Clara Schumann Piano Virtuoso

Offering outstanding listening pedagogy, THE ESSENTIAL LISTENING TO MUSIC 2e delivers a streamlined and succinct presentation of classical music that inspires a lifelong appreciation of music. Scholar and master-teacher Craig Wright focuses on the key concepts and works presented within a typical Music Appreciation course. Organized chronologically, the text discusses musical examples from each historical period within its social context--giving students a sense of a piece's construction as well as its historical and cultural meaning.

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Includes miscellaneous newsletters (Music at Michigan, Michigan Muse), bulletins, catalogs, programs, brochures, articles, calendars, histories, and posters.

The Second Edition of this practical and comprehensive resource offers a multitude of ways to incorporate literature into teaching and learning across a range of disciplines. Future and practicing teachers, librarians, instructional coaches, and school leaders can implement the ideas within this text to improve the literacy skills and knowledge of students, while also addressing standards.
and curricular goals of various content areas. The new edition recognizes a paradigm shift from content areas to disciplines, reflecting the specific ways reading and writing are used in different fields of study. Updated with current research and practices, the volume recommends and evaluates books in different genres and categories, with chapters on informational books; fiction; biography and memoir; poetry; and hands-on and how-to books. For every category, Kane provides a rationale, instructional strategies, and author studies, as well as lists and descriptions of books related to curricular areas. With a wealth of activities and new BookTalks, this Second Edition is greatly revised and features expanded attention to technology, digital learning, diversity, and culture. Using this text will create opportunities for deep discussions and will stimulate students’ interest and motivation to read and learn. Integrating Literature in the Disciplines helps educators identify books that fit with any subject to enhance the creative and affective dimensions of school life; encourages interdisciplinary connections; and increases the depth and relevance of lessons. It is ideal for professional development and serves as a tool for Readers’ Advisory to match books with readers throughout the school day and beyond.

"Well before she married Robert Schumann, Clara Schumann was already an internationally renowned pianist, and she concertized extensively for several
decades after her husband's death. Despite being tied professionally to Robert, Clara forged her own career and played an important role in forming what we now recognize as the culture of classical music. Becoming Clara Schumann guides readers through her entire career, including performance, composition, edits to her husband's music, and teaching. Alexander Stefaniak brings together the full run of Schumann's concert programs, detailed accounts of her performances and reception, and other previously unexplored primary source material to illuminate how she positioned herself within larger currents in concert life and musical aesthetics. He reveals that she was not only an accomplished strategist--having played roughly 1,300 concerts in her 61-year career across western and central Europe—but also played an integral role in shaping the reception of her husband’s music. Revolutionary for the time, Schumann earned success and prestige by crafting her own playing style, selecting and composing her own concerts, and acting as her own manager. By highlighting Schumann's navigation of music's gendered boundaries, Becoming Clara Schumann details how she cultivated her public image in order to win over audiences and embody some of her field's most ambitious aspirations for musical performance"--
Stravinsky's "Rite of Spring" cause a riot? Which five of each important composer's works should you buy? What is a concerto and how does it differ from a sonata? Maybe you don't know the answers to these questions; author Phil Goulding certainly didn't. When Goulding first tried to learn about classical music, he found himself buried in an avalanche of technical terms and complicated jargon--so he decided to write the book he couldn't find. The result is a complete classical music education in one volume. Comprehensive, discriminating, and delightfully irreverent, Classical Music provides such essential information as: * Rankings of the top 50 composers (Bach is #1. Borodin is #50) * A detailed and anecdotal look at each composer's life and work * The five primary works of each composer and specific recommended CDs for each. * Further great works of each composer--if you really like him * Concise explanations of musical terminology, forms, and periods * A guide to the parts and history of the symphony orchestra "This book uses every conceivable gimmick to immerse readers in the richness of classical music: lists, rankings, sidebars devoted to lively anecdotes, and catchy leads." --The Washington Post "One terrific music appreciation book...The information is surprisingly detailed but concisely presented. Goulding's writing style is breezy yet mature....[He] has raised music appreciation from a racket to a service." --The Arizona Daily Star
This absorbing and award-winning biography tells the story of the tragedies and triumphs of Clara Wieck Schumann (1819-1896), a musician of remarkable achievements. At once artist, composer, editor, teacher, wife, and mother of eight children, she was an important force in the musical world of her time. To show how Schumann surmounted the obstacles facing female artists in the nineteenth century, Nancy B. Reich has drawn on previously unexplored primary sources: unpublished diaries, letters, and family papers, as well as concert programs. Going beyond the familiar legends of the Schumann literature, she applies the tools of musicological scholarship and the insights of psychology to provide a new, full-scale portrait. The book is divided into two parts. In Part One, Reich follows Clara Schumann's life from her early years as a child prodigy through her marriage to Robert Schumann and into the forty years after his death, when she established and maintained an extraordinary European career while supporting and supervising a household and seven children. Part Two covers four major themes in Schumann's life: her relationship with Johannes Brahms and other friends and contemporaries; her creative work; her life on the concert stage; and her success as a teacher. Throughout, excerpts from diaries and letters in Reich's own translations clear up misconceptions about her life and achievements and her partnership with Robert Schumann. Highlighting aspects
of Clara Schumann's personality and character that have been neglected by earlier biographers, this candid and eminently readable account adds appreciably to our understanding of a fascinating artist and woman. For this revised edition, Reich has added several photographs and updated the text to include recent discoveries. She has also prepared a Catalogue of Works that includes all of Clara Schumann's known published and unpublished compositions and works she edited, as well as descriptions of the autographs, the first editions, the modern editions, and recent literature on each piece. The Catalogue also notes Schumann's performances of her own music and provides pertinent quotations from letters, diaries, and contemporary reviews.

