

King Arthur In Music 52 .pdf

Stephen C. Meyer, Kirsten Yri

The Oxford Handbook of Music and Medievalism Stephen C. Meyer, Kirsten Yri. 2020-03-02 The Oxford Handbook of Music and Medievalism provides a snapshot of the diverse ways in which medievalism--the retrospective immersion in the images, sounds, narratives, and ideologies of the European Middle Ages--powerfully transforms many of the varied musical traditions of the last two centuries. Thirty-three chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth-century opera to medievalism in contemporary video game music, thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography. While some chapters focus on key medievalist works such as Orff's *Carmina Burana* or Peter Jackson's *Lord of the Rings* films, others explore medievalism in the oeuvre of a single composer (e.g. Richard Wagner or Arvo Pärt) or musical group (e.g. Led Zeppelin). The topics of the individual chapters include both well-known works such as John Boorman's film *Excalibur* and also less familiar examples such as Eduard Lalo's *Le Roi d'Ys*. The authors of the chapters approach their material from a wide array of disciplinary perspectives, including historical musicology, popular music studies, music theory, and film studies, examining the intersections of medievalism with nationalism, romanticism, ideology, nature, feminism, or spiritualism. Taken together, the contents of the Handbook develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism.

King Arthur in Music Richard W. Barber. 2002 Between these two extremes, the main body of the book deals largely with opera, from Wagner's 'Tristan' and 'Parsifal' to Harrison Birtwistle's 'Sir Gawain and the Green Knight'. Some works have never been performed, such as Hubert Parry's 'Guenever' and Rutland Boughton's Arthurian cycle, while others have only recently been staged or revived, such as Isaac Albeniz's 'Merlin' and Ernest Chausson's 'Le roi Artus', both striking post-Wagnerian works in very different styles - 'Merlin', for instance, beginning with a passage based on Gregorian chant. The range of music is wider than one might at first suspect.--BOOK JACKET.

King Arthur Edward Bulwer Lytton Lytton. 1849

Film Music in the Sound Era Jonathan Rhodes Lee. 2020-03-10 *Film Music in the Sound Era: A Research and Information Guide* offers a comprehensive bibliography of scholarship on music in sound film (1927-2017). Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory and aesthetics, and

other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes: Volume 1: Histories, Theories, and Genres covers overviews, historical surveys, theory and criticism, studies of film genres, and case studies of individual films. Volume 2: People, Cultures, and Contexts covers individual people, social and cultural studies, studies of musical genre, pedagogy, and the industry. A complete index is included in each volume.

A History of Musical Style Richard L. Crocker.2014-05-05 Exceptionally clear, systematic presentation of the evolution of musical style from Gregorian Chant (AD 700) to mid-20th-century atonal music. Over 140 musical examples. Bibliography. Notes Music Library Association.1951

Musical News and Herald .1916

Musical Heritage Review .1984

From Camelot to Spamalot Megan Woller.2021 This book explores musicalizations of Arthurian legend as filtered through specific versions of the tale as told by Mark Twain, T.H. White, and Monty Python. For centuries, Arthurian legend with its tales of Camelot, romance, and chivalry has captured imaginations throughout Europe and the Americas. In the twentieth and twenty-first centuries, musical versions of King Arthur and his Knights of the Round Table have abounded in the United States, shaping the legend for American audiences through song. The ever-shifting, age-old tale of King Arthur and his world is one which thrives on adaptation for its survival. New generations tell the story in their own ways, updating or enhancing the relevance for a fresh audience. Taking a case study approach, this work foregrounds the role of music in selected Arthurian adaptations, examining six stage and film musicals. It considers how musical versions in twentieth and twenty-first century popular culture interpret the legend of King Arthur, contending that music guides the audience to understand this well-known tale and its characters in new and unexpected ways. All of the productions considered include an overtly modern perspective on the legend, intruding and even commenting on the tale of King Arthur. Shifting from an idealistic utopia to a silly place, the myriad notions of Camelot offer a look at the importance of myth in American popular culture--

The New King Arthur, an Opera Without Music (Classic Reprint) .2016-06-15 Excerpt from The New King Arthur, an Opera Without Music Howe'er it thrill thy soul with grateful pride. For thou hast sung of Arthur and his knights, And thou hast told of deeds that they have done, And thou hast told of loves that they have loved, And thou hast told of sins that they have sinned, And I have sung in my way, thou in thine. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally 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 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.

