

Inside Early Music Conversations With Performers

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Dive into the captivating world of early music through intimate conversations with renowned performers. Gain unique insights into their artistry, historical performance practices, the challenges of their craft, and their passion for bringing ancient sounds to life for modern audiences.

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Inside Early Music

The attempt to play music with the styles and instruments of its era--commonly referred to as the early music movement--has become immensely popular in recent years. For instance, Billboard's "Top Classical Albums" of 1993 and 1994 featured Anonymous 4, who sing medieval music, and the best-selling Beethoven recording of 1995 was a period-instruments symphony cycle led by John Eliot Gardiner, who is Deutsche Grammophon's top-selling living conductor. But the movement has generated as much controversy as it has best-selling records, not only about the merits of its results, but also about the validity of its approach. To what degree can we recreate long-lost performing styles? How important are historical period instruments for the performance of a piece? Why should musicians bother with historical information? Are they sacrificing art to scholarship? Now, in *Inside Early Music*, Bernard D. Sherman has invited many of the leading practitioners to speak out about their passion for early music--why they are attracted to this movement and how it shapes their work. Readers listen in on conversations with conductors Gardiner, William Christie, and Roger Norrington, Peter Phillips of the Tallis Scholars, vocalists Susan Hellauer of Anonymous 4, forte pianist Robert Levin, cellist Anner Bylsma, and many other leading artists. The book is divided into musical eras--Medieval, Renaissance, Baroque, and Classic and Romantic--with each interview focusing on particular composers or styles, touching on heated topics such as the debate over what is "authentic," the value of playing on period instruments, and how to interpret the composer's intentions. Whether debating how to perform Monteverdi's madrigals or comparing Andrew Lawrence-King's Renaissance harp playing to jazz, the performers convey not only a devotion to the spirit of period performance, but the joy of discovery as they struggle to bring the music most truthfully to life. Spurred on by Sherman's probing questions and immense knowledge of the subject, these conversations movingly document the aspirations, growing pains, and emerging maturity of the most exciting movement in contemporary classical performance, allowing each artist's personality and love for his or her craft to shine through. From medieval plainchant to Brahms' orchestral works, *Inside Early Music* takes readers--whether enthusiasts or detractors--behind the scenes to provide a masterful portrait of early music's controversies, challenges, and rewards.

Inside Early Music

This challenging 2002 study examines and ultimately defends the case for historically informed musical performance.

Playing with History

Vocal/choral issues. The solo voice in the Renaissance / Ellen Hargis ; On singing and the vocal ensemble I / Alexander Blachly ; On singing and the vocal ensemble II / Alejandro Planchart ; Practical matters of vocal performance / Anthony Rooley -- Wind, string, and percussion instruments. Recorder ; Renaissance flute / Herbert Myers ; Capped double reeds : crumhorn--Kortholt--Schreierpfeif / Jeffery Kite-Powell ; Shawm and curtal / Ross Duffin ; Racket : rackett, Rankett (Ger.), cervelas (Fr.), cervello (It.) / Jeffery Kite-Powell ; Bagpipe / Adam Knight Gilbert ; Cornett / Douglas Kirk ; Sackbut / Stewart Carter -- Bowed instruments / Wendy Gillespie -- The violin / David Douglass -- Plucked instruments / Paul O'Dette -- The harp / Herbert Myers -- Early percussion / Benjamin Harms -- Keyboard instruments / Jack Ashworth -- Practical considerations/instrumentation. Proto-continuo / Jack Ashworth and Paul O'Dette ; Mixed ensembles / James Tyler ; Large ensembles / Jeffery Kite-Powell ; Rehearsal tips for directors / Adam Knight Gilbert ; Performance editions / Frederick Gable -- Performance practice. Tuning and temperament / Ross Duffin ; Pitch and transposition / Herbert Myers ; Ornamentation in sixteenth-century music / Bruce Dickey ; Pronunciation guides / Ross Duffin -- Aspects of theory. Eight brief rules for composing a si placet altus, ca. 1470-1510 / Adam Knight Gilbert ; Renaissance theory / Sarah Mead -- Introduction to Renaissance dance. Early Renaissance dance, 1450-1520 / Yvonne Kendall -- For the early music director. Starting from scratch / Jeffery Kite-Powell.

