

# Like A Composer 10

D Keegan

Mark as Composer David Barrett Peabody,1987

**Rachmaninoff: Composer, Pianist, Conductor** Barrie Martyn,2017-07-05 This study is the first to consider all three of Rachmaninoff's careers in detail. After surveying his place in Russian musical history and his creative activity, the author examines, with musical examples, each working chronological order against the background of the composer's life. Among the the many subjects upon which new light is shed are the operas, the songs, and the religious music. Rachmaninoff's remarkable career as a pianist, his style of playing and repertoire are analysed along with his historically important contribution to the gramophone and his work for the reproducing piano. The book includes a survey of his activity as a conductor. There are extensive references to Russian sources and the first appearance of a complete Rachmaninoff discography is included. This book is the only comprehensive study in any language of the three aspects of Rachmaninoff's musical career and is a stimulating read for music lovers everywhere.

**A Composer's Insight: Timothy Broege** Timothy Salzman,2003-01-01 (Meredith Music Resource). A Composer's Insight, Volume 1 with a foreword by Michael Colgrass is the first in a five-volume series on major contemporary composers and their works for wind band. Included in this initial volume are rare, behind-the-notes perspectives acquired from personal interviews with each composer. An excellent resource for conductors, composers or enthusiasts interested in acquiring a richer musical understanding of the composers' training, compositional approach, musical influences and interpretative ideas. Features the music of: Timothy Broege, Michael Colgrass, Michael Daugherty, David Gillingham, John Harbison, Karel Husa, Alfred Reed and others.

**The Musician** ,1912

**Nietzsche and Music** Aysegul Durakoglu,Michael Steinmann,Yunus Tuncel,2022-06-24 Friedrich Nietzsche (1844-1900) was not only a philosopher who loved and wrote about music; he was also a musician, pianist, and composer. In this ground-breaking volume, philosophers, historians, musicians, and musicologists come together to explore Nietzsche's thought and music in all its complexity. Starting from the role that music played in the formation and articulation of Nietzsche's thought, as well as the influence that contemporary composers had on him, the essays provide an in-depth analysis of the structural and stylistic aspects of his compositions. The volume highlights the significance of music in Nietzsche's life and looks deeply at his musical experiments which led to a new and radically different style of composition in relation with his philosophical thought. It also traces the influence that Nietzsche had on many other musicians and musical genres, from Russian composers to current rock music and heavy metal.

**Music in the Late Twentieth Century** Richard Taruskin,2006-08-14 The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and

direction to a significant period in the history of Western music. *Music in the Late Twentieth Century* is the final installment of the set, covering the years from the end of World War II to the present. In these pages, Taruskin illuminates the great compositions of recent times, offering insightful analyses of works by Aaron Copland, John Cage, Milton Babbitt, Benjamin Britten, Steve Reich, and Philip Glass, among many others. He also looks at the impact of electronic music and computers, the rise of pop music and rock 'n' roll, the advent of postmodernism, and the contemporary music of Laurie Anderson, John Zorn, and John Adams. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period.

**Behind Bars** Elaine Gould, 2016-08-17 *Behind Bars* is the indispensable reference book for composers, arrangers, teachers and students of composition, editors, and music processors. In the most thorough and painstakingly researched book to be published since the 1980s, specialist music editor Elaine Gould provides a comprehensive grounding in notational principles. This full eBook version is in fixed-layout format to ensure layout and image quality is consistent with the original hardback edition. *Behind Bars* covers everything from basic rules, conventions and themes to complex instrumental techniques, empowering the reader to prepare music with total clarity and precision. With the advent of computer technology, it has never been more important for musicians to have ready access to principles of best practice in this dynamic field, and this book will support the endeavours of software users and devotees of hand-copying alike. The author's understanding of, and passion for, her subject has resulted in a book that is not only practical but also compellingly readable. This seminal and all-encompassing guide encourages new standards of excellence and accuracy and, at 704 pages, it is supported by 1,500 music examples of published scores from Bach to Xenakis. This is the full eBook version of the original hardback edition.

