Musical Performance: A Philosophical Study
Most music we hear comes to us via a recording medium on which sound has been stored. Such remoteness of music heard from music made has become so commonplace it is rarely considered. Musical Performance: A Philosophical Study considers the implications of this separation for live musical performance and music making. Rather than examining the composition or perception of music, most philosophical accounts of music do. Stan Godlovitch takes up the problem of how the tradition of active music playing and performing has been challenged by technology and what problems this poses for philosophical aesthetics. Where does the value of musical performance lie? Is human performance of music more transferable? Is the performance of music expressive than recorded music? Musical Performance poses questions such as these to develop a fascinating account of music today musicians but via some recording medium on which sound has been stored.

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Mahler and His World reproduces reviews of these early performances for the first time, edited by Zoë Lang. The Mahler controversy that polarized Austrians and Germans also unfolds through a series of works, is explored by leading Austrian musicologist Peter Revers and a German counterpart, Camilla Bork, and by the American Mahler expert Stephen Hefling. Mahler's symphonies challenged the internal to the compositions, along with their programmatic contexts. In this volume, musicologists and historians turn outward to examine the broader political, social, and literary changes reflected in Mahler and His World internal to the compositions, along with their programmatic contexts. In this volume, musicologists and historians turn outward to examine the broader political, social, and literary changes reflected in Mahler's symphonies and other works. Revers and Bork consider the social history of the period and the contexts of these performances, while Hefling focuses on the composer's relationship with his patrons.

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The Improvisation Studies Reader: Ajay Heble 2014-08-07 Improvisation is a performance practice that animates and activates diverse energies of inspiration, critique, and invention. In recent years it has come into its own as an innovative and influential field of study. This book brings together a diverse range of essays, interviews, and artistic works from a variety of disciplines, including musicology, anthropology, theatre studies, and performance art, to explore the unique qualities of improvisation and its role in the cultural and political landscape of the twenty-first century.