

# Re-Enacting the Artist

... a story of the  
Ampico Reproducing Piano

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By  
Larry Givens

# Reenacting The Artista Story Of The Ampico Reproducing Piano

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## **Reenacting The Artista Story Of The Ampico Reproducing Piano:**

Re-enacting the Artist Larry Givens, 1970      **Off the Record** Neal Peres da Costa, 2012-05-16 Off the Record is a revealing exploration of piano performing practices of the high Romantic era Author and well known keyboard player Neal Peres Da Costa bases his investigation on a range of early sound recordings acoustic piano roll and electric that capture a generation of highly esteemed pianists trained as far back as the mid nineteenth century Placing general practices of late nineteenth century piano performance alongside evidence of the stylistic idiosyncrasies of legendary pianists such as Carl Reinecke 1824 1910 Theodor Leschetizky 1830 1915 Camille Saint Sa ns 1838 1921 and Johannes Brahms 1833 1897 he examines prevalent techniques of the time dislocation unnotated arpeggiation rhythmic alteration tempo fluctuation and unfolds the background and lineage of significant performer pedagogues Throughout Peres Da Costa demonstrates that these early recordings do not simply capture the idiosyncrasies of aging musicians as has been commonly asserted but in fact represent a range of established expressive practices of a lost age An extensive collection of these fascinating and sometimes rare professional recordings of the Romantic age masters are available on a companion web site and in addition Peres Da Costa himself a renowned period keyboardist illustrates points made throughout the book with his own playing Of essential value to student and professional pianists historical musicologists of 19th and early 20th century performance practice and also to the general music aficionado audience Off the Record is an indispensable resource for scholarly research performance inspiration and listening enjoyment      *The Piano in America, 1890-1940* Craig H. Roell, 2018-06-05 Roell uses company records and the popular press to chronicle the piano industry through changing values business strategies economic conditions and technology For Roell as for the industry music is a byproduct Originally published in 1991 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value      *Lost Genius* Kevin Bazzana, 2009-02-24 The award winning author of Wondrous Strange the critically acclaimed biography of Glenn Gould explores the bizarre untold life of another brilliant and eccentric musician The composer Arnold Schoenberg called him an utterly extraordinary pianist of incredible originality and conviction yet today he is all but forgotten Born in Budapest in 1903 Ervin Nyiregyh zi nyeer edge hah zee was a remarkable prodigy at eight he performed at Buckingham Palace and when he was thirteen a psychologist published a book about him In his teens his idiosyncratic intensely Romantic playing electrified audiences and astounded critics in Europe and America But his adult career quickly foundered and he was reduced to penury In 1928 he settled in Los Angeles and eventually he withdrew from public life preferring to spend his time quietly composing Psychologically he remained a child and found the ordinary demands of daily life onerous he struggled even to dress himself He drank heavily was insatiable sexually he married ten times and described himself as a fortissimo bastard yet such was his

talent and charisma that he numbered among his friends and champions celebrities such as Jack Dempsey Theodore Dreiser Bela Lugosi and Gloria Swanson Rediscovered in the 1970s he enjoyed a brief sensational and controversial renaissance before slipping back into obscurity He died in 1987

Lost Genius the product of ten years research is the first biography of Nyiregyh zi whose story is among the most fascinating and bizarre in twentieth century music Continuum Encyclopedia of Popular Music of the World, Volume 2 John Shepherd,David Horn,Dave Laing,Paul Oliver,Peter Wicke,2003-05-08

The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided Inventing Entertainment Brian Dolan,2009-01-16

Brian Dolan s social and cultural history of the music business in relation to the history of the player piano is a critical chapter in the story of contemporary life The player piano made the American music industry and American music itself modern For years Tin Pan Alley composers and performers labored over scores for quick ditties destined for the vaudeville circuit or librettos destined for the Broadway stage But the introduction of the player piano in the early 1900s transformed Tin Pan Alley s guild of composers performers and theater owners into a music industry The player piano with its perforated music rolls that told the pianos what key to strike changed musical performance because it made a musical piece standard repeatable and easy rather than something laboriously learned It also created a national audience because the music that was played in New Orleans or Kansas City could also be played in New York or Missoula as new music ragtime and dance fox trot styles crisscrossed the continent along with the player piano s music rolls By the 1920s only automobile sales exceeded the amount generated by player pianos and their music rolls Consigned today to the realm of collectors and technological arcane the player piano was a moving force in American music and American life **Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office,1973 The Culture of the Copy Hillel Schwartz,1996-11-01

