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THE MUSICAL QUARTERLY

CARL ENGEL, Editor

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The Musical Quarterly Volume 78 Number 3 Fall 1994

Steven E. Gilbert



The Musical Quarterly Volume 78 Number 3 Fall 1994:

The Performance Style of Jascha Heifetz Dario Sarlo, 2016-03-03 The violinist Jascha Heifetz 1901 1987 is considered among the most influential performers in history and still maintains a strong following among violinists around the world Dario Sarlo contributes significantly to the growing field of analytical research into recordings and the history of performance style Focussing on Heifetz and his under acknowledged but extensive performing relationship with the Bach solo violin works BWV 1001 1006 Sarlo examines one of the most successful performing musicians of the twentieth century along with some of the most frequently performed works of the violin literature The book proposes a comprehensive method for analysing and interpreting the legacies of prominent historical performers in the wider context of their particular performance traditions The study outlines this research framework and addresses how it can be transferred to related studies of other performers By building up a comprehensive understanding of multiple individual performance styles it will become possible to gain deeper insight into how performance style develops over time The investigation is based upon eighteen months of archival research in the Library of Congress s extensive Jascha Heifetz Collection It draws on numerous methods to examine what and how Heifetz played why he played that way and how that way of playing compares to other performers The book offers much insight into the music industry between 1915 and 1975 including touring programming audiences popular and professional reception and recording The study concludes with a discussion of Heifetz s unique performer profile in the context of violin performance history

The Stage Works of Philip Glass Robert F. Waters, 2022-08-04 Glass s stage works have attracted wide popular acclaim This book assesses critical approaches to them and explores Glass s creative philosophy

Sound Unseen Brian Kane, 2014-06-02 Sound coming from outside the field of vision from somewhere beyond holds a privileged place in the Western imagination When separated from their source sounds seem to manifest transcendent realms divine powers or supernatural forces According to legend the philosopher Pythagoras lectured to his disciples from behind a veil and two thousand years later in the age of absolute music listeners were similarly fascinated with disembodied sounds employing various techniques to isolate sounds from their sources With recording and radio came spatial and temporal separation of sounds from sources and new ways of composing music *Sound Unseen Acousmatic Sound in Theory and Practice* explores the phenomenon of acousmatic sound An unusual and neglected word acousmatic was first introduced into modern parlance in the mid 1960s by avant garde composer of musique concrète Pierre Schaeffer to describe the experience of hearing a sound without seeing its cause Working through and often against Schaeffer s ideas Brian Kane presents a powerful argument for the central yet overlooked role of acousmatic sound in music aesthetics sound studies literature philosophy and the history of the senses Kane investigates acousmatic sound from a number of methodological perspectives historical cultural philosophical and musical and provides a framework that makes sense of the many surprising and paradoxical ways that unseen sound has been understood Finely detailed and thoroughly

researched Sound Unseen pursues unseen sounds through a stunning array of cases from Bayreuth to Kafka's Burrow Apollinaire to i ek music and metaphysics to architecture and automata and from Pythagoras to the present to offer the definitive account of acousmatic sound in theory and practice The first major study in English of Pierre Schaeffer's theory of acousmatics Sound Unseen is an essential text for scholars of philosophy of music electronic music sound studies and the history of the senses

Between Opera and Cinema Jeongwon Joe, Rose Theresa, 2012-12-06 Leading scholars of opera and film explore the many ways these two seemingly unrelated genres have come together from the silent film era to today

The Music of Gershwin Steven E. Gilbert, 1995-01-01 He discusses the well known Rhapsody in Blue Concerto in F An American in Paris and Porgy and Bess as well as such popular songs as Swanee S Wonderful I Got Rhythm Love Walked In and Love Is Here to Stay But he also examines relatively neglected works that are no less deserving such as Second Rhapsody Cuban Overture and Pardon My English the last of which says Gilbert was a failure on Broadway but was one of George and Ira Gershwin's finest collaborations

