

Bach Performance Practice, 1945–1975

A Comprehensive Review
of Sound Recordings and
Literature

Dorottya Fabian

Bach Performance Practice 1945 1975

Gary McPherson



Bach Performance Practice 1945 1975:

"Bach Performance Practice, 1945-1975" Dorottya Fabian, 2017 Analysing over 100 recordings from 1945-1975 this book examines twentieth century baroque performance practice as evinced in all the commercially available recordings of J S Bach's Passions Brandenburg Concertos and Goldberg Variations Dorottya Fabian presents a qualitative style orientated history of the early music movement in its formative years through a comparison of the performance style heard in these recordings with the scholarly literature on Bach performance practice Issues explored in the book include the availability of resources balance tempo dynamics ornamentation rhythm and articulation During the decades following the Second World War the early music movement was more concerned with the revival of repertoire than with the revival of performance style which meant that its characteristics and achievements differed essentially from those of the later 1970s and 1980s Period practice techniques were not practised even by ensembles using eighteenth century instruments Yet as this survey reveals several recordings of the period provide unexpectedly stylish interpretations using metre and pulse to punctuate the music Such metric performance and appropriate articulation helped to clarify structure and texture and assisted in the creation of a musical discourse the pre eminent goal of baroque compositions Provided by publisher *Bach Performance Practice, 1945-1975* Dorottya Fabian, 2017-07-05 Analysing over 100 recordings from 1945-1975 this book examines twentieth century baroque performance practice as evinced in all the commercially available recordings of J S Bach's Passions Brandenburg Concertos and Goldberg Variations Dorottya Fabian presents a qualitative style orientated history of the early music movement in its formative years through a comparison of the performance style heard in these recordings with the scholarly literature on Bach performance practice Issues explored in the book include the availability of resources balance tempo dynamics ornamentation rhythm and articulation During the decades following the Second World War the early music movement was more concerned with the revival of repertoire than with the revival of performance style which meant that its characteristics and achievements differed essentially from those of the later 1970s and 1980s Period practice techniques were not practised even by ensembles using eighteenth century instruments Yet as this survey reveals several recordings of the period provide unexpectedly stylish interpretations using metre and pulse to punctuate the music Such metric performance and appropriate articulation helped to clarify structure and texture and assisted in the creation of a musical discourse the pre eminent goal of baroque compositions **The Routledge Research Companion to Johann Sebastian Bach** Robin Leaver, 2016-11-25 The Ashgate Research Companion to Johann Sebastian Bach provides an indispensable introduction to the Bach research of the past thirty five years It is not a lexicon providing information on all the major aspects of Bach's life and work such as the Oxford Composer Companion J S Bach Nor is it an entry level research tool aimed at those making a beginning of such studies The valuable essays presented here are designed for the next level of Bach research and are aimed at masters and doctoral students as well as others interested in coming to terms with the current

state of Bach research Each author covers three aspects within their specific subject area firstly to describe the results of research over the past thirty fifty years concentrating on the most significant and controversial such as the debate over Smend's NBA edition of the B minor Mass Blume's conclusions with regard to Bach's religion in the wake of the new chronology Rifkin's one to a vocal part interpretation the rediscovery of the Berlin Singakademie manuscripts in Kiev the discovery of hitherto unknown manuscripts and documents and the re-evaluation of previously known sources Secondly each author provides a critical analysis of current research being undertaken that is exploring new aspects reinterpreting earlier assumptions and or opening up new methodologies For example Martin W B Jarvis has suggested that Anna Magdalena Bach composed the cello suites and contributed to other works of her husband another controversial hypothesis whose newly proposed forensic methodology requires investigation On the other hand research into Bach's knowledge of the Lutheran chorale tradition is currently underway which is likely to shed more light on the composer's choices and usage of this tradition Thirdly each author identifies areas that are still in need of investigation and research

Johann Sebastian Bach's Goldberg Variations Reimagined Erinn E. Knyt, 2024 This book offers the first detailed reception history of adaptations of Johann Sebastian Bach's Goldberg Variations from 1800-2020 By focusing on ways the piece has been arranged transcribed and reworked or quoted in film dance literature visual art and digital media it reveals changing views about the role of the composer and score that have impacted recent performance practices and notions of the work concept Beyond this it features the work of composers many from underrepresented backgrounds who have recently deconstructed Bach by reimagining the subjects compositional procedures and forms using contemporary compositional approaches