Women, Music, Culture: An Introduction, Third Edition is the first undergraduate textbook on the history and contributions of women in a variety of musical genres and professions, ideal for students in Music and Gender Studies courses. A compelling narrative, accompanied by 112 guided listening experiences, brings the world of women in music to life. The author employs a wide array of pedagogical aides, including a running glossary and a comprehensive companion website with links to Spotify playlists and supplementary videos for each chapter. The musical work of women throughout history—including that of composers, performers, conductors, technicians, and music industry personnel—is presented
using both art music and popular music examples. New to this edition: An expansion from 57 to 112 listening examples conveniently available on Spotify. Additional focus on intersectionality in art and popular music. A new segment on Music and #MeToo and increased coverage of protest music. Additional coverage of global music. Substantial updates in popular music. Updated companion website materials designed to engage all learners.


"The Teacher's Calendar is a treasure house of information. It answers so many of the never-ending first-grade questions I get every day!"-Jane Ann Robertson, 2004 Arizona Teacher of the Year

For nine years, K-8 teachers, librarians, and other educators have turned to The Teacher's Calendar to capture the attention of their students. The Teacher's Calendar offers innovative classroom ideas for every day of the year, from August 1 to July 31. Each page is
packed with suggestions for class activities, bulletin boards, and school calendars. Fifty sidebars highlight specific dates and provide curriculum ideas, lists of appropriate books, and related websites.

When Clara Schumann was just eighteen she realised 'that I would be unhappy if I were unable to practise my art forever'. She found after her husband Robert Schumann's death, 'how necessary music is in my life - if I had to given it up I should soon perish'. Even when she was seventy, the thought that she might no longer be able to play was completely unbearable: 'How should I go on living if I had to give it up entirely!' Nothing shook her hold on life as strongly as the thought of giving up her music. It was something innate rather than acquired, a form of artistic expression, the language most familiar to her, 'the air in which I breathe. Only music and people could warm my heart' - and in that order.

