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THE MUSICAL QUARTERLY®

PAUL HENRY LANG, *Editor*

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The Musical Quarterly Volume 75 Number 3 Fall 1991

Michal Rosen-Zvi



The Musical Quarterly Volume 75 Number 3 Fall 1991:

The Musical Quarterly Oscar George Theodore Sonneck,1993 **Erik Satie** Caroline Potter,2016 Satie s music and ideas are inextricably linked with the City of Light This book situates Satie s work within the context and sonic environment of contemporary Paris Sunday Times Classical Music Book of the Year Erik Satie s 1866 1925 music appeals to wide audiences and has influenced both experimental artists and pop musicians Little about Satie was conventional and he resists classification under easy headings such as classical music Instead of pursuing the path of a professional composer Satie initially earned a living as a caf pianist and moved in bohemian circles which prized satire popular culture and experiment Small wonder that his music is fundamentally new in conception It is music which is not always designed to be listened to attentively music which can be machine like but is to be played by humans For Satie music was part of a wider concept of artistic creation as evidenced by his collaborations with leading avant garde artists and in works which cross traditional genre boundaries such as his textured piano pieces His music was created in some of the most exciting and creatively stimulating environments of the late nineteenth and early twentieth century Montmartre and Montparnasse Paris was the artistic centre of Europe and Satie was a notorious figure whose music and ideas are inextricably linked with the City of Light This book situates Satie s work within the context and sonic environment of contemporary Paris It shows that the influence of street music musicians and poets interested in new technology contemporary innovations and radical politics are all crucial to an understanding of Satie Music from the ever popular Gymnop dies to newly discovered works are discussed and an online supplement features rare pieces recorded especially for the book CAROLINE POTTER is Reader in Music at Kingston University London A graduate in both French and Music she has published widely on French music since Debussy and was Series Advisor to the Philharmonia Orchestra s Paris 2014 15 season **Music Theory, Analysis, and Society** RobertP. Morgan,2017-07-05 Robert P Morgan is one of a small number of music theorists writing in English who treat music theory and in particular Schenkerian theory as part of general intellectual life Morgan s writings are renowned within the field of music scholarship he is the author of the well known Norton volume Twentieth Century Music and of additional books relating to Schenkerian and other theory analysis and society This volume of Morgan s previously published essays encompasses a broad range of issues including historical and social issues and is of importance to anyone concerned with modern Western music His specially written introduction treats his writings as a whole but also provides additional material relating to the articles included in this volume The second practice of nineteenth-century tonality William Kinderman,Harald Krebs,1996-01-01 In 1861 a half century before Arnold Schoenberg s break with tonality a young composer associated with Liszt saw a threshold to musical modernism as lodged in the suspension of the main key As the unified tonal perspective of earlier music yielded increasingly to dualistic key structures often laden with chromaticism the language of music was transformed In The Second Practice of Nineteenth Century Tonality nine prominent theorists and

historians explore aspects of this musical evolution from Schubert to the end of the nineteenth century. Many works discussed are masterpieces of the performance repertory ranging from Chopin's piano pieces and Wagner's music dramas to the symphonies of Bruckner. The integration of analytical and historical approaches in the essays seeks to avoid narrow specialization as well as the polemic stance of some recent studies. A critical assessment of issues including intertextuality, narrative and dramatic symbolism enriches this investigation of what may be described as the second practice of nineteenth-century tonality.

Strange Relation Rachel Hadas, A thoughtful and lucid tale of love, companionship and heartbreaking illness. Lydia Davis. In 2004, Rachel Hadas's husband, George Edwards, a composer and professor of music at Columbia University, was diagnosed with early-onset dementia at the age of sixty-one. *Strange Relation* is her account of losing George. Her narrative begins when George's illness can no longer be ignored and ends in 2008, soon after his move to a dementia facility, when after thirty years of marriage she finds herself no longer living with her husband. Within the cloudy confines of those difficult years, years when reading and writing were an essential part of what kept her going, she tried to keep track, tried to tell the truth. If only all doctors and nurses and social workers who care for the chronically ill could read this book. If only patients and family members stricken with such losses could receive what this book can give them. While *Strange Relation* relates one illness and the life of one family, it is also poetically about all illnesses, all families, all struggles, all living. The art achieves the dual life of the universal and the particular, marking it as timeless, making it for us all necessary.

Rita Charon, MD, PhD, Program in Narrative Medicine, Columbia University. Rachel Hadas's own wonderfully resonant poems, along with the rich collection of verse and prose by other writers that she weaves into her story, clarify and illuminate over and over again this thoughtful and lucid tale of love, companionship and heartbreaking illness. Illness that, as she shows us so well, is at once frighteningly alien and also deeply a part of our unavoidable vulnerability as mortal beings. Beautifully written, totally engrossing and very sad.

Lydia Davis. *Strange Relation* is a deeply moving, deeply personal, beautifully written exploration of how the power of grief can be met with the power of literature and how solace can be found in the space between them.

Frank Huyler. A poignant memoir of love, creativity and human vulnerability. Rachel Hadas brings a poet's incisive eye to the labyrinth of dementia.

Danielle Ofri, MD, PhD, author of *Medicine in Translation* and *Singular Intimacies*. Like an elegy, *Strange Relation* is about loss and grief. Like all elegies, it also memorializes and celebrates Rachel Hadas in the course of her personal narrative. Cites accounts of dementia in its social and personal meanings.