King Arthur Henry Purcell, John Dryden. 1970

Washington Irving: Bracebridge Hall, Tales of a Traveller, The Alhambra (LOA #52 Washington

Irving. 1991-03-01 This second Library of America volume of Washington Irving brings together for the first time three collections of his stories and sketches. Written at the peak of his popularity, these three works reveal Irving's remarkable diversity, his skill at adapting European legends to his own style, and the talent for entertainment that made him America's first literary celebrity. *Bracebridge Hall* (1822) was published, like *The Sketch Book*, under the pseudonym Geoffrey Crayon, and centers on an English manor, its inhabitants, and the tales they tell. Interspersed with witty, evocative sketches of country life among the English nobility is the well-known tale "The Stout Gentleman" and stories based on English, French, and Spanish folklore, vividly recounted with Irving's inimitable blend of elegance and colloquial dash. *Tales of a Traveller* (1824), written after a year-long stay in Germany, is a pivotal work in Irving's career, marking his last experiment with fiction before he turned to the writing of history, biography, and adaptation of folktales. Irving felt his new stories to be "some of the best things I have ever written. They may not be as highly finished as some of my former writings, but they are touched off with a freer spirit, and are more true to life." *The Alhambra* (1832) was inspired by Irving's stay during the spring and summer of 1829 at the ancient Moorish palace in Granada, which he called "one of the most remarkable, romantic, and delicious spots in the world." This rich compendium of tales, deftly interwoven with historical accounts and picturesque sketches, was assembled from Spanish and Moorish folklore, history, guidebooks, and anecdotes of Irving's experiences among the local residents. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office. 1952 Includes Part 1A: Books

The Arthurian Revival Debra Mancoff. 2014-08-13 Discrete inquiries into 15 forms of the Arthurian legends produced over the last century explore how they have altered the tradition. They consider works from the US and Europe, and those aimed at popular and elite audiences. The overall conclusion is that the Arthurian revival is an ongoing event, and has become multivalent, multinational, and multimedia. Originally published in 1992.

A Quaker Singer's Recollections David Bispham. 1920

On Music Benjamin Britten.2003 Benjamin Britten was a most reluctant public speaker. Yet his contributions were without doubt a major factor in the transformation during his lifetime of the structure of the art-music industry. This book, by bringing together all his published articles, unpublished speeches, drafts, and transcriptions of numerous radio interviews, explores the paradox of a reluctant yet influential cultural commentator, artist, and humanist. Whether talking about his own music, about the role of the artist in society, about music criticism, or wading into a debate on Soviet ideology at the height of the cold war, Britten always gave a performance which reinforced the notion of a private man who nonetheless saw the importance of public disclosure.

King Arthur .

John Dryden David J. Latt,Samuel Holt Monk.1976-04-12 John Dryden was first published in 1976. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. This annotated bibliography represents a comprehensive updating of Samuel Holt Monk's earlier work, also published by the University of Minnesota Press, *John Dryden: A List of Critical Studies* Published from 1895 to 1948 (out of print). Since the publication of that earlier bibliography, the number of studies devoted to Dryden has more than tripled, and thus this new bibliography is essential for scholars of Dryden or related aspects of seventeenth- and eighteenth-century English literature. This volume contains four times as many entries as the earlier volume, and there is an extensive introduction by Professor Latt which surveys the historical shifts in critical opinion of Dryden. The new volume incorporates all of the listings contained in the first one. The entries include works that focus directly on Dryden, those that discuss Dryden's works in the context of other writers, and those that investigate material of general importance to Dryden studies. Dissertations from American, German, English, and French universities are included. Complete bibliographic information is provided for virtually every entry. The listings are grouped in nine categories, and there is an additional section which covers festschriften and other collections of essays. Works of exceptional value and those which develop new points of view are so designated. The publishing history of each item is included along with the standard bibliographic information. The index includes topical as well as author entries.

Catalogue of Printed Music in the Library of the Royal College of Music, London Royal College of Music (Great Britain),William Barclay Squire.1909

King Arthur Henry Purcell.1843

Arthurian Romance and Modern Poetry and Music William Albert Nitze.1940

Catalog of Copyright Entries Library of Congress. Copyright Office.1952

Report of the Fourth Congress of the International Musical Society International Musical Society. Congress.1912

The New King Arthur Edgar Fawcett.1885

Musical Standard .1928

Richard Rodgers Geoffrey Block.2008-10-01 Richard Rodgers was an icon of the musical theater, a prolific composer whose career spanned six decades and who wrote more than a thousand songs and forty shows for the American stage. In this absorbing book, Geoffrey Block examines Rodgers's entire career, providing rich details about the creation, staging, and critical reception of some of his most popular musicals. Block traces Rodgers's musical education, early work, and the development of his musical and dramatic language. He focuses on two shows by Rodgers and Hart (*A Connecticut Yankee* and *The Boys from Syracuse*) and two by Rodgers and Hammerstein (*South Pacific* and *Cinderella*), offering new insights into each one. He concludes with the first serious look at the five neglected and often maligned musicals that Rodgers composed in the 1960s and 1970s, after the death of Hammerstein.

