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Bernstein Variations On An
Octatonic Scale Transcribed
***Leonard Bernstein
Variations On An
Octatonic Scale
Transcribed For
Clarinet In B Flat And***

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Bernstein Variations On An

Cello Octatonic Scale Transcribed

Musicians who work professionally with ballet and dance companies sometimes wonder if they haven't entered a foreign country—a place

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For Clarinet In B Flat And Cello

where the language and customs seem so utterly familiar and so bafflingly strange at the same. To someone without a dance background, phrases and terms--boy's variation, pas

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d'action, apothéose—simply don't fit their standard musical vocabulary. Even a familiar term like adagio means something quite different in the world of dance. Like any working professional, those

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conductors, composers,
rehearsal pianists,
instrumentalists and even
music librarians working with
professional ballet and dance
companies must learn what
dance professionals talk about

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when they talk about music. In
Ballet Music: A Handbook

Matthew Naughtin provides a
practical guide for the
professional musician who
works with ballet companies,
whether as a full-time staff

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member or as an independent contractor. In this comprehensive work, he addresses the daily routine of the modern ballet company, outlines the respective roles of the conductor, company pianist

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and music librarian and their
necessary collaboration with
choreographers and ballet
masters, and examines the
complete process of putting a
dance performance on stage,
from selection or existing

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music to commissioning
original scores to staging the
final production. Because ballet
companies routinely revise the
great ballets to fit the needs of
their staff and stage, audience
and orchestra, ballet repertoire

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is a tangled web for the uninitiated. At the core of Ballet Music: A Handbook lies an extensive listing of classic ballets in the standard repertoire, with information on their history, versions,

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revisions, instrumentation,
score publishers and other
sources for tracking down both
the original music and
subsequent musical additions
and adaptations. Ballet Music:
A Handbook is an invaluable

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resource for conductors,
pianists and music librarians as
well as any student, scholar or
fan of the ballet interested in
the complex machinery that
works backstage before the
curtain goes up.

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Winner of the 2007 National
Book Critics Circle Award for
Criticism A New York Times
Book Review Top Ten Book of
the Year Time magazine Top
Ten Nonfiction Book of 2007
Newsweek Favorite Books of

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2007 A Washington Post Book
World Best Book of 2007 In this
sweeping and dramatic
narrative, Alex Ross, music
critic for The New Yorker,
weaves together the histories
of the twentieth century and its

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music, from Vienna before the
First World War to Paris in the
twenties; from Hitler's
Germany and Stalin's Russia to
downtown New York in the
sixties and seventies up to the
present. Taking readers into

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the labyrinth of modern style,
Ross draws revelatory
connections between the
century's most influential
composers and the wider
culture. The Rest Is Noise is an
astonishing history of the

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twentieth century as told
through its music.

Beginning with an introductory
essay on his achievements, it
continues with annotations on
Bernstein's voluminous
writings, performances,

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educational work, and major
secondary sources.

Leonard Bernstein and
choreographer Jerome Robbins
stand as giants of the musical-
theatre world, but it was ballet
that launched their stage

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careers and established their relationship. With Fancy Free (1944), their triumphant debut collaboration produced by Ballet Theatre, Bernstein, Robbins, and set designer Oliver Smith-all in their mid-

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twenties- captured the spirit of wartime New York, created a defining ballet of the period still widely performed today, and became overnight sensations. The hit musical On the Town (1944) and a now

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largely forgotten ballet,
Facsimile (1946), followed over
the next two years. Drawing
extensively on previously
unpublished archival
documents, Bernstein and
Robbins: The Early Ballets

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provides a richly detailed and original historical account of the creation, premiere, and reception of Fancy Free and Facsimile. It reveals the vital and sometimes conflicting role of Ballet Theatre, explores how

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Bernstein composed the scores, sheds light on the central importance of Oliver Smith, and considers the legacy of these works for all involved. The result is a new understanding of Bernstein,

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Robbins, and this formative
period in their lives.

