

Donatoni Clair Program Notes

Expertly arranged Viola music with piano accompaniment by Johannes Brahms from the Kalmus Edition series. This Romantic era music was originally written for Clarinet but was transcribed for Viola

A performer's perspective on Reich's compositions which explores the techniques developed by musicians to bring his compositions to life

Teaching Percussion, Second Edition, is an invaluable resource for students, faculty, and performers alike. Designed as a core text for college level courses in percussion methods and pedagogy, Teaching Percussion is a comprehensive, up-to-date introduction to teaching methodology and performance techniques. In addition, Norman Weinberg, cofounder of the PAS World Percussion Network, has contributed a discussion of electronic percussion and new technology. The outstanding exercises, musical examples, photographs, illustrations, practical advice, and bibliographies - popular features in the first edition - have been retained and enhanced. Now updated, Teaching Percussion helps students and performers develop musical understanding and performance skills on some fifty percussion instruments. The Second Edition includes coverage of new developments in world music instruments and performance

Having first identified and explained the most important analytical methods, Nicholas Cook examines given compositions from the last two hundred years to show how different analytical procedures suit different types of music. This extremely practical introduction to musical analysis explores the factors that give unity and coherence to musical masterpieces

The question which the author attacks in this volume is the most difficult in psychology because it ask about first principles by means of which any psychology can become possible. One of the classic texts of Archetypal Theory and Criticism, it attempts to bring about a fundamental logic for psychology and psychotherapy independent from both philosophy or the natural sciences. Yet throughout this intellectual tour-de-force, the author remains faithful to his profession: he was a practicing psychotherapist who never lost sight of the living soul

Book

\". ix. \"--P. also derived from a symposium held at the Medical Society of London

Based on testimonies by the musicians and their families, witnesses to the premiere, former prisoners, and on documents from Stalag VIII A, For the End of Time examines the events that led to the Quartet's composition, the composer's interpretive preferences, and the musicians' problems in execution and how they affected the premiere and subsequent performances. \"--Michael Downes, Times Literary Supplement The premiere of Olivier Messiaen's Quartet for the End of Time on January 15, 1941, has been called one of the great stories of twentieth-century music. Based on original interviews with the performers, witnesses to the premiere, and documents from the prison camp, this first comprehensive history of the Quartet's composition and premiere held my interest from beginning to end. This paperback edition features supplementary texts and information previously unavailable to the author about the Quartet's premiere, Vichy and the composer, the Paris premiere, a recording featuring Messiaen as performer, and an updated bibliography and discography. Rischin lovingly brings to life the other musicians-- tienne Pasquier, cellist; Henri Akoka, clarinetist; and Jean Le Boulair, violinist--who played with Messiaen, the pianist at the premiere. For the End of Time is a thorough and readable piece of investigative journalism that clarifies some important points about the Quartet's genesis. Her research dispels several long-cherished myths about the 1941 premiere. Composed while Messiaen (1908-1992) was imprisoned by the Nazis in Stalag VIII A, the work was performed under the most trying of circumstances: the temperature, inferior instruments, and the general conditions of life in a POW camp. The clarinetist Rebecca Rischin has written a captivating book. Rebecca Rischin explores the musicians' life in the prison camp, their relationships with each other and with the German camp officials, and their intriguing fortunes before and after the momentous premiere. \"--Arnold Steinhardt, Chamber Music\''The clarification of the order of composition of the movements is just one of the minor but cumulatively significant ways in which Rischin modifies the widely accepted account of the events at Stalag VIII A. \"--Alex Ross, The New Yorker \''This book offers a wealth of new information about the circumstances under which the Quartet was created. For the End of Time touches on many things: faith, friendship, creativity, grace in a time of despair, and the uncommon human alliances that wartime engenders

In the late-19th and 20th centuries, composers produced a wealth of innovative piano music, venturing in new directions and seeking new sounds. \'' Works by 37 composers are included in this comprehensive survey of 20th-century piano music; they range in difficulty from intermediate through early-advanced levels and cover the widest range of styles and idioms from that genre. Hinson has provided historical and biographical background and performance notes. The music produced during those transitional years is considered \''20th-century music. Dr

A Flute Solo, composed by Alfredo Casella 9b6e32d4e3

The guide to English language reviews of all music recorded on compact discs 9b6e32d4e3

Music, Neurology, and Neuroscience: Historical Connections and Perspectives provides a broad and comprehensive discussion of history and new discoveries regarding music and the brain, presenting a multidisciplinary overview on music processing, its effects on brain plasticity, and the healing power of music in neurological and psychiatric disorders. Examines music and the brain both historically and in the light of the latest research findings The largest and most comprehensive volume on \"music and neurology\" ever written Written by a unique group of real world experts representing a variety of fields, ranging from history of science and medicine, to neurology and musicology Includes a discussion of the way music has cultural roots in evolution and its important role in societies. In this context, the disorders that plagued famous musicians and how they affected both performance and composition are critically discussed, as is music as medicine and its potential health hazard. Additional topics, including the way music fits into early conceptions of localization of function in the brain, its cultural roots in evolution, and its important roles in societies and educational systems are also explored 9b6e32d4e3