Carol Kimball's comprehensive survey of art song literature has been the principal one-volume American source on the topic. Now back in print after an absence of several years this newly revised edition includes biographies and discussions of the work of

Since its first publication in 1990, Brahms and His World has become a key text for listeners, performers, and scholars interested in the life, work, and times of one of the nineteenth century's most celebrated composers. In this substantially revised and enlarged edition, the editors remain close to the vision behind the original book while updating its contents to reflect new perspectives on Brahms that have developed over the past two decades. To this end, the original essays by leading experts are retained and revised, and supplemented by contributions from a new generation of Brahms scholars. Together, they consider such topics as Brahms's relationship with Clara and Robert Schumann, his musical interactions with the
"New German School" of Wagner and Liszt, his influence upon Arnold Schoenberg and other young composers, his approach to performing his own music, and his productive interactions with visual artists. The essays are complemented by a new selection of criticism and analyses of Brahms's works published by the composer's contemporaries, documenting the ways in which Brahms's music was understood by nineteenth- and early twentieth-century audiences in Europe and North America. A new selection of memoirs by Brahms's friends, students, and early admirers provides intimate glimpses into the composer's working methods and personality. And a catalog of the music, literature, and visual arts dedicated to Brahms documents the breadth of influence exerted by the composer upon his contemporaries.

In a profession that is dominated by male composers, SYWTS Music by Women serves as a compendium for singers and teachers of singing who wish to explore the vast repertoire of women written by women, cutting across a wide array of styles and genres. Hoch and Lister highlight the key composers and provide tips and tools for programming their music.

Describes the life of the German pianist and composer who made her professional debut at age nine and who devoted her life to music and to her family. Reprint.

The literature found in the Classics for Students series provides a sequenced course of progression for the pianist who wants to play music of substantial quality. The wide variety of moods, technical features, and colors included in this collection will aid in the development of technique and musicianship and provide hours of personal enjoyment. Titles: * At the Brook, Op. 47, No. 8 (Heller) * Ave Maria, Op. 100, No. 19 (Burgmüller) * Cradle Song, Op. 124, No. 6 (Schumann) * Dusk, Op. 138, No. 3 (Heller) * Étude in B-flat Major, Op. 125, No. 13 (Heller) * Fantasy Dance, Op. 124, No. 5 (Schumann) * The Hunter, Op. 138, No. 4 (Heller) * Little
Romance, Op. 68, No. 19 (Schumann) * Norse Song, Op. 68, No. 41 (Schumann) * 
Restlessness, Op. 100, No. 18 (Burgmüller) * The Storm, Op. 109, No. 13 (Burgmüller) * 
124, No. 4 (Schumann) 
„Eine außerordentliche Reise durch Musik, Exil und Landschaft.“ (Edmund de Waal) – Sophy 
Roberts‘ außergewöhnliche Spurensuche in die Vergangenheit und Gegenwart Sibiriens 
Sibirien, das ist unerbittliche Kälte und enorme Weite. Sibirien, dieses Gefängnis ohne Dach, 
ist aber ebenso von verblüffender Schönheit. Welch bedeutende Rolle ausgerechnet hier 
Klaviere als Symbol europäischer Kultur spielen, zeigt die Britin Sophy Roberts auf ihrer 
extravaganten Spurensuche. Dabei gelingt es ihr nicht nur, zahlreiche einst berühmte 
Instrumente zwischen dem Ural und der Insel Sachalin ausfindig zu machen, sondern auch 
ihre Geschichten zu rekonstruieren: von der Pianomanie der Zarenzeit bis zur Leidenschaft 
des Lotsen der Aeroflot, von der sowjetischen Manufaktur „Roter Oktober“ bis zur jungen 
mongolischen Pianistin Odgorel, die in ihrer Jurte Bach spielt. Sophy Roberts‘ Erkundungen 
führen tief in das Herz der Geschichte und erzählen uns nicht weniger von der Gegenwart. 
Existential semiotics is a new paradigm in the studies of signs, signification and 
communication. This book develops its theory further starting from the continental philosophy 
(Kant, Hegel, Jaspers, Heidegger, Arendt, Sartre) on one hand, yet remaining also faithful to 
the tradition of the European semiotics, particularly the Paris school. From the notions of being, 
doing and appearing the study applies them to crucial social problems of the contemporary 
world, and moreover to various so-called 'lesser arts' like performance and gastronomy. It also 
introduces some precursors of the approach. The book represents what can be called
neosemiotics, the search for new theories and fields of the discipline.