A Performer's Guide to Renaissance Music, Second Edition

The attempt to play music with the styles and instruments of its era--commonly referred to as the early music movement--has become immensely popular in recent years. For instance, Billboard's "Top Classical Albums" of 1993 and 1994 featured Anonymous 4, who sing medieval music, and the best-selling Beethoven recording of 1995 was a period-instruments symphony cycle led by John Eliot Gardiner, who is Deutsche Grammophon's top-selling living conductor. But the movement has generated as much controversy as it has best-selling records, not only about the merits of its results, but also about the validity of its approach. To what degree can we recreate long-lost performing styles? How important are historical period instruments for the performance of a piece? Why should musicians bother with historical information? Are they sacrificing art to scholarship? Now, in *Inside Early Music*, Bernard D. Sherman has invited many of the leading practitioners to speak out about their passion for early music--why they are attracted to this movement and how it shapes their work. Readers listen in on conversations with conductors Gardiner, William Christie, and Roger Norrington, Peter Phillips of the Tallis Scholars, vocalists Susan Hellauer of Anonymous 4, forte pianist Robert Levin, cellist Anner Bylsma, and many other leading artists. The book is divided into musical eras--Medieval, Renaissance, Baroque, and Classic and Romantic--with each interview focusing on particular composers or styles, touching on heated topics such as the debate over what is "authentic," the value of playing on period instruments, and how to interpret the composer's intentions. Whether debating how to perform Monteverdi's madrigals or comparing Andrew Lawrence-King's Renaissance harp playing to jazz, the performers convey not only a devotion to the spirit of period performance, but the joy of discovery as they struggle to bring the music most truthfully to life. Spurred on by Sherman's probing questions and immense knowledge of the subject, these conversations movingly document the aspirations, growing pains, and emerging maturity of the most exciting movement in contemporary classical performance, allowing each artist's personality and love for his or her craft to shine through. From medieval plainchant to Brahms' orchestral works, *Inside Early Music* takes readers--whether enthusiasts or detractors--behind the scenes to provide a masterful portrait of early music's controversies, challenges, and rewards.

Inside Early Music

Provides instruction on three important tasks that early music performers often undertake in order to make their work more noticeable and appealing to their audiences. First, the book provides instruction on using early sources - manuscripts, prints, and treatises - in score, parts, or tablature. It then illuminates priorities behind basic editorial decisions - determining what constitutes a 'version' of a musical piece, how to choose a version, and how to choose the source for that version. Lastly, the book offers advice about arranging both early and new music for early instruments, including how to consider instruments' ranges and various registers, how to exploit the unique characteristics of period instruments, and how to produce convincing textures of accompaniment.

A Performer's Guide to Transcribing, Editing, and Arranging Early Music

Revised and expanded, *A Performer's Guide to Seventeenth Century Music* is a comprehensive reference guide for students and professional musicians. The book contains useful material on vocal and

choral music and style; instrumentation; performance practice; ornamentation, tuning, temperament; meter and tempo; basso continuo; dance; theatrical production; and much more. The volume includes new chapters on the violin, the violoncello and violone, and the trombone—as well as updated and expanded reference materials, internet resources, and other newly available material. This highly accessible handbook will prove a welcome reference for any musician or singer interested in historically informed performance.

A Performer's Guide to Seventeenth-Century Music

The fifteen essays of *Performing History* glimpse the diverse ways music historians “do” history, and the diverse ways in which music histories matter. This book’s chapters are structured into six key areas: historically informed performance; ethnomusicological perspectives; particular musical works that “tell,” “enact,” or “perform” war histories; operatic works that works that “tell,” “enact,” or “perform” power or enlightenment; musical works that deploy the body and a broad range of senses to convey histories; and histories involving popular music and performance. Diverse lines of evidence and manifold methodologies are represented here, ranging from traditional historical archival research to interviewing, performing, and composing. The modes of analyzing music and its associated texts represented here are as various as the kinds of evidence explored, including, for example, reading historical accounts against other contextual backdrops, and reading “between the lines” to access other voices than those provided by mainstream interpretation or traditional musicology.

