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Fall 2009
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Performing Xenakis

Sharon Kanach

IANNIS XENAKIS No. 2

This volume, the second in Pendragon’s Xenakis Series, is a collection of essays by thirty contributors, of fourteen nationalities, all internationally recognized performers of Xenakis’s music. Many of these artists have worked closely with Xenakis and several works are discussed by their dedicatees. These testimonies prove, through real life experience and performance, the feasibility of realizing his “very difficult” writing, not only attested to by those close to the composer during his lifetime, but also by the younger generation that continues to be drawn to it. Each essay gives a new perspective: on what the composer was really looking for, on ‘tricks of the trade’ for negotiating treacherously technical prowess, or on the attainment of an enhanced sense of self through the performance of this music.

Following an extensive Preface by Kanach, who collaborated closely with Xenakis from the late 1970s until his death in 2001, the book is divided into chapters organized by family of instruments. Every instrument of the orchestra is discussed by its practitioner; issues unique to the voice, as well as ensemble and orchestral works are explored, and two contributions concern the performance of Xenakis’s pioneering electronic works. An appendix of his entire oeuvre with selected discography is included.

$58.00 • PP 656 • 9781576471913
This new study brings together visual images and scholarly discussion of Le Ballet de la Nuit, a major ballet de cour organised by Louis de Hesselin and first performed in the Louvre’s Salle du Petit Bourbon in 1653. Le Ballet de la Nuit was notable for many reasons: most prominent among them was the involvement of the young Louis XIV, who danced in five different roles, including his most famous role as the Sun King, accompanied by chosen courtiers and professional dancers, singers and acrobats.

The present publication is focussed on the exquisitely produced volume presented to de Hesselin (who also performed in the work), which passed into the hands of the Rothschild family at Waddesdon Manor, and is now in the ownership of the National Trust. The contents of the Waddesdon source are reproduced in facsimile, together with the printed vers pour les personages, lists of performers, cues for special effects, and the running order of the entrées. They are accompanied by essays by Michael Burden, Catherine Massip, David Parrott, and Jennifer Thorp which interpret and discuss cultural patronage at the Court of Louis XIV, the musical context, dances and dancers, and the costumes and scenography of this unique and extraordinary ballet, while Lionel Sawkins provides a modern edition of the surviving music.
Dear Max/Liebe Malcolm

The Rudolf/Frager Correspondence

Max Rudolf and Malcolm Frager, anotated by Paul Ellison

NORTH AMERICAN BEETHOVEN STUDIES No. 6

This volume presents over 300 letters from the correspondence between Malcolm Frager and Max Rudolf, covering the period from April 1982 to September 1991. This collection reveals the range of musical discourse between two functioning geniuses whose whole lives were devoted to music and musicianship. Of special interest are the comments on the performance of Beethoven’s work, interpretation, dynamics, and especially tempi.

Dear Max,

Many thanks for your letter of March 26th. I must tell you that I have turned down an offer to record with Harnoncourt and the Concertgebouw. This was a difficult decision to make, but I feel it was the right one.

I would be delighted to have a copy of the Eingang for the second movement of KV 415. I am very fond of it.

I do believe that a trio to minuet should be more or less in the same tempo. I wish I could find written verification of this.

What your friend was told about it being customary to make inner repeats in Germany is news to me!

I heard Alfred Brendel when I was in Amsterdam, and he did NOT make the inner repeats in Op. 31/3, even though they are written out.

The enclosed list, which I made up, comparing the tempi for the Beethoven Concerti given by Czerny and Kullak, will not be news to you. But I am interested in Kullak’s tempi for the second movements of the 4th and 5th concerti.

Incidentally, I have a question about the quarter note in the 3rd bar of the 2nd movement of the 4th concerto. Most conductors want to hold this note tenuto, forgetting Beethoven’s marking of sempre staccato. The staccato dots in the following bars are, I believe, missing in the manuscript copy in Vienna.

