

Children Of Eden Soundtrack

DJ Losen

Show Music on Record Jack Raymond,1998 A comprehensive list of original cast and studio cast performances issued on commercial phonograph records, covering music of the American stage, screen, and television, with composer performances and other selected collateral recordings.

Musical Illuminations of Genesis Narratives Helen Leneman,2017-11-16 This volume examines the stories of Genesis in music, showing how musical settings can illuminate many of the Bible's most noted tales. Helen Leneman studies oratorios, operas and songs (as well as their librettos) to shed light on how Genesis has been understood and experienced over time. Examining an extensive range of musical settings of stories from the book of Genesis, Leneman offers an overview of chiefly 19th and 20th century musical engagements with this biblical text. Leneman first discusses how Eve's inner thoughts are explored by noted French composers Jules Massenet and Gabriel Fauré. The text then enters the deep waters of Noah's flood in examination of several compositions, including two unusual settings by Igor Stravinsky and Benjamin Britten, as well as more conventional settings by Saint-Saëns and Donizetti. Two major 19th century oratorio settings of Abraham's story by lesserknown German composers Martin Blumner and Karl Mangold provide fascinating illuminations of the Abraham narratives, whereas parts of Rebecca's story are found in works by César Franck, Ferdinand Hiller, and most unusually, by a French woman composer, Célanie Carissan. Finally, Leneman shows how Joseph's story was set in numerous oratorios (including by Handel) but that one of the most important works based on his story is an opera by 18th century French composer Etienne Méhul. In addition to discussing these larger 19th century works, Leneman also examines several interesting atonal 20th century works based on the stories of Eve and the Flood, shedding new light on the history of the interpretation of the Book of Genesis.

Show Music ,1999

The psychology of music in multimedia Siu-Lan Tan,Annabel J. Cohen,Scott D. Lipscomb,Roger A. Kendall,2013-06-27 For most of the history of film-making, music has played an integral role serving many functions - such as conveying emotion, heightening tension, and influencing interpretation and inferences about events and characters. More recently, with the enormous growth of the gaming industry and the Internet, a new role for music has emerged. However, all of these applications of music depend on complex mental processes which are being identified through research on human

participants in multimedia contexts. *The Psychology of Music in Multimedia* is the first book dedicated to this fascinating topic. *The Psychology of Music in Multimedia* presents a wide range of scientific research on the psychological processes involved in the integration of sound and image when engaging with film, television, video, interactive games, and computer interfaces. Collectively, the rich chapters in this edited volume represent a comprehensive treatment of the existing research on the multimedia experience, with the aim of disseminating the current knowledge base and inspiring future scholarship. The focus on empirical research and the strong psychological framework make this book an exceptional and distinctive contribution to the field. The international collection of contributors represents eight countries and a broad range of disciplines including psychology, musicology, neuroscience, media studies, film, and communications. Each chapter includes a comprehensive review of the topic and, where appropriate, identifies models that can be empirically tested. Part One presents contrasting theoretical approaches from cognitive psychology, philosophy, semiotics, communication, musicology, and neuroscience. Part Two reviews research on the structural aspects of music and multimedia, while Part Three focuses on research examining the influence of music on perceived meaning in the multimedia experience. Part Four explores empirical findings in a variety of real-world applications of music in multimedia including entertainment and educational media for children, video and computer games, television and online advertising, and auditory displays of information. Finally, the closing chapter in Part Five identifies emerging themes and points to the value of broadening the scope of research to encompass multisensory, multidisciplinary, and cross-cultural perspectives to advance our understanding of the role of music in multimedia. This is a valuable book for those in the fields of music psychology and musicology, as well as film and media studies.

The Theatermania Guide to Musical Theater Recordings Michael Portantieri, 2004 The first ever-comprehensive guide to musical theatre recordings, this book covers the entire history of musical theatre. From Jerome Kern and the Gershwins to Bernstein and Sondheim, here are capsule reviews and ratings of more than 400 theatre recordings of the past 60 years. Organized alphabetically, each listing contains background information on the show, cast information, record label, catalogue number, whether the recording is currently in print, and an overall rating of one to five stars.

Schwann Spectrum ,2001

The Broadway Musical Bernard Rosenberg, Ernest Harburg, 1993 *THE BROADWAY MUSICAL* takes an engrossing look at the industry's commercial and artistic successes and failures in an effort to understand the group collaboration that is required to create Broadway musicals. The authors investigate the complicated machinery of Broadway musical show business and artistic development from the birth of the form around the turn of the century through its survival amidst the cost explosions of the 1980s.