Performing History

From Gregorian chant to Bach's Brandenburg Concerti, the music of the Medieval, Renaissance, and Baroque periods is both beautiful and intriguing, expanding our horizons as it nourishes our souls. In this *Very Short Introduction*, Thomas Forrest Kelly provides not only a compact overview of the music itself, but also a lively look at the many attempts over the last two centuries to revive it. Kelly shows that the early-music revival has long been grounded in the idea of spontaneity, of excitement, and of recapturing experiences otherwise lost to us—either the rediscovery of little-known repertoires or the recovery of lost performing styles, with the conviction that, with the right performance, the music will come to life anew. Blending musical and social history, he shows how the Early Music movement in the 1960s took on political overtones, fueled by a rebellion against received wisdom and enforced conformity. Kelly also discusses ongoing debates about authenticity, the desirability of period instruments, and the relationship of mainstream opera companies and symphony orchestras to music that they often ignore, or play in modern fashion.

Early Music: A Very Short Introduction

Musicologists have increasingly taken a wide-angled lens on the study of music in society, to explore how it can be intertwined with issues of politics, gender, religion, race, psychology, memory, and space. Recent studies of music in connection with society take in a variety of musical phenomena from diverse periods and genres—medieval, classical, opera, rock, etc. This ten-chapter book not only asks how music and society are, and have been, intertwined and mutually influential, but it also examines the agents behind these connections: who determines musical cultures in society? Which social groups are represented in particular musical contexts? Which social groups are silenced or less well represented in music’s histories, and why?

Music, Society, Agency

Publisher description

The End of Early Music

"Mozart today is known as one of the foremost composers in Western music; yet, during his lifetime, his compositional mastery seemed to pale in comparison with his achievements on the concert platform. Mozart knew that his fame was due to his piano playing and improvisations; and, as a result, much of the music he wrote was intended to serve a single aim: to set the stage, quite literally, for compelling and captivating performances. In his piano works, symphonies, and operas he sought to amuse, stir, and ravish an awe-struck public. Mozart the Performer brings to life this elusive side of Mozart's musicianship. Over the course of five "variations," Dorian Bandy traces the influence of showmanship on Mozart's style, imbuing his output with a theatricality and evanescence easily lost behind the scrim

of familiarity. This insightful and imaginative book reveals the countless ways performance influenced Mozart's compositional habits, ultimately offering a genuinely novel understanding of why, centuries later, Mozart's music still captivates us and inspiring new ways of listening to it"--

Mozart the Performer

Muziekhistorisch en musicologisch overzicht van de klassieke solozang vanaf de barok tot heden.

Singing in Style

Revivals - movements that revitalize, resuscitate, or re-indigenize traditions perceived as threatened or moribund into new temporal, spatial, or cultural contexts - have been well-documented in Western Europe and Euro-North America. Less documented are the revival processes that have been occurring and recurring elsewhere in the world. And particularly under-analyzed are the aftermaths of revivals: the new infrastructures, musical styles, performance practices, subcultural communities, and value systems that have grown out of revival movements. The Oxford Handbook of Music Revival helps us achieve a deeper understanding of the role and development of traditional, folk, roots, world, classical, and early music in modern-day postindustrial, postcolonial, and postwar contexts. The book's thirty chapters present innovative theoretical perspectives illustrated through new ethnographic case studies on diverse music cultures around the world. Together these essays reveal the potency of acts of revival, resurgence, restoration, and renewal in shaping musical landscapes and transforming social experience. The contributors present research from Euro-America, Native America, Latin America and the Caribbean, Africa, Europe, the former Soviet bloc, Asia, Australia, and the Pacific. They enrich the field by applying approaches and insights from across the disciplines of ethnomusicology, ethnochoreology, historical musicology, folklore studies, anthropology, ethnology, sociology, and cultural studies. The book makes a powerful argument for the untapped potential of revival as a productive analytical tool in contemporary, global contexts-one that is crucial for understanding manifestations of musical heritage in postmodern, cosmopolitan societies. With its detailed treatment of authenticity, recontextualization, transmission, institutionalization, globalization, and other key concerns, the collection makes a significant impact far beyond the field of revival studies and is crucial for understanding contemporary manifestations of folk, traditional, and heritage music in today's postmodern cosmopolitan societies.

The Oxford Handbook of Music Revival

Historical Dictionary of Choral Music, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 1,300 cross-referenced entries on composers, conductors, choral ensembles, choral genres, and choral repertoire.