My tempi for K. 451 were about as follows:

Allegro assai \( q = 160-168 \)

(Andante C) \( q = 72-76 \)

Allegro di molto \( h = 76 \)

Many thanks again for your letter and my love to Mrs. Rudolf——

Malcolm

$54.00 • PP649 • 9781576471845
A secular work with sacred Hebrew texts and a “hint of Broadway”—commissioned by an Anglican cleric for a British choral festival to be held in a medieval cathedral and written by a popular American composer of Jewish heritage in his own eclectic style—would certainly attract widespread interest. In fact, since its 1965 premiere, Chichester Psalms by Leonard Bernstein has taken its place in the concert repertory as the most frequently performed piece of twentieth-century American choral music. In his thoughtful study Professor Paul R. Laird traces the unusual genesis of the work from sketches conceived for other projects and describes in detail the musical content of the final form of its three movements. Published for the first time with the author’s commentary are the complete correspondence between Dean Walter Hussey and the composer, a survey of published criticism that greeted its first performances on both sides of the Atlantic, and an accounting of emendations to two performance scores in Bernstein’s own hand.
This thematic catalogue is the product of inventories of all manuscripts containing music of the troubadours and trouvères. Melodic incipits of extant melodies are presented in intervallic order, and each incipit is provided with cross-references to appearances of the same or related melodies found in other manuscript sources. Specific references to appropriate philological handbooks also are listed with each melody. The indices include cross-reference tables for the melodies with text handbooks, including those by Pillet-Carstens, Raynaud-Spanke, and Linker. A second series of indices presents the order of appearance of melodies within the individual manuscripts. Introductory materials provide descriptions of each of the manuscripts, or chansonniers, its contents, and its relationships to the other collections. An in-depth bibliography related to the study of the chansonniers concludes the introductory materials. This catalogue is an invaluable resource for scholars and performers working with the medieval monophonic lyric and related polyphonic repertoires such as the ars antiqua motet.
Prophetic Trumpets

Wind and Wind-Chorus Music by Franz Liszt and Richard Wagner

Keith Kinder

FRANZ LISZT STUDIES No. 11

Franz Liszt’s and Richard Wagner’s works for wind instruments and wind ensembles of various kinds, as well as for winds and voices in various combinations, epitomize much of nineteenth-century musical romanticism. From ceremonial and religious works to compositions for court occasions, from the concert hall to the operatic stage, Wagner’s and Liszt’s wind and wind-voice music offers insights into each composer’s stylistic evolution as well as the emergence of the symphonic poem and music-drama as genres in their own right.

Keith Kinder’s examination of compositions ranging from masterpieces (Tannhäuser and the Ring) to unfamiliar but engaging novelties (including several Huldigungs marches and Liszt’s C-minor Mass for wind band and male voices) casts light on unfamiliar aspects of these composers’ careers as well as on the evolution of wind-instrument writing throughout the central decades of the nineteenth century. Dozens of musical examples draw attention to particular stylistic details, and the author concludes with discussions of Wagner transcriptions by the likes of Arthur Seidel and Peter Streck. Background information casts new light on Wagner’s apprenticeship in Dresden, and on Liszt’s Catholic faith and Hungarian patriotism.

$54.00 • PP 602 • 9781576471517
The Amores of John Cage

Thomas DeLio

CMS SOURCEBOOKS IN AMERICAN MUSIC No. 7

Asserting that John Cage’s innovations from the late 1930s and 1940s represent much more than a transitional phase in the American composer’s sonic and philosophical journey, composer and theorist Thomas DeLio focuses his analytical energies on Amores, an economical four-movement quartet dating from 1943. This particular chamber work calls attention to Cage’s dedicated expansion of musical resources by his creation of a repertory for percussion instruments as well as one for an instrument of his own invention, the prepared piano. In this study the piece is interpreted by Professor DeLio as a singular moment in music history: the reconciliation of what the author has identified as organic and inorganic approaches to composition central to the evolution of music during the twentieth century. In doing so, he surveys the relevant thoughts of prominent aestheticians and places this piece at a nexus of what some have labeled Modernism and Postmodernism, but which DeLio understands as two branches of Modernism itself. Accompanying the text is a compact disc containing an especially memorable recorded performance of Amores, one first issued in 1961 featuring Cage himself in the two movements conceived exclusively for the prepared piano.