Publisher Description

Reviews of specific compositions are accompanied by Schumann's articles and epigrams on all aspects of music.

A Concise Survey of Music Philosophy helps music students choose a philosophy that will guide them throughout their careers. The book is divided into three sections: central issues that any music philosophy ought to consider (e.g., beauty, emotion, and aesthetics); secondly, significant philosophical positions, exploring what major thinkers have had to say on the subject; and finally, opportunities for students to consider the ramifications of these ideas for themselves. Throughout the book, students are encouraged to make choices that will inform a philosophy of music and music education with which they are most comfortable to align.

Frequently, music philosophy courses are taught in such a way that the teacher, as well as the textbook used, promotes a particular viewpoint. A Concise Survey of Music Philosophy presents the most current, prevalent philosophies for consideration. Students think through different issues and consider practical applications. There are numerous musical examples, each with links from the author’s home website to online video performances. Examples are largely from the Western classical canon, but also jazz, popular, and world music styles. In the last two chapters, students apply their views to practical situations and learn the differences between philosophy and advocacy. "Hodges has written an excellent resource for those wanting a short—but meaningful—introduction to the major concepts in music philosophy. Applicable to a number of courses in the music curriculum, this much-needed book is both accessible and flexible, containing musical examples, tables and diagrams, and additional
readings that make it particularly useful for a student's general introduction to the topic. I especially like the emphasis on the personal development of a philosophical position, which makes the material especially meaningful for the student of music." —Peter R. Webster, Scholar-in-Residence, Thornton School of Music, University of Southern California, USA
Brings together key past and present cutting-edge papers in the hot area of creativity and mental health.
Gateways to Understanding Music explores music in all the categories that constitute contemporary musical experience: European classical music, popular music, jazz, and world music. Covering the oldest forms of human music making to the newest, the chronological narrative considers music from a global rather than a Eurocentric perspective. Each of sixty modular "gateways" covers a particular genre, style, or period of music. Every gateway opens with a guided listening example that unlocks a world of music through careful study of its structural elements. Based on their listening experience, students are asked to consider how the piece came to be composed or performed, how the piece or performance responded to the social and cultural issues at the time and place of its creation, and what that music means today. Students learn to listen to, explain, understand, and ultimately value all the music they may encounter in their world.
FEATURES
Global scope—Presents all music as worthy of study, including classical, world, popular, and jazz.
Historical narrative—Begins with small-scale forager societies up to the present, with a shifting focus from global to European to American influences.
Modular framework—60 gateways in 14 chapters allow flexibility to organize chronologically or by the seven recurring themes: aesthetics, emotion, social life, links to culture, politics, economics, and technology.
Listening-guided learning—Leads to understanding
the emotion, meaning, significance, and history of music. Introduction of musical concepts—Defined as needed and compiled into a Glossary for reference. Consistent structure—With the same step-by-step format, students learn through repeated practice how to listen and how to think about music. In addition to streamed audio examples, the companion website hosts essential instructors’ resources.

A group of resourceful kids start "solution-seekers.com," a website where "cybervisitors" can get answers to questions that trouble them. But when one questioner asks the true meaning of Christmas, the kids seek to unravel the mystery by journeying back through the prophecies of the Old Testament. What they find is a series of "S" words that reveal a "spectacular story!" With creative characters, humorous dialogue and great music, The "S" Files is a children's Christmas musical your kids will love performing.

This book is a single source for questions pertaining to piano performance, wellness, and practice during people's musical careers and lives in case of an injury. Atanasova provides solutions for those who aspire to build a career in music performance even when their career development is hindered by an injury.

This volume brings together some of the papers presented by leading scholars, artists and psychoanalysts at an annual Creativity Seminar organised by the Erikson Institute of the Austen Riggs Center. Looking at creativity through a psychoanalytic lens - and very importantly, vice versa - the authors examine great works, such as Nathaniel Hawthorne's The Scarlet Letter, Mahler's Eighth Symphony, and William Gibson's The Miracle Worker; as well as great artists, such as Van Gogh and Lennon and McCartney, for what we might learn about the creative process itself. Deepening this conversation are a number of clinical studies and
other reflections on the creative process - in sickness and in health, so to speak. A central theme is that of "deep play", the level at which the artist may be unconsciously playing out, on behalf of all of us, the deepest dynamics of human emotion in order that we may leave the encounter not only emotionally spent, but profoundly informed as well.

