

Read Free The Romantic Generation  
Charles Eliot Norton Lectures Rosen

## **The Romantic Generation Charles Eliot Norton Lectures Rosen**

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My Romantic Nonfiction November TBR | 2020

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Stand By Me | Playing For Change Band | Live in Brazil ~~Frederick Law Olmsted: His Life and Works (11-06-2017)~~

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The Novel Cure Tag: Classics Only Edition [ORIGINAL]

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~~Hollywood Actor who Pass Away Recently (2000 to 2021) \~~"The Challenges of Modernist Music\

~~" with Charles Rosen *The Most Long-Awaited Kisses In TV History Victorian Realism (In Our Time)* What Does Poetry Prove About Humans? *Brit Lit II Fall 2020 T S Eliot, 'The Waste Land'* ~~The Best Books for the Worst Times. Reading for the Summer that Wasn't In Our Time: S17/28~~~~

~~Fanny Burney (April 23 2015) Lecture 30: Victorian Novel The Romantic Generation Charles Eliot~~

Lovejoy once wrote: "The word 'romantic' has come to mean ... and Creativity in the Aesthetics of Jack Kerouac, Charles Olson, and John Cage At the outset of *The Four Quartets* (1936) quoted above, T. S.

~~The Philosophy of the Beats~~

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Stephen Fredman asserts in his work that American poetry is groundless - that each generation of American poets faces the problem of identity anew and has to discover fresh meaning for itself. His ...

## ~~The Grounding of American Poetry~~

Charles FOURIER based a radically humanized economy entirely ... so that his protagonist—raising the stakes in comparison with the revolts of the first Romantic generation—ignores almost all human ...

## ~~Radical Rhapsody and Romantic Recoil in the Age of Anticipation: A Chapter in the History of SF~~

Under leaders like Charles W. Eliot and Kate Douglas Wiggin ... It is a criminal world and an idealistic world; it is sadistic and

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romantic. In it time and space are reduced to secondary nuisances.

## ~~How Serious Are the Comies?~~

Like young people in every generation, Adams groped uncertainly ... acquiescing to an unsolicited job offer from Harvard president Charles Eliot, though only after pleading by his family.

## ~~Man of the Century~~

Eliot and Ezra Pound, has been recently edited by R ... which had been frayed so violently by the associative tendencies of the Romantic tradition. Winters makes room at the top of his critical ladder ...

## ~~The seriousness of Yvor Winters~~

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YOU CANNOT TAKE Berryman too seriously as a lover: his is a studiously wrought, wordy passion, and a number of the sonnets are romantic exercises ... the sturdiness of Eliot and Pound are gone.  
Poets ...

## ~~Harlequin in Hell~~

Beat-generation boys aim to “burn ... The ludic logic of “Carroll” (the pen-name of mathematician Charles Dodgson) makes it possible to believe six impossible things before breakfast ...

## ~~The 100 greatest novels of all time~~

S. Eliot and India' 2010 Wills, Clair sedmodern A Latiff Khan, Sher Banu 'Rule behind the silk curtain: the Sultanahs of Aceh 1641-1699' 2009 Jardine, Lisa sedearly Bercusson, Sarah 'Gift-

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giving, ...

## ~~Recently Completed Projects~~

Charles Dickens and Jane Austen get a mention, but there is no room for Thackeray, George Eliot, Kipling or Trollope ... Bruce Forsyth used to bring the Generation Game to its artificial climax.

## ~~Are these really the Greatest Britons?~~

Where is the truly great poet, the Robert Frost, the T.S. Eliot, the Ezra Pound ... poetry of the present. The older generation of Language writers—Barrett Watten, Ron Silliman, Lyn Hejinian, Bob ...

## ~~The People's Poetry~~

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Among his publications are: *The House of Forgery in Eighteenth-Century Britain* (1999); *The Complete Critical Guide to Alexander Pope* (2000); *Five Romantic Plays ...* Emily Bell specializes in Charles ...

### ~~The Ulster Literary Biography Research Centre~~

Trilling belonged to perhaps the last generation of academics who believed that they ... In his last completed work, *Sincerity and Authenticity*, which was derived from his Charles Eliot Norton ...

### ~~Lionel Trilling: the genre of discourse~~

Certainly it's hard to think of another living Australian artist bestowed with two major retrospectives a generation apart. John Olsen's *Dry Salvages* (1956), named after a TS Eliot poem.



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~~The sun king~~

The Hero's Journey: Strong Storytelling in Video Games (1 p.m.) — Charles Beacham (writer ... Baking Cupcakes, Angsty Gothics, and More Romantic Protags (2 p.m.) — A panel on all things romantic with ...

~~Comic Con at Home 2021 Schedule: The Top Panels to Look Out For~~

S. Eliot and India' 2010 Wills, Clair sedmodern A Latiff Khan, Sher Banu 'Rule behind the silk curtain: the Sultanahs of Aceh 1641-1699' 2009 Jardine, Lisa sedearly Bercusson, Sarah 'Gift-giving, ...

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This book is the successor to Rosen's award-winning 'The Classical Style'. Its subject is the generation of musicians who came to maturity between the death of Beethoven in 1827 and that of Chopin in 1849.