A Taxonomical Framework for Evaluating Piano Performances Danny Zhou, 2022-05-25 In the age of online music the repertoire and the number of recordings that we can listen to have enormously expanded Modern day ears are filled with a huge variety of performance styles from Vladimir Horowitz's expressive Mozart to Glenn Gould's articulated Bach Nevertheless musicians and musicologists seem to find it difficult if not impossible to put what they hear into words This book constructs a taxonomical framework through which six important aspects of tempo can be evaluated To assess the extent to which performers embody these aspects in their performances it analyses 30 recordings of three solo piano pieces in depth two by Chopin and one by Liszt Case studies of two pianists Valentina Lisitsa and Lars Vogt show that the framework can precisely describe and accurately evaluate a performer's style of tempo and tempo variation This book contributes to the reader's understanding of the constituent features of tempo and will deepen their knowledge of individuality and commonality in piano performance styles

A Musicology of Performance Dorottya Fabian, 2015-08-17 This book examines the nature of musical performance In it Dorottya Fabian explores the contributions and limitations of some of these approaches to performance be they theoretical cultural historical perceptual or analytical Through a detailed investigation of recent recordings of J S Bach's Six Sonatas and Partitas for Solo Violin she demonstrates that music performance functions as a

complex dynamical system Only by crossing disciplinary boundaries therefore can we put the aural experience into words A Musicology of Performance provides a model for such a method by adopting Deleuzian concepts and various empirical and interdisciplinary procedures Fabian provides a case study in the repertoire while presenting new insights into the state of baroque performance practice at the turn of the twenty first century Through its wealth of audio examples tables and graphs the book offers both a sensory and a scholarly account of musical performance These interactive elements map the connections between historically informed and mainstream performance styles considering them in relation to broader cultural trends violin schools and individual artistic trajectories A Musicology of Performance is a must read for academics and post graduate students and an essential reference point for the study of music performance the early music movement and Bach s opus

Choral Music Avery T. Sharp,James Michael Floyd,2011 This is an annotated bibliography to books recordings videos and websites on choral music This book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition

Choral Music James Michael Floyd,Avery T. Sharp,2012-07-26 This is an annotated bibliography to books recordings videos and websites on choral music This book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition The Oxford Handbook of Music Performance Gary McPherson,2022 Takes an interdisciplinary approach that draws on the most authoritative insights from psychology performance science musicology psychology education science medicine and music education Includes leaders in the fields of music psychology performance science musicology psychology education music medicine science and music education over two volumes Within all chapters authors have selected the most important scientific and artistic material relevant to their topics Volume 1 includes parts on Development and Learning Proficiencies Performance Practices and Psychology Book jacket

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 **Expressiveness in Music Performance** Dorottya Fabian, Renee Timmers, Emery Schubert, 2014 This book brings together researchers from a range of disciplines that use diverse methodologies to provide new perspectives and formulate answers to questions about the meaning means and contextualisation of expressive performance in music **Aesthetics and Experience in Music Performance** Denis Collins, Klisala Harrison, Samantha Owens, 2008-12-11 Drawing upon a wide range of scholarly enquiry into early music queer musicology ethnomusicology performance practice music education and technology Aesthetics and Experience in Music Performance provides a lively forum for the articulation of varied perspectives on the role of music its interpretation and function in contexts supported by those who practice or experience it The formal and shorter discussion papers included in this scholarly collection were presented at the National Workshop of the Musicological Society of Australia held at the University of Queensland Brisbane in October 2003 The themes of aesthetics and experience are central to this publication and each paper engages in a scholarly dialogue on the technical expressive and embodied aspects of performance The papers included in this publication bring together the research of a wide community of scholars e g musicologists anthropologists ethnomusicologists and linguists working in the field of performance studies and collectively reflect the musicological issues being debated in Australia today **The End of Early Music** Bruce Haynes, 2007-07-20 Publisher description **Reading Musical Interpretation** Julian Hellaby, 2009 Performance studies in the Western art music tradition have often been dominated by the relationship of theoretical score analysis to performance This book presents a structured approach to analyzing the interpretation of a musical work from the perspective of a musically informed listener **The Cambridge Companion to Recorded Music** Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson, John Rink, 2009-11-26 From the cylinder to the download the practice of music has been radically transformed by the development of recording and playback technologies This Companion provides a detailed overview of the transformation encompassing both classical and popular music Topics covered include the history of recording technology and the businesses built on it the impact of recording on performance styles studio practices viewed from the perspectives of performer producer and engineer and approaches to the study of recordings The main chapters are interspersed by short takes short contributions by different practitioners ranging from classical or pop producers and performers to record collectors Combining basic information with a variety of perspectives on records and recordings this book will appeal not only to students in a range of subjects from music to the media but also to general readers interested in a fundamental yet insufficiently understood dimension of musical culture [Playing the Cello, 1780-1930](#) George Kennaway, 2016-04-22 This