**The Producer as Composer** Virgil Moorefield, 2010-02-26 The evolution of the record producer from organizer to auteur, from Phil Spector and George Martin to the rise of hip-hop and remixing. In the 1960s, rock and pop music recording questioned the convention that recordings should recreate the illusion of a concert hall setting. The Wall of Sound that Phil Spector built behind various artists and the intricate eclecticism of George Martin's recordings of the Beatles did not resemble live performances—in the Albert Hall or elsewhere—but instead created a new sonic world. The role of the record producer, writes Virgil Moorefield in *The Producer as Composer*, was evolving from that of organizer to auteur; band members became actors in what Frank Zappa called a movie for your ears. In rock and pop, in the absence of a notated score, the recorded version of a song—created by the producer in collaboration with the musicians—became the definitive version. Moorefield, a musician and producer himself, traces this evolution with detailed discussions of works by producers and producer-musicians including Spector and Martin, Brian Eno, Bill Laswell, Trent Reznor, Quincy Jones, and the Chemical Brothers. Underlying the transformation, Moorefield writes, is technological development: new techniques—tape editing, overdubbing,

compression—and, in the last ten years, inexpensive digital recording equipment that allows artists to become their own producers. What began when rock and pop producers reinvented themselves in the 1960s has continued; Moorefield describes the importance of disco, hip-hop, remixing, and other forms of electronic music production in shaping the sound of contemporary pop. He discusses the making of Pet Sounds and the production of tracks by Public Enemy with equal discernment, drawing on his own years of studio experience. Much has been written about rock and pop in the last 35 years, but hardly any of it deals with what is actually heard in a given pop song. The Producer as Composer tries to unravel the mystery of good pop: why does it sound the way it does?

**Chopin the Composer** Edgar Stillman Kelley, 1913

A Composer's Insight: Leslie Bassett Timothy Salzman, 2003 This is a five-volume series on major contemporary composers and their works for wind band. Included in this initial volume are rare, behind-the-notes perspectives acquired from personal interviews with each composer. An excellent resource for conductors, composers or enthusiasts interested in acquiring a richer musical understanding of the composers' training, compositional approach, musical influences and interpretative ideas. Features the music of: Timothy Broege, Michael Colgrass, Michael Daugherty, David Gillingham, John Harbison, Karel Husa, Alfred Reed and others.

Eighteenth-Century Russian Music Marina Ritzarev, 2017-07-05 Little is known outside of Russia about the nation's musical heritage prior to the nineteenth century. Western scholarship has tended to view the history of Russian music as not beginning until the end of the eighteenth century. Marina Ritzarev's work shows this interpretation to be misguided. Starting from an examination of the rich legacy of Russian music up to 1700, she explores the development of music over the course of the eighteenth century, a period of especially intense Westernization and secularization. The book focuses on what is characteristic and crucial to Russian music during this period, rather than seeking to provide a comprehensive survey. The musical culture of the time is discussed against the rich background of social, political and cultural life, tying together many of the phenomena that used to be viewed separately. The book highlights the importance of previously marginalized sectors - serf culture, choral sacred culture, the contribution of foreign musicians, the significant influence of Freemasonry, the role of Ukrainian and West-European cultures and so on - as well as casting new light on the well-researched topic of Russian opera. Much new archival material is introduced, and revised biographies of the two leading eighteenth-century Russian composers, Maxim Berezovsky and Dmitry Bortniansky, are provided, as well as those of the serf composer Stepan Degtyarev and the Italian Giuseppe Sarti. The book places eighteenth-century Russian music on the European map, and will be of particular importance for the study of European musical cultures remote from such centres as Italy, Germany-Austria and France. Eighteenth-century Russian music is organically linked with its past and future and its contributory role in forming the Russian national identity and developing the Russian idiom is clarified.