How does a work of music stir the senses, creating feelings of joy, sadness, elation, or nostalgia? Though sentiment and emotion play a vital role in the composition, performance, and appreciation of music, rarely have these elements been fully observed. In this succinct and penetrating book, Charles Rosen draws upon more than a half century as a performer and critic to reveal how composers from Bach to Berg have used sound to represent and

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communicate emotion in mystifyingly beautiful ways. Through a range of musical examples, Rosen details the array of stylistic devices and techniques used to represent or convey sentiment. This is not, however, a listener's guide to any "correct" response to a particular piece. Instead, Rosen provides the tools and terms with which to appreciate this central aspect of musical aesthetics, and indeed explores the phenomenon of contradictory sentiments embodied in a single motif or melody. Taking examples from Chopin, Schumann, Wagner, and Liszt, he traces the use of radically changing intensities in the Romantic works of the nineteenth century and devotes an entire chapter to the key of C minor. He identifies a "unity of sentiment" in Baroque music and goes on to contrast it with the "obsessive sentiments" of later composers including Puccini, Strauss, and Stravinsky. A profound

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and moving work, *Music and Sentiment* is an invitation to a greater appreciation of the crafts of composition and performance.

"Is there a moment in history when a work receives its ideal interpretation? Or is negotiation always required to preserve the past and accommodate the present? The freedom of interpretation, Charles Rosen suggests in these sparkling explorations of music and literature, exists in a delicate balance with fidelity to the identity of the original work. Rosen cautions us to avoid doctrinaire extremes when approaching art of the past. To understand Shakespeare only as an Elizabethan or Jacobean theatergoer would understand him, or to modernize his plays with no sense of what they bring from his age, deforms the work, making it less ambiguous and inherently less interesting. For a work to remain alive, it must change character

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over time while preserving a valid witness to its earliest state.

A detailed analysis of the musical styles and forms developed by Mozart, Haydn, and Beethoven

Twelve essays by leading Chopin scholars provide a uniquely comprehensive guide to the composer and his music.

Traces the split during the early nineteenth century between avant-garde and academic art, examines the work of Caspar David Friedrich, Thomas Bewick, and Thomas Couture, and discusses the impact of photography on art

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Charles Rosen is one of the world's most talented pianists -- and one of music's most astute commentators. Known as a performer of Bach, Beethoven, Stravinsky, and Elliott Carter, he has also written highly acclaimed criticism for sophisticated students and professionals. In *Piano Notes*, he writes for a broader audience about an old friend -- the piano itself. Drawing upon a lifetime of wisdom and the accumulated lore of many great performers of the past, Rosen shows why the instrument demands such a stark combination of mental and physical prowess. Readers will gather many little-known insights -- from how pianists vary their posture, to how splicings and microphone placements can ruin recordings, to how the history of composition was dominated by the piano for two centuries. Stories of many great musicians abound. Rosen reveals

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Nadia Boulanger's favorite way to avoid commenting on the performances of her friends ("You know what I think," spoken with utmost earnestness), why Glenn Gould's recordings suffer from "double-strike" touches, and how even Vladimir Horowitz became enamored of splicing multiple performances into a single recording. Rosen's explanation of the piano's physical pleasures, demands, and discontents will delight and instruct anyone who has ever sat at a keyboard, as well as everyone who loves to listen to the instrument. In the end, he strikes a contemplative note. Western music was built around the piano from the classical era until recently, and for a good part of that time the instrument was an essential acquisition for every middle-class household. Music making was part of the fabric of social life. Yet those days have ended. Fewer people learn the instrument today. The rise of recorded music has homogenized

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performance styles and greatly reduced the frequency of public concerts. Music will undoubtedly survive, but will the supremely physical experience of playing the piano ever be the same?

Music, we are often told, is a language. But if music is a language, then who is speaking? *The Composer's Voice* tries to answer this obvious but infrequently raised question. In so doing, it puts forward a dramatic theory of musical expression, based on the view that every composition is a symbolic utterance involving a fundamental act of impersonation. The voice we hear is not that of the composer himself, but of a persona--a musical projection of his consciousness that experiences and communicates the events of the composition. Developing his argument by reference to numerous examples in a wide variety of styles, Mr. Cone moves from song and



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opera through program music to absolute instrumental music. In particular, he discusses the implications of his theory for performance. According to the dramatic view, not only every singer but every instrumentalist as well becomes a kind of actor, assuming a role that functions both autonomously and as a component of the total musical persona. In his analysis of the problems inherent in this dual nature of the performer's job, Mr. Cone offers guidance that will prove of practical value to every performing musician. He has much to say to the listener as well. He recommends an imaginative participation in the component roles of musical work, leading to a sense of identification with the persona itself, as the path to complete musical understanding. And this approach is shown to be relevant to a number of specialized kinds of listening as well--those applicable to analysis, historical

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scholarship, and criticism. The dance, too, is shown to depend on similar concepts. Although *The Composer's Voice* involves an investigation of how music functions as a form of communication, it is not primarily concerned with determine, or interpreting, the "content" of the message. A final chapter, however, puts forward a tentative explanation of musical "meaning" based on an interpretation of the art as a coalescence of symbolic utterance and symbolic gesture. While not essential to the main lines of the argument, it suggests interesting possibilities for further development of the dramatic theory. This title is part of UC Press's *Voices Revived* program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-

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reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1974.

Music at the Limits brings together three decades of Edward W. Said's essays on music. Addressing the work of a wide variety of composers and performers, Said analyses music's social and political contexts, and provides rich and often surprising assessments. He reflects on the censorship of Wagner in Israel; the relationship between music and feminism; and the works of Beethoven, Bruckner, Rossini, Schumann, Stravinsky and others. Always eloquent and often surprising, Music at the Limits reinforces Said's reputation as one of the most influential writers of the twentieth century.

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