

# MacMillan *on* *Music*



Essays on Music by  
Sir Ernest MacMillan

Edited by Carl Morey

# Macmillan On Music Essays By Sir Ernest Macmillan

**Eric Fillion**



## **Macmillan On Music Essays By Sir Ernest Macmillan:**

**MacMillan on Music** Ernest MacMillan,1997-09-01 In addition to his activities as conductor administrator educator composer and organist Sir Ernest MacMillan 1893 1973 found time to write more than one hundred essays and lectures on music Always ready to use his enormous prestige to further the causes of music MacMillan took every opportunity to admonish Canadians to develop our own composers to honour our own performers to educate our children musically and to offer opportunities for all to hear learn about and enjoy great music This selection of twenty essays and lectures covers the period from 1928 to 1964 and ranges over the gamut of MacMillan s life and interests the cause of the Canadian composer music education for adults as well as children critical reviews his early years as an organist internment in a German prison camp during the First World War Shakespeare and music church music and the lighter side in two humorous send ups of academic lectures on Bach and Wagner Here is a panorama of music over thirty five years at mid century through the eyes of one of Canada s most brilliant and all embracing musicians *Music Papers* John Beckwith,1997 What is music where does it come from and what does it mean If music is in the background and no one listens to it does it still exist Why do composers write music and how do they learn their profession What about Canadian music a regional dialect of this universal language How has it been created inside the country how well is it understood abroad Music papers are reflections from a life of composing and teaching These articles talks and reviews whether intended originally for general or professional audiences communicate a passion for music rooted in a North American culture and place informed by long and loving familiarity with masterpieces from elsewhere Also included are alternative versions of the early life of Glenn Gould proofs of the existence of musical life in Toronto and some questions still unanswered *Music in Biblical Life* Jonathan L. Friedmann,2013-01-22 Music was integral to the daily life of ancient Israel It accompanied activities as diverse as manual labor and royal processions At key junctures and in core institutions musical tones were used to deliver messages convey emotions strengthen communal bonds and establish human divine contact This book explores the intricate and multifaceted nature of biblical music through a detailed look into four major episodes and genres the Song of the Sea Exod 15 King Saul and David s harp 1 Sam 16 the use of music in prophecy and the Book of Psalms This investigation demonstrates how music helped shape and define the self identity of ancient Israel **Music in Canada** Elaine Keillor,2008 Offers a history of Canadian musical expressions and their relationship to Canada s cultural and geographic diversity This book features a survey of musics in Canada and includes forty three vignettes highlighting topics such as Inuit throat games the music of k d lang and orchestras in Victoria *Newfoundland Rhapsody* Glenn David Colton,2014-03-01 Frederick Rennie Emerson 1895 1972 was a dynamic presence in the cultural and intellectual life of Newfoundland and Labrador for much of the twentieth century A musician lawyer educator and folklore enthusiast Emerson was a central figure in the preservation and mediation of Newfoundland culture in the tumultuous decades prior to and following Confederation with Canada in 1949 Glenn Colton shows how

Emerson fostered greater awareness and understanding of Newfoundland's cultural heritage in local national and international contexts. His collaboration with song collector Maud Karpeles in the late 1920s preserved some of the most cherished folk songs in the English language and a decade later his lectures at Memorial University College emphasized folk traditions and classical repertoire to inspire cultural discovery for an entire generation. As Newfoundland's representative on the first Canada Council and vice president of the Canadian Folk Music Society, he played a crucial role in shaping Canadian cultural policy during the transformative years of the mid twentieth century. Colton also reveals the meaningful creative works Emerson composed in response to the same cultural heritage he documented and preserved: his one act drama *Proud Kate Sullivan* (1940) is a pioneering depiction of Newfoundland life and the folk inspired *Newfoundland Rhapsody* (1964) is one of few examples of symphonic music composed by a Newfoundlander of his generation. *Newfoundland Rhapsody* explores Newfoundland society, Canada's emerging arts scene and the international folk music community to offer a new lens through which to view the cultural history of twentieth century Newfoundland and Canada. [The Garland Encyclopedia of World Music](#) Ellen Koskoff, 2017-09-25. This volume makes available the full range of the American Canadian musical experience covering for the first time in print all major regions, ethnic groups and traditional and popular contexts. From musical comedy to world beat, from the songs of the Arctic to rap and house music from Hispanic Texas to the Chinese communities of Vancouver, the coverage captures the rich diversity and continuities of the vibrant music we hear around us. Special attention is paid to recent immigrant groups, to Native American traditions and to such socio-musical topics as class, race, gender, religion, government policy, media and technology. **Mapping Canada's Music** Helmut Kallmann, 2013-05-25. *Mapping Canada's Music* is a selection of writings by the late Canadian music librarian and historian Helmut Kallmann (1922-2012). Most of the essays deal with aspects of Canadian music but some are also autobiographical, including one written during retirement in which Kallmann recalls growing up in a middle class Jewish family in 1930s Berlin under the spectre of Nazism. Of the seventeen selected writings by Kallmann, five have never before been published; many of the others are from difficult to locate sources. They include critical and research essays, reports, reflections and memoirs. Each chapter is prefaced with an introduction by the editors. Two initial chapters offer a biography of Kallmann and an assessment of his contributions to Canadian music. The variety, breadth and scope of these writings confirm Kallmann's pioneering role in Canadian music research and the importance of his legacy to the cultural life of his adopted country. In the current climate of cuts to archival collections and services, the publication of these essays by and about a pre-eminent collector and historian serves as a timely reminder of the importance of cultural memory. *Speechsong* Richard Cavell, 2020. *Speechsong* is a work of imaginative musicology that addresses the enigmas of Schoenberg and Gould of singing and speaking of Moses and Aron of technology and being. Its point of departure is Gould's last public performance given at the Wilshire Ebell Theatre in Los Angeles, where a number of Schoenberg's works were performed during his California exile. It is here, after that last performance, that Gould

