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Play By Arthur Kopit

Jolaventure

Chamber Music A Play By Arthur Kopit Jolaventure

As performer, coach, teacher, scholar, and author, Abram Loft has devoted himself to chamber music for almost half a century.

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In this useful and diverting book, he draws on his vast experience to guide the reader through thirty compositions, from piano trio to string sextet, from Haydn to Britten. The treatment by this master teacher is both detailed and serious, but far from solemn. Bowings, fingerings, tone color, dynamics, tempo, balance, rubato,

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phrasing, repeats--these are among the many facets of rehearsal and performance that Loft touches on in his discussions. He relates every element to the movement at hand, and to the musical logic of the composition as a whole. He lets us know when to heat up the melody, and when to exit laughing. He draws us into the

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composer's perspective and attunes us to the significant musical events as they unfold. His enjoyment and respect for the work are evident. And always there is the good-humored understanding that his own approach--highly informed though it is--is but one among a number of possible concepts. His aim is to encourage each

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ensemble to arrive at its own thoughtful interpretation of the composition under study. Ensemble! speaks to the professionally oriented group, the serious student ensemble, and the amateur enthusiast of chamber music. This book can supplement the advice and observation of the live instructor and also

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serve as a surrogate coach and tutor.

Ensemble! guides the reader through the challenges and around the pitfalls of a most demanding pursuit: the playing of fine chamber music. Convincing and confident performance is the attainable goal.

Chamber music includes some of the

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world's greatest music. It is widely played in homes, without an audience, by players who are mostly amateurs, and much of the repertoire is playable even by those of quite moderate ability. A Player's Guide to Chamber Music gives advice on what music is available and helps the player to identify what is suitable. It covers

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chamber music from the seventeenth to the later twentieth century and all instrumental combinations including strings, piano, wind instruments, duet sonatas and baroque ensembles. All the significant composers and musical aspects of playing are covered along with works suitable for inexperienced players.

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*Illustrated with 63 black & white
illustrations.*

*At that hour when all things have repose,
O lonely watcher of the skies, Do you hear
the night wind and the sighs
Of harps playing unto Love to unclosethe pale
gates of sunrise? When all things repose,
do you alone
Awake to hear the sweet*

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harps play To Love before him on his way,
And the night wind answering in
antiphon Till night is overgone? Play on,
invisible harps, unto Love, Whose way in
heaven is aglow At that hour when soft
lights come and go, Soft sweet music in the
air above And in the earth below. When the
shy star goes forth in heaven All maidenly,

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*disconsolate, Hear you amid the drowsy
even One who is singing by your gate. His
song is softer than the dew And he is come
to visit you. O bend no more in revery When
he at eventide is calling, Nor muse: Who
may this singer be Whose song about my
heart is falling? Know you by this, the
lover's chant, 'Tis I that am your v*

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Amateur Chamber Music Players

A Guide for All Music Teachers

Ensemble!

Newsletter

Interactive Music Therapy

Sur Scene

This fun, supplemental text explains
the history and evolution of musical

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instruments. Topics include the development of music on each continent; percussion, brass, string, and wind instruments; and a discussion on symphonies, chamber orchestras, and other ensembles. Information is presented through fun activities and

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interesting facts for maximum learning reinforcement. Music terminology is covered extensively and a glossary and answer keys are included. --Mark Twain Media Publishing Company specializes in providing captivating, supplemental books and decorative

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resources to complement middle- and upper-grade classrooms. Designed by leading educators, the product line covers a range of subjects including mathematics, sciences, language arts, social studies, history, government, fine arts, and character. Mark Twain

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Media also provides innovative classroom solutions for bulletin boards and interactive whiteboards. Since 1977, Mark Twain Media has remained a reliable source for a wide variety of engaging classroom resources. -

Born of wealthy parents, but shunned

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by his father, Yong Ku Ahn suffered through a stormy and traumatic childhood, and in his loneliness, taught himself to play the violin. Born in 1928 in Wonsan, in what is today North Korea, Ahn's early childhood included parental rejection and a debilitating