Robert Pinsky. Brilliant and tough-minded, poignant but clear-headed, Rachel Hadas shines a steady light on her experience as the wife of an accomplished composer who, at a comparatively early age, descended into dementia. *Strange Relation* never sacrifices truth for easy answers. Instead, Hadas uses literature to chart a course through wrenching complexities. This lauded and exceptional poet shows how language itself, the very thing her husband loses, became her shield as she crossed the ravaged lands of decision-making, making new discoveries, new friends and new sense of the world. *Strange Relation* snaps with bravery, intelligence and Hadas

tart candid wisdom Molly Peacock *Strange Relation* is a beautifully written and piercingly honest account of life with a brilliant man as he descends into dementia in his sixties Reeve Lindbergh **Puccini and The Girl** Annie Janeiro Randall, Rosalind Gray Davis, 2005 Set in the American West during the California Gold Rush *La fanciulla del West* marked a significant departure from Giacomo Puccini's previous and best known works Puccini and the Girl is the first book to explore this important but often misunderstood opera that became the earliest work by a major European composer to receive an American premiere when it opened at New York's Metropolitan Opera House in 1910 Adapted from American playwright David Belasco's Broadway production *The Girl of the Golden West* *Fanciulla* was Puccini's most consciously modern work and its Met debut received mixed reviews Annie J Randall and Rosalind Gray Davis base their account of its creation on previously unknown letters from Puccini to his main librettist Carlo Zangarini They mine musical materials newspaper accounts and rare photographs and illustrations to tell the full story of this controversial opera Puccini and the Girl considers the production and reception of Puccini's cowboy opera in the light of contemporary criticism providing both fascinating insight into its history and a look to the future as its centenary approaches Engrossing An eminently readable ideally direct and information packed book William Fregosi *Opera Today* D?at de S?rac Robert F. Waters, 2017-07-05 D at de S rac 1872 1921 is best known for his piano music but his compositions included orchestral and vocal works including opera cantata and incidental music Claude Debussy described S rac's music as exquisite and rich with ideas The early works were influenced by Impressionist harmonies church modes cyclic techniques folk like melodies and Andalusian motives S rac's style changed dramatically in 1907 when he left Paris and began to include Catalan elements in his compositions a transition that has hitherto gone unrecognized Robert Waters provides a much needed study of the life and works of S rac focusing on the composer's regionalist philosophy S rac's engagement with folk music was not a patriotic gesture in the vein of nationalistic composers but a way of expressing regional identity within France to counter the restrictive styles sanctioned by the Paris Conservatory His musical philosophy mirrored larger social and political debates regarding anti centralist positions on education politics art and culture in fin de si e France Such debates involved political and social leaders whom S rac knew and personally admired including the writer Maurice Barr and the poet Fr ric Mistral The book will appeal to those specializing in French music European ethnic musics piano music and French music history **Debussy, Bergson and the Music of 'la duree'** Charles Frantz, 2024-10-21 Charles Frederick Frantz provides a quantitative and qualitative analysis of Debussy's music through the lens of Bergson's philosophical perspective of dur e revealing his revolution in musical time In fin de si cle Paris Debussy was revolutionizing musical time while Bergson was establishing a metaphysics that challenged the notion of measured or spatialized time Bergson argued that real time or dur e could be grasped only through intuition as opposed to analysis Debussy eschewed analysis of music declaring that separating it into parts was better left to engineers Debussy's music and Bergson's dur e were conceived and imagined in the environs of nature The cycle of seasons the

gracefulness of a blooming flower or a gentle breeze all suggest continuity flow and uninterrupted rhythm The time of nature is the time of Debussy's music and Bergson's *durée* Debussy's use of open forms and Golden Sections create a time world of an expanded present never ceasing Bergson's perception of real time is ever changing bringing the past into the present and open to unforeseen novelty This book is intended primarily for scholars in the disciplines of musicology music theory and philosophy and can be used as a text for upper level undergraduate or graduate courses in musicology or music theory **II**

Trittico, Turandot, and Puccini's Late Style Andrew Davis, 2010-09-09 Giacomo Puccini is one of the most frequently performed and best loved of all operatic composers In *Il Trittico Turandot and Puccini's Late Style* Andrew Davis takes on the subject of Puccini's last two works to better understand how the composer creates meaning through the juxtaposition of the conventional and the unfamiliar situating Puccini in past operatic traditions and modern European musical theater Davis asserts that hearing Puccini's late works within the context of *la solita forma* allows listeners to interpret the composer's expressive strategies He examines Puccini's compositional language with insightful analyses of melody orchestration harmony voice leading and rhythm and meter **Harrison Birtwistle's Operas and Music Theatre** David

Beard, 2012-10-25 David Beard presents the first definitive survey of Harrison Birtwistle's music for the opera house and theatre from his smaller scale works such as *Down by the Greenwood Side* and *Bow Down* to the full length operas such as *Punch and Judy* *The Mask of Orpheus* and *Gawain* Blending source study with both music analysis and cultural criticism the book focuses on the sometimes tense but always revealing relationship between abstract musical processes and the practical demands of narrative drama while touching on theories of parody narrative pastoral film the body and community Each stage work is considered in terms of its own specific musico-dramatic themes revealing how compositional scheme and dramatic conception are intertwined from the earliest stages of a project's genesis The study draws on a substantial body of previously undocumented primary sources and goes beyond previous studies of the composer's output to include works unveiled from 2000 onwards

The Musical Quarterly Volume 75 Number 3 Fall 1991 Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**The Musical Quarterly Volume 75 Number 3 Fall 1991**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve to the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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