

Classical Music Concert Report

2 pages | 491 words

Concert Report

The local community college, Bunker Hill Community College (BCC), put on the Music Unites Event. The event occurred on Tuesday November 13, 2018 at 5pm. The event was hosted by the International Education Week (club), in A300 Lobby of BCC. The event was hosted in hopes to united students, and show talents open to all students. The first I am going to deliberate is Jack Ibert's (1890-1962), the Chanson de Don Quichotte from the lieder concerto, No 1. Chanson du Depart. Ibert was an extraordinary French composer. Ibert did not fit in any one of the leading genres (eras) of music. Nevertheless, he is celebrated for his wide-ranging compositions. Ibert often used components of multiple musical eras in one paper. The composition was written for voice and piano it displays characteristics of Ibert's known diversity in music genres. Upon listening to this song I noticed notes romanticism. The rhythmic patterns were indicative of Romantic music due to the vast voice pitch and piano accompanied the performer. There were noticeable genre differences within song itself. Despite the stylistic and genre differences, the general features of the composition can be described as a Classical performance because the movement was accompanied by piano. Robert Shumann (1810-1856), was a great composer of the Romantic era. A well-known piece of work of Shumann's is Liederkreis movement from the piano concerto, No.2 Intermezzo. Intermezzo the second piece of a twelve song cycle called Eichendorff Liederkreis. The composition refers to the Romantic era, because all Shumann's songs were specifically for lieder, or voice piano performance. While listening to the piece, the vagueness in meter and rhythm, and the distinctive emphasis made on the tonal framework of the piece were tremendously identifiable. Specifically, the lack of harmony among musical notes in voice and piano was clearly recognizable, however the piano seemed to grasp on to every amplified tone of the voice. All the same, the music sounded much softer in comparison with unyielding voice with a vast pitch range. Listening to the piece invoked an overwhelming feeling of emotion of creativity and longing for adventure. I noticed the lyrical melody, it was chromatic at times, and I could hear the usage of dissonances. Engagement and excitement of the audience was created by the arrangement of both classical and romantic styles. Overall the concert was easily enjoyable, significantly stimulating, and poignant. The song-like melodies, chromatic harmonies, and dissonances, accurately reflects the sense of freedom of form and design that is the Romantic era. The offered music's lyrics exposed the themes of pain, love, desire, and sorrow. The music was transporting the listeners to the romantic times. I was especially impressed by the ability of the performers to grasp each solitary meaning each word and cadence. The two artists Shumann and Ibert seemed to be very similar in their thematic image. I also acknowledge that the differences in styles and genres did not distract me from the tangible concepts of the songs.

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Tröndle,2020-09-01 *Classical Concert Studies A Companion to Contemporary Research and Performance* is a landmark publication that maps out a new interdisciplinary field of Concert Studies offering fresh ways of understanding the classical music concert in the twenty first century It brings together essays research articles and case studies from scholars and music professionals including musicians music managers and concert designers Gathering both historical and contemporary cases the contributors draw on approaches from sociology ethnology musicology cultural studies and other disciplines to create a rich portrait of the classical concert s past present and future Based on two earlier volumes published in German under the title *Das Konzert The Concert* and with a selection of new chapters written for the English edition this companion enables students researchers and practitioners in the classical and contemporary music fields to understand this emerging field of research go beyond traditional disciplinary boundaries and methodologies and spark a renaissance for the classical concert

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Schick,2013-07-04 The first new survey of the field in more than 60 years this study concentrates on the basics of music criticism Because it focuses on core issues and proven principles the book is likely to become the standard work on the subject It is written for the audience that reads music criticism in newspapers and popular journals professional and amateur musicians scholars teachers researchers librarians students music lovers journalists and critics The topics are covered in depth and observations are thoroughly documented yet the material is enjoyable to read because the writing is easy to understand and special terminology is held to an absolute minimum The commentary addresses the function of music criticism the qualifications and training of a critic the relationship between music criticism and other aspects of journalism and the principles behind value judgments Three chapters are devoted to the concert and opera review one to reviewing recordings another to radio and television criticism and one to reviewing ethnic music Thirty eight reviews are quoted and analyzed and 13 are presented in their entirety along with critical commentary Index Appendix Bibliography *CMJ New Music Report* ,1999-03-22 *CMJ New Music Report* is the primary source for exclusive charts of non commercial and college radio airplay and independent and trend forward retail sales *CMJ* s trade publication compiles playlists for college and non commercial stations often a prelude to larger success *Twentieth-Century Music and Politics* Pauline