Historical Dictionary of Choral Music

An invaluable guide to the available historical source material on playing the violin and viola.

The Early Violin and Viola

Performing Music History offers a unique perspective on music history and performance through a series of conversations with women and men intimately associated with music performance, history, and practice: the musicians themselves. Fifty-five celebrated artists—singers, pianists, violinists, cellists, flutists, horn players, oboists, composers, conductors, and jazz greats—provide interviews that encompass most of Western music history, from the Middle Ages to contemporary classical music, avant-garde innovations, and Broadway musicals. The book covers music history through lenses that include “authentic” performance, original instrumentation, and social context. Moreover, the musicians interviewed all bring to bear upon their respective subjects three outstanding qualities: 1) their high esteem in the music world as immediately recognizable names among musicians and public alike; 2) their energy and devotion to scholarship and the recovery of endangered musical heritages; and 3) their considerable skills, media savvy, and showmanship as communicators. Introductory essays to each chapter provide brief synopses of historical eras and topics. Combining careful scholarship and lively conversation, Performing Music History explores historical contexts for a host of fascinating issues.

Performing Music History

This guide to the orchestra and orchestral life is unique in its breadth of coverage. It combines orchestral history and repertory with a practical bias offering critical thought about the past, present and future of the orchestra. Including topics such as the art of orchestration, score reading, conducting, international orchestras, recording, as well as consideration of what it means to be an orchestral musician, an educator, or an informed listener, it will be of interest to a wideranging readership of music historians and professional or amateur performers.

The Cambridge Companion to the Orchestra

Why study music? An introduction to the main aspects of the subject, outlining the many benefits of a music degree.

An Introduction to Music Studies

Historically informed performance (HIP) has provoked heated debate amongst musicologists, performers and cultural sociologists. In *The Art of Re-enchantment: Making Early Music in the Modern Age*, author Nick Wilson answers many salient questions surrounding HIP through an in-depth analysis of the early music movement in Britain from the 1960s to the present day.

The Art of Re-enchantment

This book examines the nature of musical performance. In it, Dorottya Fabian explores the contributions and limitations of some of these approaches to performance, be they theoretical, cultural, historical, perceptual, or analytical. Through a detailed investigation of recent recordings of J. S. Bach's Six Sonatas and Partitas for Solo Violin, she demonstrates that music performance functions as a complex dynamical system. Only by crossing disciplinary boundaries, therefore, can we put the aural experience into words. *A Musicology of Performance* provides a model for such a method by adopting Deleuzian concepts and various empirical and interdisciplinary procedures. Fabian provides a case study in the repertoire, while presenting new insights into the state of baroque performance practice at the turn of the twenty-first century. Through its wealth of audio examples, tables, and graphs, the book offers both a sensory and a scholarly account of musical performance. These interactive elements map the connections between historically informed and mainstream performance styles, considering them in relation to broader cultural trends, violin schools, and individual artistic trajectories. *A Musicology of Performance* is a must read for academics and post-graduate students and an essential reference point for the study of music performance, the early music movement, and Bach's opus.

A Musicology of Performance

Researching and writing about contemporary art and artists present unique challenges for scholars, students, professional critics and creative practitioners alike. This collection of essays from across the arts disciplines—music, literature, dance, theatre and the visual arts—explores the challenges and complexities raised by engaging in researching and writing on living or recently deceased subjects and their output. Different sections explore critical perspectives and case studies in relation to innovative, distinctive or otherwise leading work, as well as offering innovative modes of discourse such as a visual essay and a music composition. Subjects addressed include recent scandals of Canadian literary celebrity, late-career output, the written element of music composition PhDs, and the boundaries between ethnography and hagiography, with case studies ranging from Howard Barker to Adrian Piper to Sylvie Guillem and Misty Copeland.