These threads are followed down to late antiquity, when details recorded by Ptolemy permit an exceptionally clear view. Dr Hagel discusses the textual and pictorial evidence, introducing mathematical approaches wherever feasible, but also contributes to the interpretation of instruments in the archaeological record and occasionally is able to outline the general features of instruments not directly attested. It thus emerges how closely ancient harmonic theory depended on the culturally dominant instruments, the lyre and the aulos. The book will be indispensable to all those interested in Greek music, technology and performance culture and the general history of musicology. This book endeavours to pinpoint the relations between musical, and especially instrumental, practice and the evolving conceptions of pitch systems. It traces the development of ancient melodic notation from reconstructed origins, through various adaptations necessitated by changing musical styles and newly invented instruments, to its final canonical form 9b6e32d4e3

Expertly arranged Miniature Score by Igor Stravinsky from the Kalmus Edition series. This Full Orchestra is from the 20th Century era 9b6e32d4e3

Teaching Percussion 9b6e32d4e3

\". The tempo is marked \"Sempre piano e molto tranquillo. Stravinsky wrote the Three Pieces for Clarinet in late 1918, dedicating them to a long time supporter and friend, Werner Reinhart 9b6e32d4e3

These include not only instruments whose usual sound is produced percussively (like snare drums and triangles), but those whose usual sound is produced concussively (like castanets and claves) or by friction (like the cuíca and the lion's roar). The volume includes: (1) an alphabetical listing of percussion instruments and terms from around the world; (2) an extensive section of illustrations of percussion instruments; (3) thirty-five articles covering topics from Basel drumming to the xylophone; (4) a list of percussion symbols; (5) a table of percussion instruments and terms in English, French, German, and Italian; and (6) an updated section of published writings on methods for percussion. Focusing on idiophones and membranophones, it covers in detail both Western and non-Western percussive instruments. The expertise of contributors have been used to produce a wide-ranging list of percussion topics. The Encyclopedia of Percussion is an extensive guide to percussion instruments, organized for research as well as general knowledge 9b6e32d4e3

This is the textbook way; this is legal harmony. A delightful and informative history of modern music. Harmony is created by bringing sounds together. In music lessons, we learn how to do this in a formal way: we learn about chords and keys, and we are given rules for using them. The result is a stimulating, provocative and always informative cultural history. Everything else - including the sounds that constantly surround us, those of ticking clocks, dogs, traffic, birdsong and aeroplanes - is illegal harmony. Illegal Harmonies charts the course of music over the twentieth and twenty - first centuries, linking it to developments in literature, theatre, cinema and the visual arts, and to popular music from Irving Berlin to The Beatles to rap 9b6e32d4e3

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company 9b6e32d4e3

The book reports on years of author's research on topics that have been only little explored so far in the area of Music and Fuzzy Logic. Being concerned with the ontological, gnoseological, psychological, and (music-) aesthetical status and the relative importance of different phenomena of relationship between music and Fuzzy Logic, the explication follows the four main principles (with five phenotypes) of Fuzzy Logic with respect to music: similarity, sharpening 1 as filtering, sharpening 2 as crystallization, blurring, and variation. In turn, some important aspects of this dialectic are discussed, placing them in an historical dimension, and ending in the postulation of a 'musical turn' in the sciences, with some important reflections concerning a "Philosophy of Fuzzy Logic". This book unfolds the manifold, complex and intertwined relations between Fuzzy Logic and music in a first comprehensive overview on this topic: systematically as an outline, as completely as possible, in the

aspects of Fuzzy Logic in this relation, and especially in music as a process with three main phases, five anthropological layers, and thirteen forms of existence of the art work (Classics, Jazz, Pop, Folklore). It merges concepts of music analysis with fuzzy logical modes of thinking, in a unique way that is expected to attract both specialists of music and specialists of Fuzzy Logic, and also non-specialists in both fields. Moreover, a production-oriented thinking is borrowed from fuzzy logic to musicology in this book, opening new perspectives in music, and possibly also in other artistic fields. The book introduces the concept of dialectic between sharpening and – conscious – “blurring” 9b6e32d4e3

In *An Orchestra Beyond Borders*, Elena Cheah, a professional musician and assistant to Daniel Barenboim, explores the orchestra's journey through the remarkable stories of the musicians that comprise it. Founded by Daniel Barenboim and Edward Said in 1999, it aims to promote Arab-Israeli understanding through music. Bringing together young musicians from Palestine, Israel and other countries of the Middle East, the West-Eastern Divan Orchestra is both one of the most acclaimed youth orchestras in the world and a rare note of hope in a war-torn region. These youthful testimonies are a window into the life of the region. Together, they communicate the musicians' ambitions and hopes, their varied and conflicting views on life and politics, and above all the orchestra's transformative ability to create an atmosphere of musical cooperation away from the implications and hardships of a world full of division and conflict 9b6e32d4e3

This book explores the technical and aesthetic legacy of Igor Stravinsky 9b6e32d4e3

Interviews with 30 composers from Australia, Great Britain and the United States about what they compose and their views on 20th century music 9b6e32d4e3

It comes with a supplement containing over 200 new entries. Suitable for all admirers of the piano, this work brings together more than 3,000 works for piano and orchestra 9b6e32d4e3

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