaim. He was awarded the Order of Merit of the Federal Republic of Germany in 2012.**

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**One Finger Too Many**

**My Musical Life and Other Matters**

**Great Contemporary Pianists Speak for Themselves**

**Permutations and Possibilities**

**Alfred Brendel on Music**

**Music Sounded Out**

*What is the difference between a performance of Beethoven's Fifth Symphony and the symphony itself? What does it mean for musicians to be faithful to the works they perform? To answer such questions, Lydia Goehr combines philosophical and historical methods of enquiry. Finding Anglo-American philosophy inadequate for the task, she shows that a historical perspective is indispensable to a full understanding of musical ontology. Goehr examines the concepts and assumptions behind the practice of classical music in the nineteenth century and demonstrates how different they were from those of previous centuries. She rejects the finding that the concept of a musical work emerged in the sixteenth century, placing its emergence instead around 1800. She describes how the concept of a work then came to define the norms, expectations, and behaviour that we now associate with classical music. Out of the historical thesis Goehr draws philosophical conclusions about the normative functions of concepts and ideals. She also addresses current debates among conductors, early music performers, and avant-gardists. - ;Introduction; I. The Analytic Approach: Status and identity: Analytical positions I; Analytical positions II; Critique and transition; II. The Historical Approach: Normativity and Practice: The central claim; Musical meaning I; Musical meaning II; Musical production I; Musical production II; Werktreue: Confirmation and challenge -*

*In this intriguing study, William Kinderman opens the door to the composer's workshop, investigating not just the final outcome but the process of creative endeavor in music. Focusing on the stages of composition, Kinderman maintains that the most rigorous basis for the study of artistic creativity comes not from anecdotal or autobiographical reports, but from original handwritten sketches, drafts, revised manuscripts, and corrected proof sheets. He explores works of major composers from the eighteenth century to the present, from Mozart's piano music and Beethoven's Piano Trio in F to Kurtág's Kafka Fragments and Hommage à R. Sch. Other chapters examine Robert Schumann's Fantasie in C, Mahler's Fifth Symphony, and Bartók's Dance Suite. Revealing the diversity of sources, rejected passages and movements, fragmentary unfinished works, and aborted projects that were absorbed into finished compositions, The Creative Process in Music from Mozart to Kurtág illustrates the wealth of insight that can be gained through studying the creative process.*

*Mozart's emergence as a mature artist coincides with the rise to prominence of the piano, an instrument that came alive under his fingers and served as medium for many of his finest compositions. In Mozart's Piano Music, William Kinderman reconsiders common assumptions about Mozart's life and art while offering comprehensive and incisive commentary on the solo music and concertos. After placing Mozart's pianistic legacy in its larger biographical and cultural context, Kinderman addresses the lively gestural and structural aspects of Mozart's musical language and explores the nature of his creative process. Incorporating the most recent research throughout this encompassing study, Kinderman expertly surveys each of the major genres of the keyboard music, including the four-hand and two-piano works. Beyond examining issues such as Mozart's earliest childhood compositions, his musical rhetoric and expression, the social context of his Viennese concertos, and affinities between his piano works and operas, Kinderman's main emphasis falls on detailed discussion of selected individual compositions.*

*Enchanting poems from the famous pianist Alfred Brendel.*

**Notebooks and Conversations**

**Serious Noticing**

**From Boulanger to Stockhausen**

**Ludwig van Beethoven**

**We'll Meet Again**

**Sviatoslav Richter**

First English-language publication of fascinating interviews with world-renowned musicians: composers (György Ligeti), conductors (Claudio Abbado), singers (Elisabeth Schwarzkopf), instrumentalists (Yehudi Menuhin, Alfred Brendel), and more.

One of the world's finest pianists shares a collection of his poetry in which his "word machines" paint trenchant and vivid pictures of the world around him and of music. 12,500 first printing. Tour.

Essays, Lectures, Interviews, Afterthoughts

Selected Essays, 1997-2019

A Chronicle of His Life in Pictures and Documents

Beethovens Diabelli Variations

Musical Design in the Films of Stanley Kubrick

Contemporary Composers On Contemporary Music