Researching and Writing on Contemporary Art and Artists

The notion of the individual creator, a product in part of the Western romantic ideal, is now troubled by accounts and explanations of creativity as a social construct. While in collectivist cultures the assimilation (but not the denial) of individual authorship into the complexities of group production and benefit has been a feature, the notion of the lone individual creator has been persistent. Systems theories acknowledge the role of others, yet at heart these are still individual views of creativity - focusing on the creative individual drawing upon the work of others rather than recognizing the mutually constitutive elements of social interactions across time and space. Focusing on the domain of music, the approach taken in this book falls into three sections: investigations of the people, processes, products, and places of collaborative creativity in compositional thought and practice; explorations of the ways in which creative collaboration provides a means of crossing boundaries between disciplines such as

music performance and musicology; and studies of the emergence of creative thought and practice in educational contexts including that of the composer and the classroom. The volume concludes with an extended chapter that reflects on the ways in which the studies reported advance understandings of creative thought and practice. The book provides new perspectives to our understandings of the role of collaborative thought and processes in creative work across the domain of music including: composition, musicology, performance, music education and music psychology.

Collaborative Creative Thought and Practice in Music

The Monstrous New Art reveals the depth of medieval composers' engagement with monstrous and hybrid creatures and ideas.

The Monstrous New Art

With its powerful combination of music and theatre, opera is one of the most complex and yet immediate of all art forms. Once opera was studied only as 'a stepchild of musicology', but in the past two decades opera studies have experienced an explosion of energy with the introduction of new approaches drawn from disciplines such as social anthropology and performance studies to media theory, genre theory, gender studies and reception history. Written by leading scholars in opera studies today, this Companion offers a wide-ranging guide to a rapidly expanding field of study and new ways of thinking about a rich and intriguing art form, placing opera back at the centre of our understanding of Western culture over the past 400 years. This book gives lovers of opera as well as those studying the subject a comprehensive approach to the many facets of opera in the past and today.

The Cambridge Companion to Opera Studies

Focusing on the lives and work of several prominent singers and songwriters from a wide range of musical genres, *INSIDE THE MUSIC* explores the influence spirituality has had on their lives and work. Includes profiles of Jeff Buckley, pop folk musician; Leonard Cohen, singer and poet; Dean Can Dance, world-music band; Philip Glass, composer; Allen Ginsberg and many others. 16 photos.

Inside the Music

Comprehensive and engaging exploration of Mozart's greatest works, focussing on his dual roles as performer and composer in Vienna.

Mozart in Vienna

In *Beyond the Score: Music as Performance*, author Nicholas Cook supplants the traditional musicological notion of music as writing, asserting instead that it is as performance that music is loved, understood, and consumed. This book reconceives music as an activity through which meaning is generated in real time, as Cook rethinks familiar assumptions and develops new approaches. Focusing primarily but not exclusively on the Western 'art' tradition, Cook explores perspectives that range from close listening to computational analysis, from ethnography to the study of recordings, and from the social relations constructed through performance to the performing (and listening) body. In doing so, he reveals not only that the notion of music as text has hampered academic understanding of music, but also that it has inhibited performance practices, placing them in a textualist straightjacket. *Beyond the Score* has a strong historical emphasis, touching on broad developments in twentieth-century performance style and setting them into their larger cultural context. Cook also investigates the relationship between recordings and performance, arguing that we do not experience recordings as mere reproductions of a performance but as performances in their own right. *Beyond the Score* is a comprehensive exploration of new approaches and methods for the study of music as performance, and will be an invaluable addition to the libraries of music scholars-including musicologists, music theorists, and music cognition scholars-everywhere.

Beyond the Score

A great deal of evidence survives about how Brahms and his contemporaries performed his music. But much of this evidence - found in letters, autograph scores, treatises, publications, recordings, and more - has been hard to access, both for musicians and for scholars. This book brings the most important evidence together into one volume. It also includes discussions by leading Brahms scholars of the many issues raised by the evidence. The period spanned by the life of Brahms and the following

generation saw a crucial transition in performance style. As a result, modern performance practices differ significantly from those of Brahms's time. By exploring the musical styles and habits of Brahms's era, this book will help musicians and scholars understand Brahms's music better and bring fresh ideas to present-day performance. The value of the book is greatly enhanced by the accompanying CD of historic recordings - including a performance by Brahms himself.

Performing Brahms

Often abstracted by the aesthetic implications of music itself, musical instruments can be seen as physical signifiers apart from the music that they produce. In *Sounding Objects*, Carla Zecher studies the representation of musical instruments in French Renaissance poetry and art, arguing that the efficacy of these material objects as literary and pictorial images was derived from their physical characteristics and acoustic properties, as well as from their aesthetic product. *Sounding Objects* is concerned with ways in which musical culture provided poets with a rich, nuanced vocabulary for reflecting on their own art and its roles in courtly life, the civic arena, and salon society. Poets not only depicted the world of musical practice but also appropriated it, using musical instruments figuratively to establish their literary identities. Drawing on music treatises and archival sources as well as poems, paintings, and engravings, this unique study aims to enrich our understanding of the interplay of poetry, music, and art in this period, and highlights the importance of musical materiality to Renaissance culture.