A preeminent composer, music scholar, and biographer presents an engaging and accessible introduction to classical music. For many of us, classical music is something serious -- something we study in school, something played by cultivated musicians at fancy gatherings. In Language of the Spirit, renowned music scholar Jan Swafford argues that we have it all wrong: classical music has something for everyone and is accessible to all. Ranging from Gregorian chant to Handel's Messiah, from Vivaldi's The Four Seasons to the postmodern work of Philip Glass, Swafford is an affable and expert guide to the genre. He traces the history of Western music, introduces readers to the most important composers and compositions, and explains the underlying structure and logic of their music. Language of the Spirit is essential reading for anyone who has ever wished to know more about this sublime art.

* Shortlisted for the 2021 Stanford Dolman Travel Book of the Year prize * A critically-acclaimed Sunday Times, Spectator and Independent Book of 2020 * Now with colour photography by Michael Turek 'Richly absorbing... An impressive exploration of Siberia's terrifying past.' Guardian 'Evocative and wonderfully original.' Colin Thubron

Siberia's expansive history is traditionally one of exiles, bitter cold and suffering. Yet there is another tale to tell. Dotted throughout this remote and beautiful landscape are pianos created during the boom years of the nineteenth century. They tell the story of how, ever since entering Russian culture under the influence of Catherine the Great, piano music has run through the
country like blood. How these pianos made the journey into this snow-bound wilderness in the first place is remarkable. That they might be capable of making music in such a hostile landscape feels like a miracle. The Lost Pianos of Siberia is an absorbing story about a piano hunt - a quixotic quest through two centuries of Russian history and eight time zones stretching across an eleventh of the world's land surface. It reveals not only an unexpected musical legacy, but profound and brave humanity in the last place on earth you might expect to find it.

What readers are saying about The Lost Pianos of Siberia: ***** 'You know a book's good when, on finishing it, you just want to start again.' ***** 'Beautifully written, full of compelling anecdotes celebrating Siberia's extraordinary history.' ***** 'The most unusual and intelligent way to tell a travel story.'

Describes the life of the German pianist and composer who made her professional debut at age nine and who devoted her life to music and to her family.

Develops a holistic and gender-aware understanding of Clara Schumann as pianist, composer and teacher in nineteenth-century Germany.

Includes 61 important critical pieces Schumann wrote for the Neue Zeitschrift fur Musik, 1834–1844. Perceptive evaluations of Beethoven, Chopin, Schubert, other giants; also Spohr, Moscheles, Field, other minor masters. Annotated.

Introduced with a stunning portrait of each featured composer, more than 90 biographical entries trace the friendships, loves, and rivalries that inspired each musical genius and their work. Profiles offer revealing insights into what drove each individual to create the musical masterpieces - symphonies, concertos and operatic scores - that changed the direction of classical music and are still celebrated as masterpieces today. Lavishly illustrated with
paintings or photographs of each composer, alongside original musical scores and personal correspondence, images of their homes and where they worked, and personal effects and other important artefacts, the book introduces the key influences, themes, and working methods of each individual, setting their works within a wider historical and cultural context. Charting the development of classical music and music movements across the centuries, Composers provides a compelling glimpse into the personal lives, loves, and influences of the giants of the classical music canon.

This unit introduces journals and diaries, discusses three models, analyzes standards, and provides steps to writing in the genre. Includes classroom reproducibles.

Describes the geography, history, government, economy, people, and cultural life of Germany.

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Women in Music: A Research and Information Guide is an annotated bibliography emerging from more than twenty-five years of feminist scholarship on music. This book testifies to the great variety of subjects and approaches represented in over two decades of published writings on women, their work, and the important roles that feminist outlooks have played in formerly male-oriented academic scholarship or journalistic musings on women and music.

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