Music, Books on Music, and Sound Recordings ,1978

Focus On: 100 Most Popular American Romantic Drama Films Wikipedia contributors,

Billboard ,1997-06-28 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

The Oxford Handbook of Music and Virtuality Sheila Whiteley, Shara Rambarran, 2016-01-14 Has the virtual invaded the realm of the real, or has the real expanded its definition to include what once was characterized as virtual? With the continual evolution of digital technology, this distinction grows increasingly hazy. But perhaps the distinction has become obsolete; perhaps it is time to pay attention to the intersections, mutations, and transmigrations of the virtual and the real. Certainly it is time to reinterpret the practice and study of music. The Oxford Handbook of Music and Virtuality, edited by Sheila Whiteley and Shara Rambarran, is the first book to offer a kaleidoscope of interdisciplinary perspectives from scholars around the globe on the way in which virtuality mediates the dissemination, acquisition, performance, creation, and reimagining of music. The Oxford Handbook of Music and Virtuality addresses eight themes that often overlap and interact with one another. Questions of the role of the audience, artistic agency, individual and communal identity, subjectivity, and spatiality repeatedly arise. Authors specifically explore phenomena including holographic musicians and virtual bands, and the benefits and detriments surrounding the free circulation of music on the internet. In addition, the book investigates the way in which fans and musicians negotiate gender identities as well as the dynamics of audience participation and community building in a virtual environment. The handbook rehistoricizes the virtual by tracing its progression from cartoons in the 1950s to current industry innovations and changes in practice. Well-grounded and wide-reaching, this is a book that students of any number of disciplines, from Music to Cultural Studies, have awaited.

International Who's Who in Popular Music 2009 ,2009-03 A comprehensive guide to the people and organizations involved in the world of popular music.

Movie/TV Soundtracks and Original Cast Recordings Price and Reference Guide Jerry Osborne, 2002-11

The International Who's Who in Popular Music 2002 Andy Gregory, 2002 The International Who's Who in Popular Music 2002 offers comprehensive biographical information covering the leading names on all aspects of popular music. It brings together the prominent names in pop music as well as the many emerging personalities in the industry, providing full biographical details on pop, rock, folk, jazz, dance, world and country artists. Over 5,000 biographical entries include major career details, concerts, recordings and compositions, honors and contact addresses. Wherever possible, information is obtained directly from the entrants to ensure accuracy and reliability. Appendices include details of record companies, management companies, agents and promoters. The reference also details publishers, festivals and events and other organizations involved with music.

The Thorn Necklace Francesca Lia Block, 2018-05-01 For devotees of *Bird by Bird* and *The Artist's Way*, a memoir-driven guide to healing through the craft of writing Francesca Lia Block is the bestselling author of more than twenty-five books, including the award-winning Weetzie Bat series. Her writing has been called transcendent by *The New York Times*, and her books have been included in best of lists compiled by *Time* magazine and NPR. In this long-anticipated guide to the craft of writing, Block offers an intimate glimpse of an artist at work and a detailed guide to help readers channel their own experiences and creative energy. Sharing visceral insights and powerful exercises, she gently guides us down the write-to-heal path, revealing at each turn the intrinsic value of channeling our experiences onto the page. Named for the painting by Frida Kahlo, who famously transformed her own personal suffering into art, *The Thorn Necklace* offers lessons on life, love, and the creative process.

The Reclining Nude Emma Wilson, 2019 This book, a sensuous evocation of images of the reclining nude, claims a female-identified pleasure in looking. Agnès Varda, Catherine Breillat, and Nan Goldin are re-imagining images of female beauty, display, (auto)eroticism, and intimacy. The reclining nude is compelling, for female-identified artists in the ethically adventurous, politically complex feminist issues it engages.

21st Century Music, 2000

CMJ New Music Report, 1999-08-02 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.

Genesis and The Lamb Lies Down on Broadway Kevin Holm-Hudson, 2017-07-05 In 1974 the British progressive rock group Genesis released their double concept album *The Lamb Lies Down on Broadway*. The story was described by Genesis's then front-man Peter Gabriel as a 'moral fable' about Rael, a half-Puerto-Rican New York City street tough who is engulfed by a solid cloud into a series of strange adventures in a metaphysical realm. The album is a surreal allegory drawing its material from religious, literary and psychological themes. More than thirty years after its release, *The Lamb Lies Down on Broadway* still entralls listeners, earning the distinction of being Genesis's most consistently selling back-catalogue release. Kevin Holm-Hudson analyses *The Lamb* within the context of Genesis's recorded output, within the progressive rock genre as a whole, and within the context of social and political changes of the mid 1970s. *The Lamb* marked a conscious shift in their story setting to America, and for the first time the songs were oriented to the present rather than the past or future. Significantly, while 1974 marked the peak of music industry growth and consolidation through corporate mergers, it was also the year in which America was confronted with its limits: through the first of the OPEC energy crises, the resignation of Richard Nixon, the withdrawal from Vietnam, and the effects of runaway inflation. Genesis's native Britain was also to feel the effects of the energy crisis, intensified by a period of economic slowdown that ultimately led to the rise of Thatcherism.

The Lamb is set in New York City during this time of uncertainty. Within a few years the economic constraints would affect the industry as a whole and as a result progressive rock would suffer a precipitous drop in industry support. The Lamb Lies Down on Broadway thus makes a particularly rich subject for detailed study, providing compelling intersections between the musical, textual and socioeconomic aspects of an album.

English Filming, English Writing Jefferson Hunter, 2010-04-05 Jefferson Hunter examines English films and television dramas as they relate to English culture in the 20th century. He traces themes such as the influence of U.S. crime drama on English film, and film adaptations of literary works as they appear in screen work from the 1930s to the present. A Canterbury Tale and the documentary Listen to Britain are analyzed in the context of village pageants and other wartime explorations of Englishness at risk. English crime dramas are set against the writings of George Orwell, while a famous line from Noel Coward leads to a discussion of music and image in works like Brief Encounter and Look Back in Anger. Screen adaptation is also broached in analyses of the 1985 BBC version of Dickens's Bleak House and Merchant-Ivory's The Remains of the Day.

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