Sounding Objects

Drawing upon a wide range of scholarly enquiry into early music, queer musicology, ethnomusicology, performance practice, music education and technology, *Aesthetics and Experience in Music Performance* provides a lively forum for the articulation of varied perspectives on the role of music, its interpretation and function in contexts supported by those who practice or experience it. The formal and shorter discussion papers included in this scholarly collection were presented at the National Workshop of the Musicological Society of Australia, held at the University of Queensland, Brisbane in October 2003. The themes of aesthetics and experience are central to this publication and each paper engages in a scholarly dialogue on the technical, expressive and embodied aspects of performance. The papers included in this publication bring together the research of a wide community of scholars (e.g., musicologists, anthropologists, ethnomusicologists and linguists) working in the field of performance studies and collectively reflect the musicological issues being debated in Australia today.

Aesthetics and Experience in Music Performance

First Published in 2002. This guide introduces students and scholars to the literature on Palestrina as well as the complicated history of the publication of his works. This bibliography is divided into four primary sections: historical background on musical, social, and cultural life; biographical literature; studies of sources, music, and style; and reception history. They are divided roughly into the periods dating from Palestrina's lifetime to about 1750; from about 1750 to about 1914; from 1914 to the present. This title also contains historical research on performance conditions and practices as they would have applied in Palestrina's time.

Giovanni Pierluigi da Palestrina

This 2004 book traces the changing interpretation of troubadour and trouvère music, a repertoire of songs which have successfully maintained public interest for eight centuries, from the medieval chansonniers to contemporary rap renditions. A study of their reception therefore serves to illustrate the development of the modern concept of 'medieval music'. Important stages include sixteenth-century antiquarianism, the Enlightenment synthesis of scholarly and popular traditions and the infusion of archaeology and philology in the nineteenth century, leading to more recent theories on medieval rhythm. More often than now, writers and performers have negotiated a compromise between historical research and a more imaginative approach to envisioning the music of troubadours and trouveres. This book points not so much to a resurrection of medieval music in modern times as to a continuous tradition of interpreting these songs over eight centuries.

Eight Centuries of Troubadours and Trouvères

Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons, audience, and creators.

The Oxford Handbook of Opera

Artistic Practice as Research in Music: Theory, Criticism, Practice brings together internationally renowned scholars and practitioners to explore the cultural, institutional, theoretical, methodological, epistemological, ethical and practical aspects and implications of the rapidly evolving area of artistic research in music. Through various theoretical positions and case studies, and by establishing robust connections between theoretical debates and concrete examples of artistic research projects, the authors discuss the conditions under which artistic practice becomes a research activity; how practice-led research is understood in conservatoire settings; issues of assessment in relation to musical performance as research; methodological possibilities open to music practitioners entering academic environments as researchers; the role of technology in processes of musical composition as research; the role and value of performerly knowledge in music-analytical enquiry; issues in relation to live performance as a research method; artistic collaboration and improvisation as research tools; interdisciplinary concerns of the artist-researcher; and the relationship between the affordances of a musical instrument and artistic research in musical performance. Readers will come away from the book with fresh insights about the theoretical, critical and practical work being done by experts in this exciting new field of enquiry.

Artistic Practice as Research in Music: Theory, Criticism, Practice

Baroque oboists Bruce Haynes and Geoffrey Burgess established reputations as authorities on the history of their instrument with their co-authored book *The Oboe*, voted an outstanding achievement by the American Music Instrument Society. Haynes' writings, notably *The End of Early Music*, are known for pioneering new approaches in historical performance practice and inspiring healthy debate among scholars and performers of early music. Burgess, an instructor at the Eastman School of Music, recently published *Well-Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in a New World*, which combines the biography of a leading manufacturer of historic instruments with a history of the emerging early music scene in America. Bruce Haynes passed away in May, 2011.