The Recorder

Poems Based On Bach's
"Goldberg Variations"

A Handbook

Interval

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Leonard Bernstein: The Age of
Anxiety (Symphony No. 2)

Leonard Bernstein's Young
People's Concerts

From Abigail to Zachary, the most
complete book of its kind, with
more than 10,000 names! Inside this

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book: - Accurate meanings for each name - Its country of origin - The historical and literary figures who make it famous - The root word for each name - Nicknames and variations plus The Special Astrology section that reveals your baby's character, personality,

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birthstone, flower, color and more.
Highlighting the increasing use of
microcomputers in libraries by
indicating their applications,
strengths, and weaknesses, this
outstanding new edition is updated
to reflect the rapid growth in the
range of nonprint materials and the

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technology for recording and reproducing them. Organizing Nonprint Materials, Second Edition surveys the various methods and problems of organizing these materials and describes the use of microcomputers both for storing nonprint items and keeping track of

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them ... greatly expands the
previous edition's classified list of
subject headings for pictures ...
provides specific examples of
catalog entries for each type of
nonprint material ... and includes
materials not treated in the Anglo-
American Cataloging Rules,

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compact audiodisks,
microcomputer programs, as well
as new standards for map and
picture collections. Suitable for all
types of libraries that collect
nonprint materials, including
academic, community, special, and
private, this reference is essential

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with nonprint materials; library
school instructors and
administrators; media center
specialists; information scientists;
bibliographers; catalogers; and
graduate students in library
science. Book jacket.

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Leonard Bernstein's gifts for drama and connecting with popular audiences made him a central figure in twentieth century American music. Though a Bernstein work might reference anything from modernism to cartoon ditties, jazz permeated

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every part of his musical identity as a performer, educator, and intellectual. Katherine Baber investigates how jazz in its many styles served Bernstein as a flexible, indeed protean, musical idea. As she shows, Bernstein used jazz to signify American identity

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with all its tensions and contradictions and to articulate community and conflict, irony and parody, and timely issues of race and gender. Baber provides a thoughtful look at how Bernstein's use of jazz grew out of his belief in the primacy of tonality, music's

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value as a unique form of human communication, and the formation of national identity in music. She also offers in-depth analyses of On the Town, West Side Story, 1600 Pennsylvania Avenue, and other works to explore fascinating links between Bernstein's art and issues

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like eclecticism, music's relationship to social engagement, black-Jewish relations, and his own musical identity.

Through studies of works by three composers, this text seeks to demonstrate that 'assimilating Jewish music' is as much a process

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audiences themselves engage in
when they listen to Jewish music as
it is something critics and
musicologists do when they write
about it.

The Rest Is Noise

Touches

There's a Place For Us: The Musical

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Theatre Works of Leonard
Bernstein For Clarinet In B Flat And Cello

Six Talks at Harvard

Leonard Bernstein's On the
Waterfront

The New Annotated Dracula

*"With their intellectual brilliance,
humor and wonderful eye for detail,*

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Leonard Bernstein's letters blow all biographies out of the water."—The Economist (2013 Book of the Year)

Leonard Bernstein was a charismatic and versatile musician—a brilliant conductor who attained international superstar status, and a gifted composer of Broadway musicals

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For Clarinet In B Flat And Cello
(West Side Story), symphonies (Age
of Anxiety), choral works (Chichester
Psalms), film scores (On the
Waterfront), and much more.

*Bernstein was also an enthusiastic
letter writer, and this book is the first
to present a wide-ranging selection of
his correspondence. The letters have*

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been selected for the insights they offer into the passions of his life—musical and personal—and the extravagant scope of his musical and extra-musical activities. Bernstein's letters tell much about this complex man, his collaborators, his mentors, and others close to him. His galaxy of

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correspondents encompassed, among others, Aaron Copland, Stephen Sondheim, Jerome Robbins, Thornton Wilder, Boris Pasternak, Bette Davis, Adolph Green, Jacqueline Kennedy Onassis, and family members including his wife Felicia and his sister Shirley. The majority of these

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letters have never been published before. They have been carefully chosen to demonstrate the breadth of Bernstein's musical interests, his constant struggle to find the time to compose, his turbulent and complex sexuality, his political activities, and his endless capacity for hard work.