encounters a spectral Schoenberg in a staged conversation that explores Schoenberg's travails in rethinking the fundamentals of Western music. This first part of *Speechsong* recalls Schoenberg's operatic masterpiece *Moses und Aron* in which the divinely inspired Moses seeks the help of his brother to relate his vision. Moses speaks and Aron sings. Written as a twelve-tone composition, the opera produces an involution of harmonics that was Schoenberg's response to Richard Wagner's diatribes about synagogue noise. For Gould, Schoenberg's is a formalist revolution. Schoenberg's life, however, suggests that it was a search for personal and political freedom. The second half of *Speechsong* is a critical essay in twelve moments that re-articulates the staged conversation as an inquiry into the intersections of music and mediation. Gould's turn to the recording studio emerges as a post-humanist inquiry into recorded music as a repudiation of the virtuoso tradition and a liberation from unitary notions of selfhood. Schoenberg's exodus from musical tradition likewise takes his twelve-tone invention beyond musical performance where it emerges along with Gould's soundscapes as a prototype of acoustic installations by artists such as Stephen Prina and Cory Arcangel. In these works, music abandons the concert hall and the exigencies of harmony for an acoustic space that embraces at once the recordings of Gould and the performances of Schoenberg that have found their home on the internet. Richard Cavell has written extensively on Marshall McLuhan and on media theory generally. He is the co-founder of the Media Studies program at the University of British Columbia and the curator of the website *Spectres of McLuhan*. *Speechsong*, his second critical performance piece, was preceded by *Marinetti Dines with the High Command* (2014).

**The Dundurn Group** The Dundurn Group, **Weinzweig** Brian Cherney, 2018-03-31. John Weinzweig (1913-2006) was the pre-eminent Canadian composer of his generation. Influenced by European modernists such as Stravinsky, Berg, and Webern, he was the first Canadian composer to employ serialism, thereby bringing a spirit of innovation to mid-twentieth-century Canadian music. A forceful advocate for modern Canadian composition, Weinzweig played a key role in the founding of the Canadian League of Composers and the Canadian Music Centre during a buoyant and expansive period for the arts in Canada. He was an influential force as a teacher of composition, first with the Royal Conservatory of Music and later with the University of Toronto's music faculty. This first comprehensive study of Weinzweig since his death consists of new essays by composers, theorists, and musicologists. It deals with biographical aspects, the social context of early twentieth-century Toronto, his activism, his teaching, his early scores for CBC Radio dramas, analyzes his compositional processes and his output, his approach to serialism, his instrumental practice, the presence of jazz elements, the vocal works, the divertimenti, and examines various evaluations of his music, his own in letters, interviews, talks, and writings, plus those of critics and scholars of listeners and of performers. The essays are framed by the co-editors' portrait, assessment of Weinzweig, and a brief personal memoir. Much of the content draws on new research in the extensive Weinzweig Fonds at Library and Archives Canada in Ottawa. Included at the end of the book are a <http://www.wlupress.wlu.ca> General Beckwith-Cherney list of works, discography, pdf, List of Works by John Weinzweig by Kathleen McMorow, and a Discography by David Olds, both available here as pdfs.

