

Gustav Holst and a rhetoric of musical character - language and method in selected orchestral works

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Description: -

- Orchestral music -- Analysis, appreciation.

Holst, Gustav, 1874-1934. Gustav Holst and a rhetoric of musical character - language and method in selected orchestral works

- Outstanding dissertations in music from British universities. Gustav Holst and a rhetoric of musical character - language and method in selected orchestral works

Notes: Includes bibliographical references (p. 357-361) and index.

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Tags: #Gustav #Holst

Famous Composers of the 20th Century

· This is a historical crescendo, among the most dramatic and famous in classical music.

Gustav Holst and a rhetoric of musical character : language and method in selected orchestral works by Richard Greene

Lo studio di tale materiale e della musica del folklore inglese lo influenzò sensibilmente in tutte le composizioni successive. Cambridge Journals publishes over 250 peer-reviewed academic journals across a wide range of subject areas, in print and online.

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Among her creative outputs are chamber music, choral works, songs and solo pieces. It goes without saying that the same principle applies to an orchestrated diminuendo, a situation that — somewhat surprisingly — occurs far less frequently in the symphonic literature. La sua casa natale è oggi un museo sia sulla sua figura di compositore sia sulla vita quotidiana della fine del XIX secolo.

Review: [Untitled] on JSTOR

Spinto dal patriottismo e dai sentimenti antitedeschi allora diffusi, rimosse la particella nobiliare d'origine tedesca von dal suo cognome che era propriamente von Holst, definendo ufficialmente questo cambiamento in un documento legale del. The said composition tied with Bloch's for first place.

Gustav Holst

Aside from his operas and compositions for the piano, Busoni edited the works of other composers including, , Chopin and. This topic will also be treated in more detail in the previously mentioned chapter. · The nonchalant, dancing character of the theme emerges only if the repeated three-note motive maintains its identity in every reiteration, notably the subtly implied diminuendo and the short, non-accented endnote.

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