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Beyond all this, these writings provide a glimpse of the man behind the legends: his humanity, warmth, volatility, intellectual brilliance, wonderful eye for descriptive detail, and humor. "The correspondence from and to the remarkable conductor is full of pleasure and

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insights.”—The New York Times Book
Review (Editors' Choice) “Exhaustive,
thrilling [and] indispensable.”—USA
Today (starred review)

*Discusses various aspects of music
such as: What is melody? What does
music mean? What is classical music?
The text is based on Bernstein's*

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television series of young people's
concerts.

From his dazzling conducting debut in 1943 until his death in 1990, Leonard Bernstein's star blazed brilliantly. In this fresh and revealing biography of Bernstein's political life, Barry Seldes examines Bernstein's career against

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*the backdrop of cold war
America—blacklisting by the State
Department in 1950, voluntary exile
from the New York Philharmonic in
1951 for fear that he might be
blacklisted, signing a humiliating
affidavit to regain his passport—and
the factors that by the mid-1950s*

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allowed his triumphant return to the New York Philharmonic. Seldes for the first time links Bernstein's great concert-hall and musical-theatrical achievements and his real and perceived artistic setbacks to his involvement with progressive political causes. Making extensive use of

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previously untapped FBI files as well as overlooked materials in the Library of Congress's Bernstein archive, Seldes illuminates the ways in which Bernstein's career intersected with the twentieth century's most momentous events. This broadly accessible and impressively

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*documented account of the celebrity-
maestro's life deepens our
understanding of an entire era as it
reveals important and often ignored
intersections of American culture and
political power.*

*If you're looking for the baby name
book that has it all - classic and*

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*contemporary suggestions without
the insanely silly options you wouldn't
even use to name your pet - this
second edition of The Everything
Baby Names Book is your singular
resource for naming your little bundle
of joy! Loaded with the 25,000 best
options for boys and girls, you can*

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*easily narrow down your favorites
from A to Z. Inside you'll find:*

*Dictionaries of names for boys and
girls Sidebars packed with fun facts
about names Top Ten Lists of names
across dozens of categories While
other books promise tens of
thousands of tried and true names,*

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The Everything Baby Names Book, 2nd Edition, is packed with the ones you're more likely to really name your newborn. So complete, you may have trouble choosing just one!

The Age of Anxiety

The Harvard Years 1935-1939

Leonard Bernstein and the Language

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of Jazz
For Clarinet In B Flat And Cello
*William Schuman and the Shaping of
America's Musical Life
Young People's Concerts
101 Stories of the Great Ballets*
A lavishly illustrated tribute to
Bram Stoker's classic shares

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additional insights into the
historical plausibility of vampire
lore, in an edition that surveys
more than two centuries of
popular culture and myth while
providing a detailed
examination of the book's

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original typescript and different
ending. 30,000 first printing.

"Piece begins with the unaltered
original ten bars by Leonard
Bernstein, followed by ...
variations by Ron Odrich and
Larry Fallon. 'Leonardo's Vision'

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is ... by all three composers." --
Editor's note, 2nd prelim. page.

Leonard Bernstein stood at the
epicenter of twentieth-century
American musical life. His
creative gifts knew no
boundaries as he moved easily

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from the podium, to the piano,
to television with his nationally
celebrated Young People ' s
Concerts, which introduced an
entire generation to the joy of
classical music. In this
fascinating new biography, the

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breadth of Bernstein 's musical
composition is explored,
through the spectacular range
of music he composed—from
West Side Story to Kaddish to A
Quiet Place and beyond—and
through his intensely public role

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as an internationally celebrated
conductor. For the first time, the
composer ' s life and work
receive a fully integrated
analysis, offering a
comprehensive appreciation of
a multi-faceted musician who

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continued to grow as an artist
well into his final days.