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bout of polio that cut him off from his family and their social milieu. It was music and the violin in particular that saved him. Until Ahn was accepted into Kyungsung Music School, which later became the School of Music at Seoul National University, he was

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virtually self-taught. Those who knew him through his college years remember him as an orphan. After World War II, Ahn began his professional education. Shortly thereafter, he was swept up the Korean War and found himself a refugee in

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Pusan. His adventures led him from one challenge and crisis to another, but Yong Ku kept picking himself up and continued running. He studied in Germany, Austria, and London with some of the greatest violin teachers of the 20th century, fighting incredible

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obstacles all the time, but he never gave up. In later years, after teaching in the U.S., Yong Ku, who joined the faculty at the esteemed Peabody Conservatory of Music, not only become known internationally as a great teacher but went back to Korea to

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play an active role in the Korean reunification effort, making several trips to North Korea. His fascinating and inspiring story of triumph over tragedy—set against a backdrop of Korea's liberation from Japanese rule and the Korean War—is told with great

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feeling and humility and will inspire young people, especially young musicians, of all nationalities. **BOOK REVIEW** Yong Ku Ahn, famed violinist and teacher of music, tells of both the sad moments and happy joys of his life in heart-rendering terms.

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After years of rejection by his parents, he reaches a peak experience one day, which finally leads him to pick up his dusty old violin and begin to play again in earnest. He describes marvelously one of those snowy days in Wonsan, Korea when he noticed an old

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gramophone at home, and out of curiosity opened the lid to the box. There was a record placed in it. I turned the crank on the side of the box and carefully put the needle arm on the record....Four notes sounded: "Ta ta ta taaah." Then once again "Ta ta ta

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taaah.... The majestic and passionate notes of Beethoven's Fifth Symphony pierced his heart like a sharp spear, like fate knocking on the door. He writes, "The four notes repeated themselves like the persistent unhappiness of my childhood. When the symphony ended,

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uncontrollable tears flooded down my face. Over ten years of loneliness, injustice, disappointment and sorrow flowed from me as if a dam had burst open. It was a purely miraculous moment, never to be recreated in my life: the moment when I realized that

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there existed a world of breathlessly beautiful sound outside of my cold and miserable existence of constant alienation.□ Never has the power of serious Western music been better described. How many of us have encountered such an experience on first

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discovering the beauty of classical music. Ahn went on to become a great violinist, a pioneer in the introduction of music playing and appreciation in Korea. He describes his travels, his love of chamber music, his passionate involvement in the movement to unify

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Korea, north with south. At present, the names of his pupils are on marquees of concert halls all over the world. Now eighty-three years old, he ruminates on the passing away of time, philosophically accepting the loss of members of his □veteran music

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friends. He ends his memoirs with a heart-warming, yet sad, commentary on the human predicament. My Sorrows, My joys is a delightful book to read by anyone who has felt the cleansing power of great music, or the passion of dedication to a great

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enterprise swelling in his or her heart.

---Reviewed by Dr. Henry J.

Comedy Characters: 6 male Interior Set

Despite the title, it has intense meaning for these times. The scene is a room in a wealthy country club, to which the men's committee is hastily summoned

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early one morning after a carousing dance. Problem: what to do about the 16 luscious but low life females who drove up in a Rolls Royces and then proceeded to the tennis courts, where they are now disporting. While the committee huddles, we learn that they

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are the vulgar, crass peopl

Chamber Music for Two String

Instruments, Book I

Mozart's Music of Friends

Chamber Music for Two String

Instruments, Book III

Composers Speak about the Creative

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Process

Making Music and Enriching Lives
A Guide to Making Chamber Music
Together

This book is planned for the lover of
music, for those who throng the
concert and recital halls and the

