

MacMillan *on* *Music*



Essays on Music by
Sir Ernest MacMillan

Edited by Carl Morey

Macmillan On Music Essays By Sir Ernest Macmillan

Jianjun Gao



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 **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 **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 **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 and 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. *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. *The Dundurn Group* The Dundurn Group, *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. *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 Weinzwieg 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 Weinzwieg 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 Weinzwieg and a brief personal memoir Much of the content draws on new research in the extensive Weinzwieg Fonds at Library and Archives Canada in Ottawa Included at the end of the book are a <http://www.wlu.press.wlu.ca/Generalbeckwithcherney/listofworks/discography.pdf> List of Works by John Weinzwieg 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.wlu.press.wlu.ca/Generalbeckwithcherney/cdnotes.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

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

Dundurn Performing Arts Library Bundle — Musicians Ezra Schabas, Lotfi Mansouri, Stuart Hamilton, James Neufeld, Robert Popple, Walter Pitman, Holly Higgins Jonas, Michelle Labrèche-Larouche, Carl Morey, 2013-12-17 This special twelve book bundle is a classical and choral music lover's delight Canada's rich history and culture in the classical music arts is celebrated here both in the form of in depth biographies and autobiographies Lois Marshall Lotfi Mansouri Elmer Iseler Emma Albani and more but also in honour of musical places There's Music in These Walls a history of the Royal Conservatory of Music In Their Own Words a celebration of Canada's choirs and Opera Viva a history of the Canadian Opera Company Canada plays an important role in the promotion and performance of art music and you can learn all about it in these fine books Includes Opening Windows True Tales from the Mad Mad Mad World of Opera Lois Marshall John Arpin Elmer Iseler Jan Rubes Music Makers There's Music in These Walls In Their Own Words Emma Albani Opera Viva MacMillan on Music

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

Stravinsky in the Americas H. Colin Slim, 2019-01-15 Stravinsky in the Americas explores the pre-Craft period of Igor Stravinsky's life from when he first landed on American shores in 1925 to the end of World War II in 1945 Through a rich archival trove of ephemera correspondence photographs and other documents eminent musicologist H. Colin Slim examines the twenty year period that began with Stravinsky as a radical European art music composer and ended with him as a popular figure in American culture This collection traces Stravinsky's rise to fame catapulted in large part by his collaborations with Hollywood and Disney and marked by his extra-marital affairs his grappling with feelings of anti-Semitism and his encounters with contemporary musicians as the music industry was emerging and taking shape in mid-century America Slim's lively narrative records the composer's larger than life persona through a close look at his transatlantic tours and domestic excursions where Stravinsky's personal and professional life collided in often dramatic ways *The Canadian*

Forum ,1969 **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 BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **American Book Publishing Record** ,2003

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Table of Contents Macmillan On Music Essays By Sir Ernest Macmillan

1. Understanding the eBook Macmillan On Music Essays By Sir Ernest Macmillan
 - The Rise of Digital Reading Macmillan On Music Essays By Sir Ernest Macmillan
 - Advantages of eBooks Over Traditional Books
2. Identifying Macmillan On Music Essays By Sir Ernest Macmillan
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Macmillan On Music Essays By Sir Ernest Macmillan
 - User-Friendly Interface
4. Exploring eBook Recommendations from Macmillan On Music Essays By Sir Ernest Macmillan
 - Personalized Recommendations
 - Macmillan On Music Essays By Sir Ernest Macmillan User Reviews and Ratings
 - Macmillan On Music Essays By Sir Ernest Macmillan and Bestseller Lists
5. Accessing Macmillan On Music Essays By Sir Ernest Macmillan Free and Paid eBooks
 - Macmillan On Music Essays By Sir Ernest Macmillan Public Domain eBooks
 - Macmillan On Music Essays By Sir Ernest Macmillan eBook Subscription Services
 - Macmillan On Music Essays By Sir Ernest Macmillan Budget-Friendly Options

6. Navigating Macmillan On Music Essays By Sir Ernest Macmillan eBook Formats
 - ePub, PDF, MOBI, and More
 - Macmillan On Music Essays By Sir Ernest Macmillan Compatibility with Devices
 - Macmillan On Music Essays By Sir Ernest Macmillan Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Macmillan On Music Essays By Sir Ernest Macmillan
 - Highlighting and Note-Taking Macmillan On Music Essays By Sir Ernest Macmillan
 - Interactive Elements Macmillan On Music Essays By Sir Ernest Macmillan
8. Staying Engaged with Macmillan On Music Essays By Sir Ernest Macmillan
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Macmillan On Music Essays By Sir Ernest Macmillan
9. Balancing eBooks and Physical Books Macmillan On Music Essays By Sir Ernest Macmillan
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Macmillan On Music Essays By Sir Ernest Macmillan
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Macmillan On Music Essays By Sir Ernest Macmillan
 - Setting Reading Goals Macmillan On Music Essays By Sir Ernest Macmillan
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Macmillan On Music Essays By Sir Ernest Macmillan
 - Fact-Checking eBook Content of Macmillan On Music Essays By Sir Ernest Macmillan
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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