(Amadeus). With style, wit, and
expertise, Leonard Bernstein
shares his love and appreciation
for music in all its varied forms
in *The Infinite Variety of Music* ,

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illuminating the deep pleasure
and sometimes subtle beauty it
offers. He begins with an
"imaginary conversation" with
George Washington entitled
"The Muzak Muse," in which he
argues the values of actively

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listening to music by learning
how to read notes, as opposed
to simply hearing music in a
concert hall. The book also
features the reproduction of five
television scripts from Bernstein
on the influence of jazz, the

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timeless appeal of Mozart,
musical romanticism, and the
complexities of rhythmic
innovation. Also included are
Bernstein's analyses of
symphonies by Dvorak,
Tchaikovsky, Beethoven, and

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Brahms, a rare reproduction of a
1957 lecture on the nature of
composing, and a report on the
musical scene written for the
New York Times after his
sabbatical leave from
directorship of the New York

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Philharmonic during the
1964-65 season.

An American Musician

The Political Life of an American
Musician

The Early Ballets

Leonardo's vision

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A Guide to Research The Infinite Variety of Music

Leonard Bernstein was one of twentieth-century music's most successful and recognizable figures. In a career spanning five

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decades, he conducted many
of the world's leading
orchestras and composed
scores for landmark
musicals such as West Side
Story. With an iron self-
belief, he negotiated

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risky and challenging
musical situations that
resulted in always
passionate, if sometimes
mixed, reviews. Published
to coincide with the
hundredth anniversary of

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Bernstein's birth, this
engaging new biography
provides a concise
overview of the life and
work of a prodigiously
talented, endlessly
enthraling, and

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controversial musician.
For Clarinet In B Flat And Cello
Drawing on more than
thirty years of study,
leading Bernstein scholar
Paul R. Laird describes
Bernstein's work as a
conductor, composer, music

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educator, and commentator,
evaluating all of his
major compositions. Laird
also explores the impact
of Bernstein's complicated
personal life on his
professional work,

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including his
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homosexuality and many
affairs with men, and his
strong yet difficult
marriage. Featuring
original insights into
Bernstein's life and work,

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including information
gleaned from a 1982
interview with Bernstein,
Laird's book is the ideal
introduction to
Bernstein's eclectic
musical style and complex

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character, showing how
both fit within the larger
world of twentieth-century
music.

Looks at the rise and fall
of the classical music
recording industry, from

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the first notes of Enrico
Caruso; to the heyday of
Bernstein, Could, Callas,
and Karajan; to the
industry's collapse in the
wake of corporate control
and the growth of

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"crossover," citing the
finest one hundred and the
worst twenty classical
recordings ever made.
Original. 30,000 first
printing.
Examines the century's

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most unique musician and
teacher, explaining
clearly the joy of music
in a way that grasps the
attention of all.
Presents both the
storylines and backgrounds

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of classical and
For Clarinet In B Flat And Cello
contemporary works
performed by international
companies
A Complete Catalogue of
His Works : Celebrating
His 70th Birthday, August

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25, 1988
For Clarinet In B Flat And Cello
Focus On: 100 Most Popular
Deaths from Pneumonia
The Unanswered Question
Leaders
Works, Politics,
Performances

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Assimilating Jewish Music

*This book surveys the
various methods and
problems of organizing
nonprint materials and
describes the use of
microcomputers both for*

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*storing nonprint items and
keeping track of them. It
is useful for library
school instructors and
administrators, media
center specialists,
information scientists*

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etc.
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*Bold new essays
demonstrate how Leonard
Bernstein influenced
American culture, society,
and politics through his
conducting, composing,*

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*political relationships,
and activism.*
For Clarinet In B Flat And Cello

*Leonard Bernstein was the
quintessential American
musician. Through his
careers as conductor,
pianist, teacher and*

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*television personality he
became known across the US
and the world, his
flamboyance and
theatricality making him a
favourite with audiences,
if not with critics.*

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*However, he is perhaps
best remembered as a
composer, particularly of
the musical West Side
Story, and for songs such
as 'America', 'Tonight'
and 'Somewhere'. Dr Helen*

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*Smith takes an in-depth
look at all eight of
Bernstein's musical
theatre works, from the
early On the Town written
by the 26-year-old
composer at the start of*

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*his career, to his second
and last opera A Quiet
Place in 1983; in between
these two pieces he
composed music for Trouble
in Tahiti, Wonderful Town,
Candide, West Side Story,*

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*Mass and 1600 Pennsylvania
Avenue. These works are
analysed and considered
against a background of
musical and social
context, as well as
looking at Bernstein's*

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*other orchestral, choral
and chamber works. One
important aspect examined
is Bernstein's use of
motifs in his theatre
compositions, which takes
them out of the realms of*

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*Broadway and into the
sphere of symphonic
writing. Smith provides an
indispensable overview of
the musical theatre works
of an eclectic composer,
and shows what it is that*

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constitutes the Bernstein
'sound'.