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opera Ñ those who have not followed music as a profession, and yet love it as an art; who may not play or sing, and yet are musical. Among these is an ever-growing number that Ò wants to know, Ó that no longer is satisfied simply with

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allowing music to play upon the senses and the emotions, but wants to understand why it does so. To satisfy this natural desire which, with many, amounts to a craving or even a passion, and to do so in wholly untechnical language and in

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a manner that shall be intelligible to the average reader, is the purpose of this book. In carrying it out I have not neglected the personal side of music, but have endeavored to keep clearly before the eyes of the reader, and in their proper

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sequence, the great names in musical history. I am somewhat of a radical in my musical opinions, one of those persons of advanced views who does not lift his eyes reverentially heavenward every time the words "symphony" and

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ÒsonataÓ are mentioned. In fact, I am most in sympathy with the liberating tendencies of modern music, which lays more stress upon the expression of life and truth than upon the exact form in which these are sought to be expressed.

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Nevertheless, I am quite aware that only through the gradual development and expansion of forms that now may be growing obsolete has music achieved its emancipation from the tyranny of form. Therefore, while I would

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rather listen to a Wagner music-drama than to a Mozart opera, or might go to more trouble to hear a Richard Strauss tone poem than a Beethoven symphony, I am not such an unconscionable heretic as to be unaware of the great, the very

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great part played by the Mozart opera and the Beethoven symphony in the evolution of music, or their importance in the orderly and systematic study of the art. Indeed, I was brought up on Ò Don Giovanni, Ó the Fifth Symphony and

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the Sonatas before I brought myself up on Chopin, Liszt (for whom I have far greater admiration than most critics), and Wagner.

Therefore, an ample portion of this book will be found devoted to the classical epoch and its great

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masters, especially its greatest master, Beethoven, and to the forms in which they worked. Nor do I think that these pages will be found written unsympathetically. But something is due the great body of music-lovers who, being

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told that they must admire this, that and the other classical composer, because he is classical, find themselves at a loss and think themselves to blame because modern music makes a more vivid and deeper impression upon them.

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If they only knew it Ñ they are in the right! But they have needed some one to tell them so.

Addresses comprehensive, across-the-board issues that affect the teachers, students, and musicians. This book shows specifics not only

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about how to teach music, but also about how to motivate and inspire students of any age.

No description available.

Guide to Chamber Music

Musical Instruments of the World,
Grades 5 - 8

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Music Plega

Chamber Music in American
Schools (Classic Reprint)

The Black Monk

Chamber Music

Offers profiles of chamber
music composers, describes

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the historical background
and musical context of more
than two hundred of the best-
known works, and discusses
the formal structure of
chamber music

This Chamber Music book is

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to be started when the pupil reaches page 24 of the Samuel Applebaum String Method. However, it can be used in conjunction with any good string method.

Published for two violins,

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two violas, two cellos, two
basses, and piano
accompaniment.

Chamber Music, as
purported by numerous
academic and non-academic
music education sources, is

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a valuable for developing the essential skills for musical development. The guide is designed to serve as scaffolding for young musicians to play chamber music together without the

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structure of a formal
teacher. To facilitate this
process for a variety of
students, the music is
designed using diverse
instrumentation scoring so
that any group of 5

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musicians can play together
the music arranged for this
book. By examining all of the
exercises in this guide,
young musicians will
complete self-driven content
lessons in all of the nine

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Standards of Music
Education as published by
the National Association for
Music Education. Developed
through research in
chamber music and the
benefits of chamber music

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on developing musicians,
this book serves to bolster
the practice of chamber
music in and out of the wind
band classroom.

A Rehearsal Guide to Thirty
Great Works of Chamber

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Music

The Hero

Social Interplay in the
Chamber Works

The Day the Whores Came
Out to Play Tennis

An Essential History

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My Sorrows, My Joys

The Mind's Ear offers a unique approach to stimulating the musical imagination and inspiring creativity, as well as providing detailed exercises aimed at improving the ability to read and imagine music in silence, in the mind's ear. Modelling

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his exercises on those used in theatre games and acting classes and drawing upon years of experience with improvisation and composition, Bruce Adolphe has written a compelling, valuable, and practical guide to musical creativity that can benefit music students at

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Jolaventure
all levels and help music teachers
be more effective and inspiring.