$45.00 • PP 647 • 9781576471821
Analyzing Jazz
A Schenkerian Approach
Steve Larson

HARMONOLOGIA: STUDIES IN MUSIC THEORY No. 15

This book demonstrates that the theories of Heinrich Schenker can illuminate not only the technical aspects of jazz (such as melody, rhythm, and harmony), but also its artistic content. In considering objections that have been raised to the application of Schenker's approach to improvised jazz, the book touches upon the content and origin of Schenker's theories, the role of analysis and the intentional fallacy, the origin and function of dissonance in common-practice harmony and in jazz, the nature of improvisation vs. composition, and the role of simplicity and complexity in popular and art music. And, although it qualifies the applicability of Schenker's theories to jazz, it also shows that Schenker's theories offer basic theoretical principles and practical examples for explaining dissonance treatment in jazz and models useful in creating, explaining, and experiencing jazz. The book offers detailed analyses of Larson's transcriptions into musical notation of five complete recorded performances of Thelonious Monk's classic jazz composition "Round Midnight": two recorded by the composer, one by Oscar Peterson, and two by Bill Evans—and is thus the first work to publish complete transcriptions of the same piece as played by different jazz performers.

$99.00 • PP651 • 9781576471869
In this fascinating and controversial book, the author maintains—echoing the interpretation first suggested by Adolph Berhard Marx in 1859—that the three movements of Beethoven’s Fourth Piano Concerto in Vienna in the years 1803–06 amid a keen interest in the Orpheus legend, are based on the Classical versions of that tale by Virgil and Ovid. Jander tells us the full story—from the opening phrase of the first movement to the last measure of the finale—of how the Orpheus legend informs every note of Beethoven’s music.
This Festschrift for William F. Prizer, on the occasion of his 65th birthday and retirement from University of California, Santa Barbara, features thirty articles by eminent scholars and former students. Professor Prizer’s publications have focused on music in northern Italy during the Renaissance, drawing on archival research, textual criticism, and gender studies ranging from the noble patronage of Isabella d’Este to the racy repertories of carnival songs and of courtesans. He was also the first to link the ceremonies of the Order of the Golden Fleece to the enigmatic L’homme armé repertory. The volume’s title and organization of the essays therefore draw on these scholarly interests, as well as his passion for mysteries. The studies span the Middle Ages to the present, offering topical categories such as Ceremony and Ritual; Liturgical Polyphony; Words and Music in the Humanist Era; Ribaldry in High and Low Places; On Stage in Church and Theater’ Gender, Power, Virtù; Enigmatic Women; Musical Innovators and Innovations; and Mysteries and Secrets Revealed.
Aspects of Harpsichord Making in The British Isles

Darryl Martin, Jenny Nex, Grant O’Brien, Lance Whitehead

During the four decades since the publication of Frank Hubbard’s classic *Three Centuries of Harpsichord Making* (1965), with its masterly survey of the Italian, Flemish, French, German, and English schools, most further research has been directed toward the European continent. This volume of *The Historical Harpsichord* is intended to redress that imbalance. With close attention to technical detail, Darryl Martin examines the extant English harpsichords produced in the critical period of transition between the earlier seventeenth century, best known for virginal making, and the Georgian era in which harpsichord making was dominated by the London firms of Shudi and Kirckman. Jenny Nex and Lance Whitehead describe and place into context the oeuvre of Saxon-born Ferdinand Weber (1715-1784), one of the few Georgian makers who could stand on his own, albeit at some remove from London, in Dublin.