*This volume of essays and
images explores Leonard
Bernstein's Harvard
period, and his
achievements as scholar,*

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*teacher, composer. The
book illuminates
Bernstein's grappling with
American music, and
searching for one that
synthesized the diverse
influences he had heard*

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(Jewish music, Stravinsky,
For Clarinet In B Flat And Cello
American pop). Bernstein's
composing career, like
Gershwin's, gives the
complexity of American
music a sound, and as
Gershwin went from Tin Pan

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Alley to the opera house,
For Clarinet In B Flat And Cello
Bernstein experienced many
different types of music
before finding his voice
among them.
for clarinet and piano
Myth and Reality

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Octatonic Scale Transcribed
*Organizing Nonprint
Materials, Second Edition*
Name Your Baby
*Bloch, Schoenberg, and
Bernstein*
Leonard Bernstein
Leonard Bernstein's symphonic

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style displays two out-standing characteristics: it is dramatic and theatrical, and it reflects the composer's penchant for programmatic content. Each of these elements forms an integral part of his second symphony, The Age of Anxiety. The concertante

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function of the solo piano is certainly theatrical in its effect; the programmatic element is manifested by the work's being a musical paraphrase of Wyston Hugh Auden's The Age of Anxiety: A Baroque Eclogue. A portion of this thesis is devoted to an

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*analysis of the poem, and the
writer has attempted to correlate
the program with the music. It is
evident that Bernstein has very
closely followed the work of
Auden in writing this symphony,
and this results partially in a wide
diversity of musical styles. To the*

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listener totally unfamiliar with the poem, portions of the symphony do not "hang together," and the music may be considered to be too dependent upon the program at various points. A unique aspect of Bernstein's melodic style in this symphony involves the use of a

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process of melodic evolution: the theme of one small section will provide a motive which will in turn be developed in the next small section, and so on. His melodies are primarily motivic in construction, with emphasis placed upon the individual

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interval. Sequence is an important element in the development of themes; few themes are long and self-generating. From a rhythmic standpoint, the work is disappointing in its straightforwardness. The one

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movement in a jazz idiom provides the only real instance of fairly intricate rhythmic patterns, such as polyrhythms and changing meters. This section also presents an example of a rhythmic cell being developed in conjunction with different melodic

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ideas; in other sections of the work, a rhythmic pattern is always associated with the same melodic line. Harmonic materials are diversified; sections ranging from jazz to serialism are found. In general, tertian harmonies and tertian structures with an added

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tone prevail; quartal and quintal structures are found, but are employed only for very brief periods. The jazz element has harmonic influence throughout the work. Feeling of a tonal center is generally present, but modulations from this center

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*occur frequently and rapidly.
Harmony is non-functional; there
is much use of chromaticism,
particularly in effecting
modulations. Texture at any given
moment is generally quite thin,
with more than three different
simultaneous ideas occurring*

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very rarely. Orchestration is non-virtuosic; scoring is by choirs, and the predominating closed structure is effected by interlocking of choirs. The piano part is of prominence throughout a majority of the symphony; it nearly always carries the

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prevailing thematic material. The part is virtuosic largely by virtue of the enormous variety of techniques and styles required. The formal organization of the work is undoubtedly a product of the dictates of the poem. Bernstein has divided the work

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into six sections as follows:
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*Prologue, Seven Ages (seven
variations utilizing the technique
of melodic evolution discussed
previously), Seven Stages (seven
variations in the line of more
traditional theme and variations),
Dirge (slow twelve-tone section),*

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*Masque (the jazz movement), and
Epilogue. The form is not
indicative of a symphony, and
much debate has arisen as to
whether the work should not
instead be considered a concerto,
due to the prominence of the
piano part. The writer has*