**This expanded edition offers 34
new exercises inspired by improv
comedy, hip-hop sampling and
loops, robots, and AI as well as a
new section based on Mr.**

Adolphe's Piano Puzzlers segment

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Jolaventure
on public radio's Performance
Today. The book provides
provocative ideas and useful tools
for professional performers and
composers, as well as offering
games and exercises to serious
listeners that can increase their
musical understanding and level of

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**engagement with music in a variety
of ways.**

**Describes the life of the dedicated
professional musician more vividly
and honestly than any other work
I've read. ALAN**

**RUSBRIDGERSusan Tomes, a rare
example of a leading musician who**

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Jolaventure
**writes about the craft of
performance, describes her
experience of twenty years of
rehearsal, concerts and recording.
Her performing life has been
centred on chamber music and the
need to communicate it fully to an
audience hungry for meaningful**

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musical experience. Susan Tomes was a founder member and the pianist of both Domus and the Florestan Trio, award-winning groups at the top of their field. Part One is a series of diaries describing their travels and performances: Domus in the 1980s

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with its own portable concert hall, struggling to create the conditions for informal but intense concert performances, and the Florestan Trio, currently one of the world's finest piano trios. Part Two is a collection of thought-provoking essays about teachers, making

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records, practising and rehearsing,
audiences, earning a living, and the
particular challenges of being a
concert pianist. **Beyond the Notes**
gives an unusually candid view of
the complexities of a life in
music. **SUSAN TOMES**, alongside
her packed concert schedule, is a

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frequent contributor, on music and other subjects, to the Guardian. Selections from the famous musicologist's acclaimed *Essays in Musical Analysis* comprise surveys of Bach's "Goldberg" Variations and *Art of the Fugue* plus works by Haydn, Mozart, Beethoven,

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Schumann, Chopin, and Brahms.

A Positive Approach : Music

Therapy at a Child Development

Centre

The Muse that Sings

A Novel

A Chamber Musical

Brass Chamber Music in Lyceum

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Jolaventure
and Chautauqua

**Some Musicians Play Chamber
Music for Us**

*Excerpt from Chamber Music in
American Schools This is a study
of chamber music, of the
instruments used in playing it, of*

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its social implications and of the part it can play in elementary and secondary schools. Since a fair test of a school sub jett may be made by noting the changes it is capable of producing in an individual, we may start by

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stating what a school child may reasonably be expected to gain from playing chamber music. In the following pages a large number of possible instrumental combinations are studied together with the music suitable

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to them. If we expose a child to music of this kind for a number of years, what will he have gained? Obviously we have given him another outlet, another way of expressing himself. Most schools provide many such channels.

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Among such outlets are creative writing, drawing and painting, engaging in crafts and the like. 'in a few schools children are taught to make music in small groups. In many schools they play and sing together in large

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groups, in chorus, orchestra, and band. The contribution which these larger groups make to individual development differs markedly from that made by participation in smaller groups. In the large chorus, each individual

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sings, but his voice blends with those of his fellows. He is not an isolated individual, but a participant in a group expression. The virtues of good chorus singers lie very largely in this willingness to merge themselves

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*with the singing group, in the
surrender of their musical will to
that of the conductor. In the
same way a good orchestral
player accepts the conductor's
conception of tempo, of shading.
Of phrasing and, if he is a really*

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effective player, forgets himself in the effort to realize the ideal of performance which the conductor is striving for. Such effort carries with it a feeling of identification with the group, of a common end which is its own

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reward. Expression in chamber music, however, is not a matter of masses but of individuals, and the kind of cooperation which it demands is of a freer more individual kind. Each instrument of the group has something to

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say in turn. While a good performance demands that each player subordinate himself at the right time.it also calls upon him to take the lead when his part has something of importance. In short, we may say that the

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emphasis in chamber music is rather on initiative and on individual intelligence while the larger groups depend to a greater extent on group cooperation. About the Publisher Forgotten Books publishes

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and classic books. Find more at
www.forgottenbooks.com This
book is a reproduction of an
important historical work.*

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the-art technology to digitally*

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reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our

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edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

First Published in 2003.