innovative study of nineteenth century cellists and cello playing shows how simple concepts of posture technique and expression changed over time while acknowledging that many different practices co existed By placing an awareness of this diversity at the centre of an historical narrative George Kennaway has produced a unique cultural history of performance practices In addition to drawing upon an unusually wide range of source materials from instructional methods to poetry novels and film Kennaway acknowledges the instability and ambiguity of the data that supports historically informed performance By examining nineteenth century assumptions about the very nature of the cello itself he demonstrates new ways of thinking about historical performance today Kennaway s treatment of tone quality and projection and of posture bow strokes and fingering is informed by his practical insights as a professional cellist and teacher Vibrato and portamento are examined in the context of an increasing divergence between theory and practice as seen in printed sources and heard in early cello recordings Kennaway also explores differing nineteenth century views of the cello s gendered identity and the relevance of these cultural tropes to contemporary performance By accepting the diversity and ambiguity of nineteenth century sources and by resisting oversimplified solutions Kennaway has produced a nuanced performing history that will challenge and engage musicologists and performers alike

Oxford Handbook of Music Psychology Susan Hallam,Ian Cross,Michael Thaut,2011-05-26 The field of Music Psychology has grown dramatically in the past 20 years to emerge from being just a minor topic to one of mainstream interest within the brain sciences However until now there has been no comprehensive reference text in the field The Oxford Handbook of Music Psychology is a landmark text providing for the first time ever a comprehensive overview of the latest developments in this fast growing area of research With contributions from over fifty experts in the field the range and depth of coverage is unequalled All the chapters combine a solid review of the relevant literature with well reasoned arguments and robust discussions of the major findings as well as original insights and suggestions for future work Written by leading experts the 52 chapters are divided into 11 sections covering both experimental and theoretical perspectives each edited by an internationally recognised authority Ten sections each present chapters that focus on specific areas of music psychology the origins and functions of music music perception responses to music music and the brain musical development learning musical skills musical performance composition and improvisation the role of music in our everyday lives music therapy and conceptual frameworks In each section expert authors critically review the literature highlight current issues and explore possibilities for the future The final section examines how in recent years the study of music psychology has broadened to include a range of other scientific disciplines It considers the way that the research has developed in relation to technological advances fostering links across the field and providing an overview of the areas where the field needs further development in the future The Oxford Handbook of Music Psychology will be the essential reference text for students and researchers across psychology and neuroscience

International symposium on performance science 2021 Aaron Williamon,Isabelle Cossette,Krzysztof Paweł Dąbrowski,Solange Glasser,Isabelle

Héroux, Fabrice Marandola, Laura A. Stambaugh, 2023-04-18

Gaspar Cassadó Gabrielle Kaufman, 2016-12-08 Barcelonian

Gaspar Cassad 1897 1966 was one of the greatest cello virtuosos of the twentieth century and a notable composer and arranger leaving a vast and heterogeneous legacy In this book Gabrielle Kaufman provides the first full length scholarly work dedicated to Cassad containing the results of seven years of research into his life and legacy after following the cellist s steps through Spain France Italy and Japan The study presents in depth descriptions of the three main parts of Cassad s creative output composition transcription and performance especially focusing on Cassad s plural and multi faceted creativity which is examined from both cultural and historical perspectives Cassad s role within the evolution of twentieth century cello performance is thoroughly examined including a discussion regarding the musical and technical aspects of performing Cassad s works aimed directly at performers The study presents the first attempt at a comprehensive catalogue of Cassad s works both original and transcribed as well as his recordings using a number of new archival sources and testimonies In addition the composer s significance within Spanish twentieth century music is treated in detail through a number of case studies sustained by examples from recovered score manuscripts Illuminated by extraordinary source material Gaspar Cassad Cellist Composer and Transcriber expands and deepens our knowledge of this complex figure and will be of crucial importance to students and scholars in the fields of Performance Practice and Spanish Music as well as to professional cellists and advanced cello students

Isolde Ahlgrimm, Vienna and the Early Music Revival Peter

Watchorn, 2007-01-01 Isolde Ahlgrimm 1914 1995 was an important pioneer in the revival of Baroque and Classical keyboard instruments in her native city Vienna and later throughout Europe and the United States Ahlgrimm s performances of Baroque music represented a radical departure from the distinctly twentieth century interpretations by the much more famous Wanda Landowska and her followers Peter Watchorn provides an engaging study of Ahlgrimm and argues that her contribution to the harpsichord and fortepiano revival was pivotal and that her use of period instruments and the inspiration she instilled in younger musicians including Nikolaus Harnoncourt and Gustav Leonhardt has been almost entirely overlooked by the wider musical world

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