King Arthur. Selections Arr Henry Purcell.1974

A General History of Music Charles Burney.1789

The New King Arthur Edgar Fawcett.2012-01 Unlike some other reproductions of classic texts (1) We have not used OCR(Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

Medievalisms Tison Pugh,Angela Jane Weisl.2012 From Harry Potter and Robin Hood, through to video games and jousting-themed restaurants, medieval culture continues to surround us and has retained a strong influence on literature and culture throughout the ages. This fascinating and illuminating guide is written by one of the leading contemporary scholars of Medieval literature, and explores: - The influence of medieval cultural concepts on key authors such as Shakespeare, Dante, Chaucer, George Eliot and Mark Twain - The continued appeal of medievalcultural figures such as King Arthur and Robin Hood - The influence of the medieval on disciplines such as politics, music, film, and art. Medievalisms surveys the critical field and sets the boundaries for future study, providing an essential backgroundfor literary study from the Medieval period through to the twenty-first century--

King Arthur Edward Bulwer Lytton Lytton.1849

A General History of Music, from the Earliest Ages to the Present Period. To which is Prefixed, a Dissertation on the Music of the Ancients. By Charles Burney, Mus. D. F.R.S. Volume the First [-the Fourth!] .1789

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A Bibliography of Modern Arthuriana (1500-2000) Ann Ann Howey.2006 Annotated bibliography of the Arthurian legend in modern English-language fiction, not only in literary texts, but in television, music, and art.

American Showman Ross Melnick.2012-05-01 Samuel Roxy Rothafel (1882-1936) built an influential and prolific career as film exhibitor, stage producer, radio broadcaster, musical arranger, theater manager, war propagandist, and international celebrity. He helped engineer the integration of film, music, and live performance in silent film exhibition; scored early Fox Movietone films such as Sunrise (1927); pioneered the convergence of film, broadcasting, and music publishing and recording in the 1920s; and helped movies and moviegoing become the dominant form of mass entertainment between the world wars. The first book devoted to Rothafel's multifaceted career, American Showman examines his role as the key purveyor of a new film exhibition aesthetic that appropriated legitimate theater, opera, ballet, and classical music to attract multi-class audiences. Roxy scored motion pictures, produced enormous stage shows, managed many of New York's most important movie houses, directed and/or edited propaganda films for the American war effort, produced short and feature-length films, exhibited foreign, documentary, independent, and avant-garde motion pictures, and expanded the conception of mainstream, commercial cinema. He was also one of the chief creators of the radio variety program, pioneering radio broadcasting, promotions, and tours. The producers and promoters of distinct themes and styles, showmen like Roxy profoundly remade the moviegoing experience, turning the deluxe motion picture theater into a venue for exhibiting and producing live and recorded entertainment. Roxy's interest in media convergence also reflects a larger moment in which the entertainment industry began to create brands and franchises, exploit them through content release events, and give rise to feature films, soundtracks, broadcasts, live performances, and related consumer products. Regularly cited as one of the twelve most important figures in the film and radio industries, Roxy was instrumental to the development of film exhibition and commercial broadcasting, musical accompaniment, and a new, convergent entertainment industry.

Something Wonderful Todd S. Purdum.2018-04-03 Even before they joined forces, Richard Rodgers and Oscar Hammerstein II had written dozens of Broadway shows, but together they pioneered a new art form: the serious musical play. Their songs and dance numbers served to advance the drama and reveal character, a sharp break from the past and the template on which all future musicals would be built. [This is a portrait of that creative partnership]--Amazon.com

Journal of the ... Annual Convention of the Protestant Episcopal Church of the Diocese of Southern Ohio Episcopal Church. Diocese of Southern Ohio,PROTESTANT EPISCOPAL CHURCH IN THE U.S. . SOUTHERN OHIO, DIOCESE OF.1908

O Sing unto the Lord Andrew Gant.2017-03-22 For as long as people have worshipped together, music has played a key role in church life. With *O Sing unto the Lord*, Andrew Gant offers a fascinating history of English church music, from the Latin chant of late antiquity to the great proliferation of styles seen in contemporary repertoires. The ornate complexity of pre-Reformation Catholic liturgies revealed the exclusive nature of this form of worship. By contrast, simple English psalms, set to well-known folk songs, summed up the aims of the Reformation with its music for everyone. The Enlightenment brought hymns, the Methodists and Victorians a new delight in the beauty and emotion of worship. Today, church music

mirrors our multifaceted worldview, embracing the sounds of pop and jazz along with the more traditional music of choir and organ. And reflecting its truly global reach, the influence of English church music can be found in everything from masses sung in Korean to American Sacred Harp singing. From medieval chorales to “Amazing Grace,” West Gallery music to Christmas carols, English church music has broken through the boundaries of time, place, and denomination to remain familiar and cherished everywhere. Expansive and sure to appeal to all music lovers, O Sing unto the Lord is the biography of a tradition, a book about people, and a celebration of one of the most important sides to our cultural heritage.

King Arthur Edward Bulwer Lytton Baron Lytton.1851

[They Drew as They Pleased Vol 5](#) Didier Ghez.2019-11-19 In the 1970s and 1980s, the Disney animation studio redefined its creative vision in the wake of Walt Disney's death. This latest volume from renowned Disney historian Didier Ghez profiles Ken Anderson and Mel Shaw, whose work defined beloved classic Disney characters from films like The Jungle Book, The Aristocats, Robin Hood, and The Rescuers. With vivid descriptions of passages from the artists' autobiographies and interviews, accompanied by never-before-seen images of their art and process, this visually rich collection offers a rare view of the Disney leg-ends whose work helped shape the nature of character and story development for generations to come. Copyright ©2019 Disney Enterprises, Inc. All Rights Reserved

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