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*concluded that Bernstein's
naming it "symphony" indicates
that he places more emphasis
upon the formal organization than
upon virtuosity. This, then, should
indeed be its designation.
Released in 1954, On the
Waterfront is considered one of*

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*the greatest films of all time,
winning eight Academy
Awards—including Best
Picture—and placing in the top 20
on the American Film Institute's
100 Films survey. The film's
Oscar-nominated score
represented a rare venture into*

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*film music composition by
Leonard Bernstein, one of the
towering figures of classical music
in the 20th century. In Leonard
Bernstein's On the Waterfront: A
Film Score Guide, Anthony
Bushard examines this landmark
work, a score that continues to*

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influence composers of film and classical music alike. The book begins with a biographical survey of Bernstein's work, followed by an exploration of Bernstein's compositional method, a look at the context of the film, and an analysis of the score itself.

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Though other volumes have focused on Bernstein's overall career, Bushard's book is the first to look specifically at the score of this film. A welcome examination of one of Bernstein's most accomplished works, Leonard Bernstein's On the Waterfront: A

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Film Score Guide highlights the invaluable contributions of this great composer and will be appreciated by fans of classical music and film scores.

An annotated critical edition of Auden's last, longest book-length poem.

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*The aesthetic origins and
directions of music are explored,
touching upon concepts and
visualizations from such fields as
poetry, linguistics, and physics*

*Reinventing Bach
Featuring the 100 Best And 20
Worst Recordings Ever Made*

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*The Leonard Bernstein Letters
Ballet Music
A Research and Information Guide
Orpheus in Manhattan*

***Historical Dictionary of Leonard
Bernstein contains a chronology,
an introduction, an appendix,
and an extensive bibliography.***

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The dictionary section has over 700 cross-referenced entries encompassing people whom he befriended or worked with, institutions, orchestras, performance venues, cities, compositional methods, and compositions.

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***Winner of the ASCAP Nicolas
Slonimsky Award for Outstanding
Musical Biography The musical
landscape of New York City and
the United States of America
would look quite different had it
not been for William Schuman.
Orpheus in Manhattan, a fully***

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***objective and comprehensive
biography of Schuman, portrays
a man who had a profound
influence upon the artistic and
political institutions of his day
and beyond. Steve Swayne draws
heavily upon Schuman's letters,
writings, and manuscripts as well***

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***as unprecedented access to
archival recordings and
previously unknown
correspondence. The winner of
the first Pulitzer Prize in Music,
Schuman composed music that is
rhythmically febrile, harmonically
pungent, melodically long-***

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***breathed, and timbrally brilliant,
and Swayne offers an astute
analysis of his work, including
many unpublished music scores.
Swayne also describes
Schuman's role as president of
the Juilliard School of Music and
of Lincoln Center, tracing how he***

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both expanded the boundaries of music education and championed the performing arts. Filled with new discoveries and revisions of the received historical narrative, Orpheus in Manhattan confirms Schuman as a major figure in America's musical life.

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***In this series of poems
responding to Johann Sebastian
Bach's spectacular "Goldberg
Variations," New Hampshire
State Poet Laureate Alice B.
Fogel has paid homage to a
274-year-old masterpiece and,
with the theme of spirit and***

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***embodiment that music—and life
itself—evoke, has rendered from
it a luminous new interpretation.
Bach created the Goldberg's' 32
sections using nearly all the
styles of western European music
at the time; Fogel responds in
kind with a range of***

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***contemporary poetic styles,
including narrative, lyric, and
experimental, all confined within
the 32-line structure she has
borrowed from the composer's
32-bar format. Interval mimics
the "baroque" effects of
overlapping melodies and***

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***harmonies by layering sound,
syntax, and sense in multiple
voices exploring self, identity,
and being. In capturing the
essence of this iconic
masterpiece, through these
poems Fogel has created her own
music.***

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***An instant national bestseller!
Stanley McChrystal, the retired
US Army general and bestselling
author of Team of Teams, profiles
thirteen of history's great
leaders, including Walt Disney,
Coco Chanel, and Robert E. Lee,
to show that leadership is not***

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***what you think it is—and never
was. Stan McChrystal served for
thirty-four years in the US Army,
rising from a second lieutenant in
the 82nd Airborne Division to a
four-star general, in command of
all American and coalition forces
in Afghanistan. During those***

