



Dr. Grant Voth
2008 Carmel Bach Festival Lecture References

Attali, Jacques. *Noise: The Political Economy of Music*. Trans. Brian Massumi. Minneapolis: University of Minnesota Press, 1985. A provocative work defining “music” as the opposite of “noise,” both of which are culturally defined. See also the “Afterword” by Susan McClary.

DeNora, Tia. “The Concerto and Society” in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe. New York: Cambridge University Press, 2003, pp. 19-31. This essay is a response to the work of Susan McClary—a response which does not disagree, but points out that there may be other contexts and meanings for the concerto than those asserted by McClary.

Keefe, Simon P. “The concerto from Mozart to Beethoven” in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe. New York: Cambridge University Press, 2003. pp. 70-92. As the title indicates, this is a survey of the ways in which the piano concerto evolved as it passed from one great master to another. This entire collection of essays is full of useful information about the concerto.

Keefe, Simon P. *Mozart’s Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*. Rochester, New York: Boydell Press, 2001. This book argues that the “dialogue” in Mozart’s piano concertos can be explicated using theoretical works on dialogue in drama. As in the theater characters engaged in real dialogue learn from each other and are changed by their confrontation with the Other, so in the concertos the soloist and orchestra are both changed by their encounter. Keefe includes detailed analyses of many of Mozart’s concertos.

Kerman, Joseph. *Concerto Conversations*. Cambridge: Harvard University Press, 1999. Revised versions of a series of lectures on the concerto delivered at Harvard University. The lectures work through a typical concerto from beginning to end, using many examples from all time periods to illustrate his points.

Kerman, Joseph. “Mozart’s piano concertos and their audience,” in *On Mozart*, ed. James M. Morris. Cambridge: Cambridge University Press, 1994. In this essay, Kerman finds evidence in a late Mozart concerto of alienation from his audience and patrons, based on the relationship between the soloist and the orchestra in it.

Layton, Robert, ed. *A Companion to the Concerto*. London: Christopher Helm, 1989. An anthology by several hands on various aspects of the history, nature, and “meanings” of the concerto genre.

McClary, Susan. “A Musical Dialectic from the Enlightenment: Mozart’s *Piano Concerto in G Major, K. 453, Movement 2*,” *Cultural Critique* 4 (Fall 1986), 129-169. This is a detailed reading of one movement of a Mozart piano concerto—a reading which puts the movement, the concerto, and Mozart back into the cultural context in which he was working when he composed it.

McClary, Susan. *Conventional Wisdom: The Content of Musical Form*. Berkeley: University of California Press, 2000. These are revised versions of a series of lectures delivered by Professor McClary at the University of California-Berkeley, all of which were designed to reorient the audience/reader to a new understanding of the connections between concert music and the socio-political world in which it is created.

McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991. As the title indicates, this is a feminist reading of the classical music tradition, but it also critiques that tradition from a more or less sociological point of view.

McClary, Susan. "The blasphemy of talking politics during Bach Year," in *Music and Society*, ed. Richard Leppert and Susan McClary. Cambridge: Cambridge University Press, 1987. Places Bach's Fifth Brandenburg Concerto and Cantata 140 (*Wachet auf*) back into some of their social and political contexts in 18th-century Germany.

Roeder, Michael Thomas. *A History of the Concerto*. Portland, Oregon: Amadeus Press, 1994. An abundantly detailed history of the concerto genre from its beginnings to the present day. The perspective is aesthetic rather than socio-political, and Roeder provides dozens of detailed analyses of specific works to illustrate his theses, all of which are useful and interesting.

Small, Christopher. *Music, Society, Education*. London: John Calder, 1977. An account of Western music which relates it to developments in science and philosophy, showing the parallels among them and accounting for the ways in which the Western music tradition developed.

Small, Christopher. *Musicking: The Meanings of Performing and Listening*. London: Wesleyan University Press, 1998. This book asks the presumably innocent question: "What is going on here?" about "classical" music concerts in the Western world. The answers are far from obvious, and the separate essays on various aspects of the meaning of concert music make this a mandatory read for any serious concert-goer.

Till, Nicholas. *Mozart and the Enlightenment: Truth, Virtue and Beauty in Mozart's Operas*. New York: W. W. Norton, 1992. A book mostly about Mozart's operas but which along the way makes interesting and provocative connections between Mozart's music in general and the age in which he lived and wrote it.