Supplementing the volume is an audio CD of extracts some in their first public release ranging from a 1937 student work to a song cycle of 1994 Read the <http://www.wlupress.wlu.ca/Generalbeckwithcherneycd/notes.pdf> Notes and Texts for the CD

**Distant Stage** Eric Fillion, 2022-11-04 It is a little known fact that the first cultural agreement Canada signed was with Brazil in 1944 The two countries rapprochement launched a flurry of activity connecting Montreal to Rio de Janeiro amid the turbulence of war and its aftermath Why Brazil And what could songs and paintings achieve that traditional diplomacy could not Distant Stage examines the neglected histories of Canada Brazil relations and the role played by culture in Canada's pursuit of an international identity The efforts of French Canadian artists intellectuals and diplomats are at the heart of both Eric Fillion demonstrates how music and the visual arts gave state and non state actors new connections to the idea of nation which in turn informed their sense of place in the world Tracing the origins of Canadian cultural diplomacy to South America the book underscores the significance of race and religion in the country's international history showing how Brazil served as a distant stage where Canadian identity politics and aspirations could play out Both a timely invitation to think about cultural diplomacy as a critical practice and a reflection on the interplay between internationalism and nationalism Distant Stage draws attention to the ambiguous yet essential roles played by artists in international and intercultural relations

**Wondrous Strange** Kevin Bazzana, 2010-02-05 The first major biography of Glenn Gould to stress the critical influence of the Canadian context on his life and art Glenn Gould was not as has previously been suggested an isolated and self taught eccentric who burst out of nowhere onto the international musical scene in the mid 1950s He was says Kevin Bazzana in this fascinating new full scale biography very much a product of his time and place and his entire life and diverse work reflect his Canadian heritage Bazzana editor of the international Glenn Gould magazine throws fresh light on this and many other aspects of Gould's celebrated life as a pianist writer broadcaster and composer He portrays Gould's upbringing in Toronto's neighbourhood of The Beach in the 1930s revealing the area's influence as a distinct social religious and cultural milieu He looks at the impact of Canadian radio on the young musician his relations with the new music crowd in Toronto and the ways in which his career was furthered by the extraordinary growth of Canada's cultural institutions in the 1950s He examines Gould's place within the CBC culture of the 1960s and 70s and his distinctly Canadian sense of humour Bazzana also reveals new information on Gould's famous eccentricities his sometimes bizarre stage manner his highly selective repertoire his control mania his private and sexual life his hypochondria his romanticism and his abrupt retirement from concert performance to communicate solely through electronic and print media And finally he takes a detailed look at the extraordinary phenomenon of the posthumous life that Gould and his work have enjoyed [Vancouver Past: Essays in Social History](#) Robert A. J. McDonald, Jean Barman, 1986-01-01 Focusing on Vancouver's social history the essays written for this special edition of BC Studies treat hitherto neglected areas of the city's past and bring new insights into how its residents lived and worked Receiving particular attention is the socio economic and residential structure of Vancouver with one author

arguing that the city's economy created an urban working class which was at once more complex and politically more conservative than that of the highly polarized communities on Vancouver Island and in the Interior

**Music in Canada** Carl Morey, 2013-11-26 Providing access to virtually any subject related to music and musicians in Canada more than 900 annotated entries are organized under 13 topics and indexed by author subject and title Background and supplementary information and suggestions for research are presented in introductory essays The material covered reflects the broad spectrum of music in Canadian society including historical analytical and biographical studies of music derived from the European tradition First Nations and Inuit music jazz and popular works folk and ethnic music education research and bibliographical materials The reader is also directed to some important on line resources Musical activity in Canada has developed remarkably in the past 50 years with a parallel growth of musical scholarship examining historical social and ethnological aspects of Canadian musical life This Guide is the first to draw comprehensively on the wealth of studies now available which are often dispersed and not easily located Consequently this information is invaluable to students and researchers interested in Canadian music the music of North America and Canadian studies Index

**Explorations in Schenkerian Analysis** David Beach, Su Yin Susanna Mak, 2016 Displays the range and diversity of Schenkerian studies today in fifteen essays covering music from Bach through Debussy and Strauss

**Austrian Immigration to Canada** Franz A. J. Szabo, 1996 This collection of nine essays originated in a symposium on Austrian Immigration to Canada held at Carleton University in May 1995 Held in conjunction with the Austrian Immigration to Canada Research Project which was initiated to mark the Austrian millennium in 1996 the conference brought together European and Canadian scholars from several disciplines The full range of immigrant and refugee experience in Canada is addressed culture politics demographics identity language memory hardship and achievement Austrian Immigration is the companion volume to A History of the Austrian Migration to Canada also published by Carleton University Press

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*The Canadian Forum* , 1969

**Inter-American Music Bulletin** , 1970

**The Publishers Weekly** , 1900

**Canada-- an American Nation?** Allan Smith, 1994 Are Canadians so influenced by the United States that they lack a distinct identity This question has preoccupied Canadians and Canadianists for years Canada An American Nation is a compilation of Allan Smith's essays on the influence of American society on Canadian identity Based on the notion that Canada can best be understood if viewed in relation to the United States the book explores the ways in which American influences have challenged Canada's cultural independence and asks whether Canada has maintained its own identity

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