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**years he worked with countless
leaders and pondered an ancient
question: “What makes a leader
great?” He came to realize that
there is no simple answer.
McChrystal profiles thirteen
famous leaders from a wide
range of eras and fields—from**

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corporate CEOs to politicians and revolutionaries. He uses their stories to explore how leadership works in practice and to challenge the myths that complicate our thinking about this critical topic. With Plutarch's Lives as his model, McChrystal

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***looks at paired sets of leaders
who followed unconventional
paths to success. For instance. . .
· Walt Disney and Coco Chanel
built empires in very different
ways. Both had public personas
that sharply contrasted with how
they lived in private. · Maximilien***

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Robespierre helped shape the French Revolution in the eighteenth century; Abu Musab al-Zarqawi led the jihadist insurgency in Iraq in the twenty-first. We can draw surprising lessons from them about motivation and persuasion. ·

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Both Boss Tweed in nineteenth-century New York and Margaret Thatcher in twentieth-century Britain followed unlikely roads to the top of powerful institutions. · Martin Luther and his future namesake Martin Luther King Jr., both local clergymen, emerged

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from modest backgrounds to lead world-changing movements. Finally, McChrystal explores how his former hero, General Robert E. Lee, could seemingly do everything right in his military career and yet lead the Confederate Army to a

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***devastating defeat in the service
of an immoral cause. Leaders will
help you take stock of your own
leadership, whether you're part
of a small team or responsible for
an entire nation.***

***Chorale, Eight Variations and
Coda : Piano Solo***

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A Film Score Guide
Bernstein and Robbins
Listening to the Twentieth
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The Life And Death of Classical
Music
Leonard Bernstein and
Washington, DC

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DIV Johann Sebastian
For Clarinet In B Flat And Cello
Bach - celebrated pipe
organist, court composer
and master of sacred
music - was also a
technical pioneer.
Working in Germany in

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the early eighteenth
century, he invented new
instruments and carried
out experiments in
tuning, the effects of
which are still with us
today. Two hundred years

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later, a number of
extraordinary musicians
have utilised the music
of Bach to thrilling
effect through the art
of recording, furthering
their own virtuosity and

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re inventing the composer
for our time. In
Reinventing Bach, Paul
Elie brilliantly blends
the stories of modern
musicians with a
polyphonic account of

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our most celebrated
composer's life to
create a spellbinding
narrative of the
changing place of music
in our lives. We see the
sainted organist Albert

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Schweitzer playing to a
mobile recording unit
set up at London's
Church of All Hallows in
order to spread Bach's
organ works to the world
beyond the churches, and

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Pablo Casals's Abbey
Road recordings of
Bach's cello suites
transform the middle-
class sitting room into
a hotbed of
existentialism; we watch

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Leopold Stokowski
For Clarinet In B Flat And Cello
persuade Walt Disney to
feature his own grand
orchestrations of Bach
in the animated
classical-music movie
Fantasia - which made

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Bach the sound of
For Clarinet In B Flat And Cello
children's playtime and
Hollywood grandeur alike
- and we witness how
Glenn Gould's Goldberg
Variations made Bach the
byword for postwar cool.

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Through the Beatles and
Switched-on Bach and
Gödel, Escher, Bach -
through film, rock
music, the Walkman, the
CD and up to Yo-Yo Ma
and the iPod - Elie

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shows us how dozens of
gifted musicians
searched, experimented
and collaborated with
one another in the
service of a composer
who emerged as the

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prototype of the
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spiritualised,
technically savvy
artist. /div
A Choice "Best Academic"
book in its first
edition, The Recorder

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remains an essential
resource for anyone who
wants to know about this
instrument. This new
edition is thoroughly
redone, takes account of
the publishing activity

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of the years since its
first publication, and
still follows the
original organization.
Pick the Perfect Name
for Your Baby
Historical Dictionary of

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Leonard Bernstein
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Focus On: 100 Most
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Achievement Award
Winners
A Baroque Eclogue
The Everything Baby

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Names Book, Completely
Updated With 5,000 More
Names!