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Routledge is an imprint of Taylor & Francis, an informa company. Chamber Music for Two String Instruments, Book III is to be started when the pupil reaches page 5 of the Samuel Applebaum String Method, Book

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III. However, it can be used in conjunction with any other string method. Available for two violins, two violas, two cellos, two basses, and piano accompaniment.

Chamber Music America ...

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Directory

Journeys with Chamber Music

Team Play

The Valiant

*John Ella and Chamber Music in
Victorian London*

The Pursuit of High Culture

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Contains the greater part of the author's chamber music analyses.

This study analyzes chamber music from Mozart's time within its highly social salon-performance context.

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THE STORY: After five intense years of study in Moscow, Andrei returns home to his faithful guardian Igor and rekindles his attachment to Tanya, his childhood love. Andrei's artistic obsession thrives in the embrace

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of this adoring family, but the

A Memoir

A Play in One Act

***A Player's Guide to Chamber
Music***

The Mind's Ear

How to Appreciate Music

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*Chamber Music Theatre Piece in
One Act*

Intended for the music student, the professional musician, and the music lover, Chamber Music: An Essential History covers repertoire from the Renaissance to the present, crossing genres to include string quartets, piano

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trios, clarinet quintets, and other groupings. Mark A. Radice gives a thorough overview and history of this long-established and beloved genre, typically performed by groups of a size to fit into spaces such as homes or churches and tending originally toward the string and wind instruments rather than percussion.

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Radice begins with chamber music's earliest expressions in the seventeenth century, discusses its most common elements in terms of instruments and compositional style, and then investigates how those elements play out across several centuries of composers- among them Mozart, Bach, Haydn, and Brahms- and

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national interpretations of chamber music. While Chamber Music: An Essential History is intended largely as a textbook, it will also find an audience as a companion volume for musicologists and fans of classical music, who may be interested in the background to a familiar and important genre.

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Chamber Music An Essential
History University of Michigan Press
Describing the general benefits of her
approach to music therapy sessions,
Amelia Oldfield also details its
applications for specific clinical groups
including children with autistic spectrum
disorders, relationship difficulties or

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physical disabilities.

A Chamber Music Guide

Selections from Essays in Musical
Analysis

Schumann's Concerted Chamber Music

Chamber Music and Other Plays

Twentieth-Century Chamber Music

The Chamber Music of Brahms

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A collection of interviews with 25 various American composers, born between 1930 and 1960, who explain how they think in sound, mould musical ideas, and ultimately transfer sonic creations to the printed page.

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In her later years, a woman reflects on her marriage, her stifled passions, and her life At age ninety, Caroline Maclaren, widow of the prominent composer Robert Maclaren, finally decides to tell her own

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story. "Perhaps the time was not right to do it before," she remarks. But now she takes pen to paper, reliving her sheltered girlhood, her chilly marriage to a brilliant man, and—perhaps above all—the melancholy solitude in

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which she has lived nearly all her life. It was only when her husband fell ill that Caroline found fulfilling companionship with Anna, Robert's caretaker. This masterful tale of loneliness and of passion late in life is

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widely considered to be
Grumbach's finest work.

Bittersweet, touching, and
profoundly resonant, Chamber
Music is captivating.

Pacific Coast Musical Review
A Research and Information

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Guide

Beyond the Notes
Exercises for Improving the
Musical Imagination for
Performers, Composers, and
Listeners

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Essays in Musical Analysis