

牛津電子書 Oxford Scholarship Online (OSO) 教育訓練

講員：Sonja Kao

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The Struggle for Order: Hegemony, Hierarchy, and Transition in Post-Cold War East Asia

by Evelyn Goh

How has world order changed since the Cold War ended? Do we live in an age of American empire, or is global power shifting to the East with the rise of China? Arguing that existing ideas about balance of power and power transition are inadequate, this book instead conceives of an 'order transition' that has occurred in East

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Gordillo, Elisabeth Sadoulet, and Jean-Philippe Platteau (eds)

Published Online: October Publisher: Oxford University Press

DOI: 10.1093/acprof:oso/9780199242177.001.0001

ISBN: 9780191697036

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Access to Land, Rural Poverty, and Public Action

Alain de Janvry, Gustavo Gordillo, Elisabeth Sadoulet, and Jean-Philippe Platteau (eds)

Published in print: 2001 Published Online: October 2011 Publisher: Oxford University Press
DOI: 10.1093/acprof:oso/9780199242177.001.0001

ISBN: 9780199242177 eISBN: 9780191697036

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Achieving Development Success: Strategies and Lessons from the Developing World

Augustin K. Fosu (ed.)

Published in print: 2013 Published Online: May 2013 Publisher: Oxford University Press
ISBN: 9780199671557 eISBN: 9780191751059 DOI: 10.1093/acprof:oso/9780199671557.001.0001

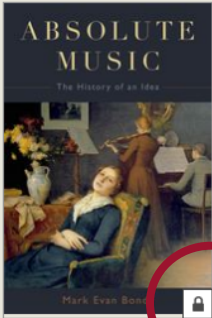
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Absolute Music: The History of an Idea
Mark Evan Bonds

ABSTRACT
What we think music is shapes how we hear it. This book traces the history of the idea of pure —“absolute”—music from Pythagoras to the present, with special emphasis on efforts to reconcile the irreducible essence of the art with its profound effects on the human spirit. The core of this study focuses on the period 1850–1935, beginning with the collision between Richard Wagner and the Viennese critic Eduard Hanslick. Wagner, who coined the term “absolute music” in 1846, used it as a pejorative in his efforts to expose the limitations of purely instrumental music. For him, music that was “absol ... [More](#) ▾

Keywords: Absolute music, Pythagoras, Orpheus, Richard Wagner, Edward Hanslick, Musical aesthetics

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Something to Live For

Walter van de Leur

Print publication date: 2002
Print ISBN-13: 9780195124484
Published to Oxford Scholarship Online: September 2008
DOI: 10.1093/acprof:oso/9780195124484.001.0001

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Walter van de Leur
DOI:10.1093/acprof:oso/9780195124484.003.0001

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This chapter plots the three lines along which Strayhorn's music developed: classical music, theater music, and jazz. After a brief biographical narrative, it investigates Strayhorn's surviving counterpoint exercises. These bring up his education in classical music and his classical piano playing. Strayhorn's early compositions in a classical vein that presage some of his later works are introduced, including *Valse (Lento Sostenuto)* and *Concerto for Piano and Percussion*. The chapter then moves to the theater show *Fantastic Rhythm* (1935), for which Strayhorn wrote the music and the lyrics. A discussion of the show follows, based on rediscovered manuscripts. Though youthful, this show too foreshadows Strayhorn's later work. Other original early works are presented, including *Lush Life*, *Something to Live For*, and *Your Love Has Faded*. The chapter concludes with an exploration of Strayhorn's jazz orchestrations from his pre-Ellington period.

Keywords: Ellington, Pittsburgh, classical music, theater music, jazz, Lush Life

At the end of his life, Strayhorn looked back on his adolescent years in Pittsburgh as of minor importance. Acknowledging that he had "worked around, played gigs," he also said that at the time he didn't "consider [himself] good enough" (Dance 1967, 19). Reminiscing as Ellington's key collaborator, Strayhorn said that as a

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Walter van de Leur

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Strayhorn's embarrassment with his juvenile work may well be rooted in the disturbing recollections of a problematic childhood. Yet, growing up as a sensitive, intelligent, and exceptionally talented youngster under far from ideal conditions, Strayhorn coupled his musical knowledge with his personal experience. "All of his tunes have a deep feeling behind them," Ellington trombonist Lawrence Brown noted, "you hear him in his music, which to me is the mark of a real musician" (Nicholson 1999, 202). To understand his music, one needs to understand Strayhorn.

聯絡方式

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