The Pathetick Musician

The Byzantine Empire - the Christianized Roman Empire - very soon defined itself in terms of correct theological belief, 'orthodoxy'. The terms of this belief were hammered out, for the most part, by bishops, but doctrinal decisions were made in councils called by the Emperors, many of whom involved themselves directly in the definition of 'orthodoxy'. Iconoclasm was an example of such imperial involvement, as was the final overthrow of iconoclasm. That controversy ensured that questions of Christian art were also seen by Byzantines as implicated in the question of orthodoxy. The papers gathered in this volume derive from those presented at the 36th Spring Symposium of Byzantine Studies, Durham, March 2002. They discuss how orthodoxy was defined, and the different interests that it represented; how orthodoxy was expressed in art and the music of the liturgy; and how orthodoxy helped shape the Byzantine Empire's sense of its own identity, an identity defined against the 'other' - Jews, heretics and, especially from the turn of the first millennium, the Latin West. These considerations raise wider questions about the way in which societies and groups use world-views and issues of belief to express and articulate identity. At a time when, with the enlargement of the European Union, questions of identity within Europe are once again becoming pressing, there is much in these essays of topical relevance.

Byzantine Orthodoxies

The volume provides a critical assessment of the concept of authenticity and gauges its role, significance and shortcomings in a variety of disciplinary contexts. Many of the contributions communicate with each other and thus acknowledge the enormous significance of this politically, morally, philosophically and economically-charged concept that at the same time harbors dangerous implications and has been critically deconstructed. The volume shows that the alleged need or desire for authenticity is alive and kicking but oftentimes comes at a high price, connected to a culture of experts, authority and exclusionary strategies.

Critique of Authenticity

2023 Jazz Journalists Association (JJA) Jazz Awards for Books of the Year—Honorable Mention Recipient On December 4, 1957, Miles Davis revolutionized film soundtrack production, improvising the score for Louis Malle's *Ascenseur pour l'échafaud*. A cinematic harbinger of the French New Wave, *Ascenseur* challenged mainstream filmmaking conventions, emphasizing experimentation and creative collaboration. It was in this environment during the late 1950s to 1960s, a brief "golden age" for jazz in film, that many independent filmmakers valued improvisational techniques, featuring soundtracks from such seminal figures as John Lewis, Thelonious Monk, and Duke Ellington. But what of jazz in film today? *Improvising the Score: Rethinking Modern Film Music through Jazz* provides an original, vivid investigation of innovative collaborations between renowned contemporary jazz artists and prominent independent filmmakers. The book explores how these integrative jazz-film productions challenge us to rethink the possibilities of cinematic music production. In-depth case studies include collaborations between Terence Blanchard and Spike Lee (*Malcolm X*, *When the Levees Broke*), Dick Hyman and Woody Allen (*Hannah and Her Sisters*), Antonio Sánchez and Alejandro González Iñárritu (*Birdman*), and Mark Isham and Alan Rudolph (*Afterglow*). The first book of its kind, this study examines jazz artists' work in film from a sociological perspective, offering rich, behind-the-scenes analyses of their unique collaborative relationships with filmmakers. It investigates how jazz artists negotiate their own "creative labor," examining the tensions between improvisation and the conventionally highly regulated structures, hierarchies, and expectations of filmmaking. Grounded in personal interviews and detailed film production analysis, *Improvising the Score* illustrates the dynamic possibilities of integrative artistic collaborations between jazz, film, and other contemporary media, exemplifying its ripeness for shaping and invigorating twenty-first-century arts, media, and culture.

Improvising the Score

Jonathan's Loves, David's Laments uses early modern musical interpretations of David's Lament over Saul and Jonathan to deepen the historicist foundations of contemporary feminist and gay relational theologies. After laying out how gay theologian Gary David Comstock connects the story of David and Jonathan to the theology of lesbian theologian Carter Heyward, the argument interrogates both theological and exegetical problems in making those connections, which include contradictory theological stances with regard to modernity and history as well as the indeterminacy of the biblical text. Early modern musical interpretations of the text allow for a double move of engaging the texts through a sensual medium, thus reinforcing queer possibilities for meaning-making from the biblical text, and staying attuned to the fact that the history of interpretation reinforces the indeterminacy of the text, thus keeping queer interpretations aware of the relativizing function of historical difference.

Jonathan's Loves, David's Laments