The Culture of the Copy is an unprecedented attempt to make sense of the Western fascination with replicas duplicates and twins In a work that is breathtaking in its synthetic and critical achievements Hillel Schwartz charts the repercussions of our entanglement with copies of all kinds whose presence alternately sustains and overwhelms us Through intriguing and at times humorous historical analysis and case studies in contemporary culture Schwartz investigates a stunning array of simulacra counterfeits decoys mannequins and portraits ditto marks genetic cloning war games and camouflage instant replays digital imaging parrots and photocopies wax museums apes and art forgeries not to mention the very notion of the Real McCoy Working through a range of theories on biological mechanical and electronic reproduction Schwartz questions the modern esteem for

authenticity and uniqueness The Culture of the Copy shows how the ethical dilemmas central to so many fields of endeavor have become inseparable from our pursuit of copies of the natural world of our own creations indeed of our very selves This updated edition takes notice of recent shifts in thought with regard to such issues as biological cloning conjoined twins copyright digital reproduction and multiple personality disorder At once abbreviated and refined it will be of interest to anyone concerned with problems of authenticity identity and originality

**The Restless Clock** Jessica Riskin, 2016-03-10 A wide ranging witty and astonishingly learned scientific and cultural history of the concept of the capacity to act in nature London Review of Books Today a scientific explanation is not meant to ascribe agency to natural phenomena we would not say a rock falls because it seeks the center of the earth Even for living things in the natural sciences and often in the social sciences the same is true A modern botanist would not say that plants pursue sunlight This has not always been the case nor perhaps was it inevitable Since the seventeenth century many thinkers have made agency in various forms central to science The Restless Clock examines the history of this principle banning agency in the life sciences It also tells the story of dissenters embracing the opposite idea that agency is essential to nature The story begins with the automata of early modern Europe as models for the new science of living things and traces questions of science and agency through Descartes Leibniz Lamarck and Darwin among many others Mechanist science Jessica Riskin shows had an associated theology the argument from design which found evidence for a designer in the mechanisms of nature Rejecting such appeals to a supernatural God the dissenters sought to naturalize agency rather than outsourcing it to a divine engineer Their model cast living things not as passive but as active self making machines The conflict between passive and active mechanist approaches maintains a subterranean life in current science shaping debates in fields such as evolutionary biology cognitive science and artificial intelligence This history promises not only to inform such debates but also our sense of the possibilities for what it means to engage in science and even what it means to be alive Praise for The Restless Clock A wonderful contribution and much needed corrective to the history of European ideas about life and matter Evelyn Fox Keller author of The Mirage of a Space between Nature and Nurture Engrossing and illuminating Nature A sweeping survey of the search for answers to the mystery of life Riskin writes with clarity and wit and the breadth of her scholarship is breathtaking Times Higher Education UK

**Catalog of Copyright Entries** Library of Congress. Copyright Office, 1971 *Continuum Encyclopedia of Popular Music of the World* John Shepherd, 2003-07-08 The Bloomsbury Encyclopedia of Popular Music Volume 2 explores elements of production and performance and their relationship to popular music This second volume consists of 460 entries by 130 contributors from around the world and is arranged in four parts Part I Performers and Performing Part II Musical Production and Transmission Part III Musical Instruments and Part IV Musical Forms and Practice Entries include musical examples bibliographies discographies and filmographies This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia <https://www.bloomsburypopularmusic.com/encyclopedia/work/docid>

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*The Pianist's Resource Guide* Joseph Rezits, Gerald Deatsman, 1974      **Player Piano** Arthur W. J. G. Ord-Hume, 1971 Player Piano tells for the first time the fascinating story of the mechanical piano from earliest times up to the heyday of the instrument in the 1930s Never before has this story been related although the end of the player piano is certainly still within the living memory of most of us and many hundreds of these devices are still to be found in our homes In addition to telling the story of the development of these pianos which strove to produce perfect music without the need for skills on the part of the performer this book sets out in copious detail exactly how these complex mechanisms work For the owner of an instrument step by step instructions for the restoration and preservation of both the early barrel playing pianos and the most sophisticated player and reproducing instruments are given To fully illustrate their development design and mechanical processes no less than 112 plates and 110 long drawings are included Jacket

*Piano Information Guide* Robert Palmieri, 1989      **Performing Arts Books, 1876-1981**, 1981      **The New Grove Dictionary of Music and Musicians** Stanley Sadie, John Tyrrell, 2001

*The New Grove Dictionary of Music and Musicians: Recitative to Russian Federation, I* Stanley Sadie, 2001      *Catalog of Copyright Entries, Third Series* Library of Congress. Copyright Office, 1970 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc      Selected List of Recent Music Acquisitions University of California, Santa Barbara. Arts Library, 1969      Catalog of Copyright Entries. Fourth Series Library of Congress. Copyright Office, 1970

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