Fairclough,2016-02-17 When considering the role music played in the major totalitarian regimes of the century it is music s

usefulness as propaganda that leaps first to mind But as a number of the chapters in this volume demonstrate there is a complex relationship both between art music and politicised mass culture and between entertainment and propaganda Nationality self other power and ideology are the dominant themes of this book whilst key topics include music in totalitarian regimes music as propaganda music and national identity migr communities and composers music s role in shaping identities of self and other and music as both resistance to and instrument of oppression Taking the contributions together it becomes clear that shared experiences such as war dictatorship colonialism exile and emigration produced different yet clearly inter related musical consequences **The Danger of Music and Other Anti-Utopian Essays** Richard Taruskin,2010-11-11

Roth Family Foundation music in America imprint Prelim p *Annual Report of the Superintendent of Schools ... Utica* (N.Y.). Board of School Commissioners,1880 *Reader's Guide to Music* Murray Steib,2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

Annual Report of the Superintendent of Public Instruction, of the State of New-York New York (State). Department of Public Instruction,1883 *Annual Report of the Board of Education of the New Haven City School District, for the Year Ending ...* New Haven (Conn.). Board of Education,1891 *Music and Cultural Rights* Andrew N. Weintraub,Bell Yung,2024-04-22 Framing timely and pressing questions concerning music and cultural rights this collection illustrates the ways in which music as a cultural practice a commercial product and an aesthetic form has become enmeshed in debates about human rights international law and struggles for social justice The essays in this volume examine how interpretations of cultural rights vary across societies how definitions of rights have evolved and how rights have been invoked in relation to social struggles over cultural access use representation and ownership The individual case studies many of them based on ethnographic field research demonstrate how musical aspects of cultural rights play out in specific cultural contexts including the Philippines China Hawaii Peru Ukraine and Brazil Contributors are Nimrod Baranovitch Adriana Helbig Javier F Leon Ana Mar a Ochoa Silvia Ramos Helen Rees Felicia Sandler Amy Ku uleialoha Stillman Ricardo D Trimillos Andrew N Weintraub and Bell Yung National Endowment for the Humanities Annual Report National Endowment for the Humanities,1990 **Report of the Superintendent of Public Instruction of the State of New York** New York (State). Department of Public Instruction,1887 **Annual Report ...** ,1887 **Annual Report** Peoria (Ill.). Board of Education,1870 **Seeking the Significance of Music Education** Bennett Reimer,2009-06-16 Noted music educator Bennett Reimer has selected 24 of his previously published articles from a variety of professional journals spanning

the past 50 years During that time he s tackled generating core values for the field of music education the core in larger societal and educational contexts what to teach and how to teach it effectively how we need to educate our teachers the role of research in our profession and how to improve our future status Reimer precedes each essay with background reflections and his position both professional and personal on effectively addressing the issue at hand The opening Letter to the Reader presents a valuable overview based on his deeply grounded viewpoint The entire music education profession will benefit from Reimer s perspective on past present and future concerns central to the functioning of music education in Seeking the Significance of Music Education Essays and Reflections Report Worcester MA School Comm,1897 Memory and critique: Essays on the history of educación and school in Spain an Germany Roith, Christian,2015-05-05 Formato del archivo PDF The present volume collects the updated versions of several contributions already published elsewhere and some new chapters on the history of education in Spain and Germany which have been brought together in this form for the benefit of those attending English language classes on the topic aimed at international as well as Spanish students The individual articles function as case studies of different fields in the history of education They are characterised not only by their difference in focus but also in the methods and sources they include providing an insight into the breadth and variety of the field It is particularly noteworthy that the comparative orientation of several articles moves beyond a national perspective of history demonstrating concrete examples of the transnational interconnectedness of producing and circulating educational knowledge **The Serials Directory** ,1987

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