The Lives and Times of the Great Composers Michael Steen, 2011-07-01 A glorious plum pudding of a book to be consulted with pleasure and profit over and over again Sir Jeremy Isaacs Michael Steen's Great Composers was originally published in 2003 A lifetime's work and almost 1000 pages long it has since become the reference point and key read on the biographical backgrounds to classical music's biggest names Authoritative and hugely detailed but nonetheless a joy to read this new edition will expand its readership further and capitalise on a newfound popular interest in classical music Steen's book helps you explore the story of Bach the respectable burgher much of whose vast output was composed amidst petty turf disputes in Lutheran Leipzig or the ugly argumentative Beethoven in French occupied Vienna obsessed by his laundry or Mozart the over exploited infant prodigy whose untimely death was shrouded in rumour Read about Verdi who composed against the background of the Italian Risorgimento or about the family life of the Wagners and Brahms who rose from the slums of Hamburg to become a devotee of beer and coffee in fin de siecle Vienna a cultural capital bent on destroying Mahler and much much more

Olivier Messiaen's System of Signs Andrew Shenton, 2017-07-05 Andrew Shenton's groundbreaking cross disciplinary approach to Messiaen's music presents a systematic and detailed examination of the compositional techniques of one of the most significant musicians of the twentieth century as they relate to his desire to express profound truths about Catholicism It is widely accepted that music can have mystical and transformative powers but because pure music has no programme Messiaen sought to refine his compositions to speak more clearly about the truths of the Catholic faith by developing a sophisticated semiotic system in which aspects of music become direct signs for words and concepts Using interdisciplinary methodologies drawing on linguistics cognition studies theological studies and semiotics Shenton traces the development of Messiaen's sign system using examples from many of Messiaen's works and concentrating in particular on the *Métations sur le mystère de la Sainte Trinité* or organ suite which contains the most sophisticated and developed use of a sign system and represents a profound

exegesis of Messiaen's understanding of the Catholic triune God. By working on issues of interpretation, Shenton endeavours to bridge the traditional gap between scholars and performers and to help people listen to Messiaen's music with spirit and understanding. **Unsettling Scores** Roger Hillman, 2005. Interprets the use of classical music in postwar German cinema.

Critical Perspectives on Michael Finnissy Ian Pace, Nigel McBride, 2019-05-24. The composer and pianist Michael Finnissy b. 1946 is an unmistakable presence in the British and international new music scene both for his immeasurable generosity as prolific composer for many different types of musicians, major advocate for the works of others and performer and conductor who has also been a driving force behind ensembles; he was also President of the International Society for Contemporary Music from 1990 to 1996. His vast and enormously varied output confounds those who seek easy categorisations once associated strongly with the new complexity. Finnissy is equally known as composer regularly engaged with many different folk musics, for working with amateur and community musicians for a long term engagement with sacred music or as an advocate of Anglo-American experimental music. Twenty years ago a large scale volume entitled *Uncommon Ground: The Music of Michael Finnissy* gave the first major overview of the output of any complex composer. This new volume brings a greater plurality of perspectives and critical sensibility to bear upon an output which is almost twice as large as it was when the earlier book was published. A range of leading contributors, musicologists, composers, performers and others each grapple with particular questions relating to Finnissy's music, often in ways which raise questions relating more widely to new music and provide theoretical foundations for further study both of Finnissy and other composers. **East Central Europe and Communism** Sabrina P. Ramet, 2023-03-23. The communists of East Central Europe came to power promising to bring about genuine equality, paying special attention to achieving gender equality, to build up industry and create prosperous societies and to use music, art and literature to promote socialist ideals. Instead, they never succeeded in filling more than a third of their legislatures with women and were unable to make significant headway against entrenched patriarchal views; they considered it necessary, with the sole exception of Albania, to rely heavily on credits to build up their economies, eventually driving them into bankruptcy and the effort to instrumentalize the arts ran aground in most of the region already by 1956 and in Yugoslavia by 1949. Communism was all about planning, control and politicization. Except for Yugoslavia after 1949, the communists sought to plan and control not only politics and the economy but also the media and information, religious organizations, culture and the promotion of women, which they understood in the first place as involving putting women to work. Inspired by the groundbreaking work of Robert K. Merton on functionalist theory, this book shows how communist policies were repeatedly undermined by unintended consequences and outright dysfunctions.

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