**Nicolas Medtner** Barrie Martyn, 2017-07-05 Nicholas Medtner (1880-1951) has always been a neglected figure in the history of Russian music, and yet his friend Rachmaninoff considered him the greatest of contemporary composers. He wrote three fine piano concertos, more than one hundred solo piano compositions, including a cycle of fourteen

sonatas fully worthy to be set alongside those of Scriabin and Prokofiev, and many beautiful songs. He was also a great pianist. Leaving Russia after the Bolshevik Revolution, Medtner lived for a time in Germany and France before finally settling in London, where he passed the final sixteen years of his life. The present work is the first to tell the full story of his eventful life and to consider in turn each of his compositions. The author has drawn on Medtner's own correspondence and writings and collected the reminiscences of those who knew him personally to build a comprehensive picture of a great, if still largely unrecognised, musician.

**Secular Pieces** Johannes Martini,1975-03-01

*The Composer As Intellectual* Jane F. Fulcher,2005-08-25 In *The Composer as Intellectual*, musicologist Jane Fulcher reveals the extent to which leading French composers between the World Wars were not only aware of but also engaged intellectually and creatively with the central political and ideological issues of the period. Employing recent sociological and historical insights, she demonstrates the extent to which composers, particularly those in Paris since the Dreyfus Affair, considered themselves and were considered to be intellectuals, and interacted closely with intellectuals in other fields. Their consciousness raised by the First World War and the xenophobic nationalism of official culture, some joined parties or movements, allying themselves with and propagating different sets of cultural and political-social goals. Fulcher shows how these composers furthered their ideals through the specific language and means of their art, rejecting the dominant cultural exclusions or constraints of conservative postwar institutions and creatively translating their cultural values into terms of form and style. This was not only the case with Debussy in wartime, but with Ravel in the twenties, when he became a socialist and unequivocally refused to espouse a narrow, exclusionary nationalism. It was also the case with the group called Les Six, who responded culturally in the twenties and then politically in the thirties, when most of them supported the programs of the Popular Front. Others could not be enthusiastic about the latter and, largely excluded from official culture, sought out more compatible movements or returned to the Catholic Church. Like many French Catholics, they faced the crisis of Catholicism in the thirties when the church not only supported Franco, but Mussolini's imperialistic aggression in Ethiopia. While Poulenc embraced traditional Catholicism, Messiaen turned to more progressive Catholic movements that embraced modern art and insisted that religion must cross national and racial boundaries. Fulcher demonstrates how closely music had become a field of clashing ideologies in this period. She shows also how certain French composers responded, and how their responses influenced specific aspects of their professional and stylistic development. She thus argues that, from this perspective, we can not only better understand specific aspects of the stylistic evolution of these composers, but also perceive the role that their art played in the ideological battles and in heightening cultural-political awareness of their time.

Monstrum Katrin Deufert,Sandra Noeth,Thomas Plischke,2009

Notes and Queries ,1905

**A Composer's Insight: Richard Rodney Bennett** Timothy Salzman,2003 This is a five-volume series on major

contemporary composers and their works for wind band. Included in this initial volume are rare, behind-the-notes perspectives acquired from personal interviews with each composer. An excellent resource for conductors, composers or enthusiasts interested in acquiring a richer musical understanding of the composers' training, compositional approach, musical influences and interpretative ideas. Features the music of: Timothy Broege, Michael Colgrass, Michael Daugherty, David Gillingham, John Harbison, Karel Husa, Alfred Reed and others.

Composers at Work Jessie Ann Owens, 1998 Using sketches and other documentary evidence, this study is an investigation of composition in Renaissance music. It sets out the indispensable background to an inquiry and into the fundamental processes of Renaissance composition.

The New Negroes and Their Music Jon Michael Spencer, 1997 Spencer's discussion encompasses the music and writings of a wide range of important figures, including James Weldon Johnson, Harry T. Burleigh, Roland Hayes, Marian Anderson, Alain Locke, William Grant Still, R. Nathaniel Dett, and Dorothy Maynor. He argues that the singular accomplishment of the Harlem Renaissance composers and musicians was to achieve a two-tiered mastery promoted by Johnson, Locke, the Harmon award, and Crisis and Opportunity magazines.

*School Music*, 1928

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