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This collection contains sixteen works of the prolific and highly successful Victorian sacred composer Caleb Simper in freshly scored arrangements. These selections remove excessive chromatic harmony and add appropriate counterpoint, casting these amazing titles in a true twenty-first century light.

The first history of keyboard improvisation in European music in the postclassical and romantic periods, *Fantasies of Improvisation: Free Playing in Nineteenth-Century Music* documents practices of improvisation on the piano and the organ, with a particular emphasis on free fantasies and other forms of free playing. Case studies of performers such as Abbé Vogler, J. N. Hummel, Ignaz Moscheles, Robert Schumann, Carl Loewe, and Franz Liszt describe in detail the motives, intentions, and musical styles of the nineteenth century's leading improvisers. Grounded in primary sources, the book further discusses the reception and valuation of improvisational performances by colleagues, audiences, and critics, which prompted many keyboardists to stop improvising. Author Dana Gooley argues that amidst the decline of improvisational practices in the first half of the nineteenth century there emerged a strong and influential "idea" of improvisation as an ideal or perfect performance. This idea, spawned and nourished by romanticism, preserved the aesthetic, social, and ethical values associated with improvisation, calling into question the supposed triumph of the "work."

Each issue includes choruses.

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Originally created as a teaching tool, this bibliography has taken on a second life as a research tool for various facets of American art song, including, in this edition, both current and historical discography.

Basic Music Theory takes you through the sometimes confusing world of written music with a clear, concise style that is at times funny and always friendly. The book is written by an experienced teacher using methods refined over more than ten years in his private teaching studio and in schools. --from publisher description.

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