Darryl Martin, “The Native Tradition in Transition: English Harpsichords circa 1680-1725”


$56.00 • PP 603 • 9781576471531
Beginning with her childhood discoveries of the worlds of dance and music, continuing through her ballet and historical-dance studies in England, and culminating in her distinguished work as a dancer, choreographer, scholar, and teacher in the United States, this memoir traces the fascinating, circuitous path of Hilton’s remarkable career. Her early aspirations to become a ballerina led her to the ballet studios of Marie Rambert, Cleo Nordi, Audrey de Vos, and Maria Fay and then to dancing in live broadcasts on early British television, in movies, and with the companies of Felicity Grey, Walter Gore, and Letty Littlewood. In 1952, a chance introduction to the historical dance specialist Belinda Quirey began Hilton’s lifelong study of and commitment to the fields of early dance and music. A few years later, another chance introduction to the eminent Bach specialist Rosalyn Tureck brought Hilton to America, with their collaborations winning rave reviews from some of America’s most distinguished critics. Hilton went on to collaborate with such other renowned musicians as Michael Tilson Thomas, Albert Fuller, and Frederick Renz, and such early music groups as the New York Pro Musica Antiqua and the Ensemble for Early Music. Two significant academic appointments, both of which would continue for over twenty years, also opened up: at the Juilliard School, where, as nowhere else, she mounted gloriously costumed and musically sophisticated performances in the Baroque dance style, and at Stanford University, where she directed an annual workshop on baroque dance and music. Hilton’s pathbreaking book *Dance of Court and Theater: The French Noble Style, 1690–1725* remains the standard text for the field of baroque dance.

Written by Wendy Hilton and Susan Bindig, with additional material by Ann L. Witherell, the book focuses on major periods of Hilton’s life and work in England, New York, and California.
For men in Regency Britain, domestic flute-playing embodied taste and sensibility in the manner, tone, and expression of its executants.

Thomas Lindsay’s instructions in his *Elements of Flute-Playing According to the Most Approved Principles of Modern Fingering* (London, 1828–1830) add perspective to those in English and French tutors, amplifying commentary in periodicals and other publications on exactly how contemporaries heard, evaluated, felt about, and imitated the highly distinctive styles vying for their attention. Lindsay’s repertoire of exercises and examples, National Airs, arrangements, and original compositions are annotated with comments on tonality, accentuation, and “sensitive” intonation, as well as on particular applications of fingering and expression.

Richard M. Wilson’s commentary on this facsimile edition examines the techniques most deeply implicated in contemporary English evaluations of “judgement and good taste”: articulation, including extensive coverage of accent and emphasis as well as the controversial double tongue; fingering, with special attention to “modern” techniques including harmonics and “sensitive”, or supersharpened, notes; facility in the most “pathetic” flat keys; and a “full, bold, and commanding Tone”. Ardal Powell’s Introduction presents Lindsay’s tutor as revealing modes of hearing and of feeling musical expression that cannot be gleaned from other sources such as musical notation and commentary on performance. The essay discusses Lindsay’s acute awareness of the English flute world, the controversies over Nicholson’s “Gothick” taste and the contrasting classical style of continental visitors, and the role of amateur flute-playing in the construction of British middle-class musical taste.
No thoughtful observer of America’s love affair with the piano and piano music would ever suggest that, on the Western side of the Atlantic, the splendid accomplishments of European composers and performers have not been generously embraced. The treasury of European keyboard music, to the present day, represents the lion’s share of the repertory studied, taught, publicly presented, and recorded in this country. Such widespread appreciation, nonetheless, has brought relative obscurity to those composers of piano music who cultivated their art as citizens or residents of the United States. Professor Keith Ward addresses this state of affairs and with his work invites pianists—from beginners to concert artists as well as teachers—to reconsider the virtues of the often dismissed body of American keyboard music dating from the eighteenth and nineteenth centuries, especially in light of its availability in recently published collections. The assistance he offers takes the following forms:

- A documented explanation of the historical forces that conditioned this development
- An analytical inventory of the contents of collections published primarily since the American Bicentennial
- An annotation for each collection, including commentary on editorial practices
- An assessment of the technical difficulty of each piece
- An identification of American repertoire of comparable merit to compositions making up the teaching and performing canons
- A master list of relevant composers
- A directory of recent publishers of American piano music

There is no apology in his advocacy of American-made music just as there is no reason to question the significance of revered European masters. Instead, he argues eloquently for making a place for American piano music again in the American parlor and on the American concert stage, where it once flourished.
This comprehensive bibliographical study describes more than 300 different methods for guitar by some 200 authors. A large number of publications are recorded here for the first time. The book is the result of extensive research visits to numerous libraries in Europe and the USA, as well as many important private collections.

The bibliography covers a period of about a hundred years, beginning with the earliest guitar methods written in staff notation and published in Paris shortly before 1760. During the following century, above all in France, more instruction books were written for the guitar than for any other instrument. In addition to the works of well-known guitarists such as Aguado, Carcassi, Carulli, Giuliani, and Sor, methods by a great number of lesser-known (or completely unknown) authors are included. For several of those guitarists the writer has provided new information about their life and work.

The catalogue provides complete transcripts of the original title page, thus enabling the reader to make comparisons with other existing exemplars. All known variants (later issues, and later authorized as well as pirated editions) are described, and all known locations listed. An important subentry to each record discusses the dating of the publication; this makes the book particularly valuable. In addition, there is a brief description of the contents of each method, and of how it relates to other works by the same author, or to those by other authors. Further bibliographical details such as the identification of publisher, printing technique, etc. are also presented. Thus this book is an invaluable resource not only to the historically-interested guitarist, but also to a wide audience of music librarians, bibliographers, musicologists and others engaged in the study of music printing and publishing in the late eighteenth and early nineteenth century.
The Complete Copland

Aaron Copland and Vivian Perlis

Aaron Copland and Vivian Perlis collaborated on two books that detailed the life of one of America’s most admired and treasured composers, famous for Fanfare for the Common Man, Appalachian Spring, Billy the Kid, El Salon Mexico, Lincoln Portrait, and many more works from movie scores to orchestral pieces and chamber music. These books, Copland: 1900 Through 1942 and Copland: Since 1943 have been combined and updated and Ms Perlis has written a new Introduction for The Complete Copland. This candid, colorful memoir begins with Copland’s Brooklyn childhood and takes us through his years in Paris, the creation of his early works, and his years at Tanglewood, through his death in 1990 at age 90. Rich with remembrances from Leonard Bernstein, Virgil Thomson, and Nadia Boulanger, as well as a trove of letters, photographs, and scores from Copland’s collection, this is one of our most vivid musical autobiographies, and an enduring record of an American maestro’s explosively creative coming of age.

c$80.00 • PP 655 • 9781576471906
Jubilate, Amen!

A Festschrift in Honor of Donald Paul Hustad

Edited by Paul A. Richardson and Timothy W. Sharp

FESTSCHRIFT SERIES No. 24

Many facets of Donald P. Hustad’s distinguished career as professor, author, and church musician are celebrated in this volume by 29 peers and former students. There are essays by Paul Westermeyer, Alan Luff, Milburn Price, Carl Schalk, Brian Wren, Deborah Carlton Loftis, Tom Bolton, and Christopher Idle, as well as research articles by Michael Hawn, Carl Daw, David Music, Bert Polman, Mel Wilhoit, Michael Raley, William Clemmons, and Pam Dennis. Also included are hymns and tunes by Timothy-Dudley Smith, Michael Saward, Carl Daw, Austin Lovelace, Ronald Turner, and William Bradley Roberts. Hustad’s own work is recounted by Rhonda Furr in a biography and list of works, and recalled appreciatively by Hugh McElrath, George Shorney, Les Hollon and Billy Graham. Paul Richardson (Samford University) and Timothy Sharp (American Choral Directors Association) edited the volume.

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