



GERALD MOORE

THE UNASHAMED ACCOMPANIST

Witty observations on the trials and joys of an undervalued art—profusely illustrated at the piano.

This record casts a cheerful and illuminative beam of light not so much upon the trade of the accompanist as upon the art of music in general.

New York Herald Tribune (Herbert Goldschlager)

Such a highly educational pill could not have been more delightfully sugar-coated.

—Hugh Downs



The Unashamed Accompanist

Gerald Moore



The Unashamed Accompanist:

The Unashamed Accompanist Gerald Moore, 1984-01-01 The author provides detailed advice about the art of piano accompaniment including preparation practice rehearsal and work with orchestras violins and string sections *The Unashamed Accompanist* Gerald Moore, 1969 *The Unashamed Accompanist* Gerald Moore, 1990 *The Unashamed Accompanist. (Revised and Augmented Edition.)*. Gerald MOORE (Accompanist.), 1959 *The Unashamed Accompanist. (Revised and Augmented Edition.)*. Gerald Moore, 1959 **The Accompanist** Robert L. Quinn, 2006 A young musician's illusions of concert greatness are demolished by an enigmatic baritone named Dewallisich who persuades him to take a lesser role as accompanist abandon his girlfriend and take to the road of art and lechery The combination of idealism in music and decadence offstage lead the musician to believe he is engaged in a Faustian pact from which he must escape *The Art of the Song Recital* Shirlee Emmons, Stanley Sonntag, 2001-11-15 Since its original publication the Emmons Sonntag text has continually stood out as the definitive work on the song recital The book presents imaginative advice and practical techniques for producing successful recitals and kindling audience excitement Every aspect of the recital is covered from building programs and the use of acting skills to the relationship between the singer and the accompanist Singers of all levels and backgrounds will benefit from the authors vast experience in the performance of song recitals as a singer accompanist team The comprehensive repertoire lists now organized by voice and instrumentation as well as by composer appeal to both students and professional musicians Readers will agree that the authors have met their goal of providing extensive throughgoing and definitive insights into the attributes that can render the song recital at once a great art and a magnificent entertainment **Time** Briton Hadden, Henry Robinson Luce, 1960 **AKASHVANI** Publications Division (India), New Delhi, 1961-04-23 Akashvani English is a programme journal of ALL INDIA RADIO it was formerly known as The Indian Listener It used to serve the listener as a Bradshaw of broadcasting and give listener the useful information in an interesting manner about programmes who writes them take part in them and produce them along with photographs of performing artists It also contains the information of major changes in the policy and service of the organisation The Indian Listener fortnightly programme journal of AIR in English published by The Indian State Broadcasting Service Bombay started on 22 December 1935 and was the successor to the Indian Radio Times in English which was published beginning in July 16 of 1927 From 22 August 1937 onwards it used to be published by All India Radio New Delhi From 1950 it was turned into a weekly journal Later The Indian listener became Akashvani English on 5 January 1958 It was made a fortnightly journal again on 1 July 1983 NAME OF THE JOURNAL AKASHVANI LANGUAGE OF THE JOURNAL English DATE MONTH YEAR OF PUBLICATION 23 04 1961 PERIODICITY OF THE JOURNAL Weekly NUMBER OF PAGES 48 VOLUME NUMBER Vol XXVI No 17 BROADCAST PROGRAMME SCHEDULE PUBLISHED PAGE NOS 08 48 ARTICLE 1 The Pyramids 2 Pakistan Cricket Team In India 3 Numismatics 4 Literary Growth And Journals 5 The Philosophy Of Social Work 6 Second Thoughts AUTHOR

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Notes Music Library Association,1943 **Nineteenth-century Piano Music** David Witten,1996 Focusing on the core composers of the 19th century this text provides an overview of the repertoire keyboard technique of the era This new edition includes a chapter on women composers in particular Fanny Hensel Clara Schumann **Accompaniment in America** Chanda VanderHart,2025-07-11 Piano accompaniment or collaborative piano is an invisibilized force driving classical music This hybrid study combining text and multimedia explores its history evolution and transformation into a recognized academic discipline through archival research expert interviews and digital resources This hybrid publication delves into the origins and institutionalization of collaborative piano tracing its development from the early 20th century to the present day It highlights a profession often overlooked introduces pioneering figures including Gwendolyn Koldofsky and maps the establishment of over 100 degree granting programs across North America With an interactive data visualization tool QR codes linking to compelling first hand accounts and extensive archival materials it offers a vivid multidimensional journey through the field s past and present By contextualizing the profession through analysis of its pedagogical gendered

and institutional dynamics this work seeks to foster a deeper understanding of collaborative piano's past, present and future while advocating for its recognition and advancement. *Accompaniment in America: Contextualizing Collaborative Piano* is essential reading and viewing for musicians, music students, educators, scholars and administrators as well as anyone interested in the intersection of collaborative piano, history, performance practice and academia. It is a valuable resource for both students and professionals seeking to understand the complexities of a field still broadly misunderstood and its pivotal role in classical music. *Hints on Singing* Manuel Garcia, 1894 **The Pianomaker**, 1959 *The Cambridge Companion to the Lied* James Parsons, 2004-07-01. Beginning several generations before Schubert, the Lied first appears as domestic entertainment. In the century that follows, it becomes one of the primary modes of music making. By the time German song comes to its presumed conclusion with Richard Strauss's 1948 *Vier letzte Lieder*, this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall. This is a 2004 introductory chronicle of this fascinating genre. In essays by eminent scholars, this Companion places the Lied in its full context, at once musical, literary and cultural, with chapters devoted to focal composers as well as important issues such as the way in which the Lied influenced other musical genres, its use as a musical commodity and issues of performance. The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography. [Am i too loud?](#) Gerald Moore, 1966 *The Art of the Piano* David Dubal, 2004-4936 [A Pianist's Landscape](#) Carol Montparker, 2003-03. Amadeus. These intensely personal and perceptive essays explore the author's life as a pianist practicing, performing, teaching and writing, but they could be the thoughts and reflections of any artist. They recount the challenges, rewards and joys of her experiences in her chosen profession. **Hamilton Harty** Jeremy Dibble, 2013. An in-depth study of the life of Sir Hamilton Harty, 1879-1941, pianist, composer and conductor of the Hall Orchestra, who arguably made Manchester the most important focus for music in Britain in his day. Sir Hamilton Harty, 1879-1941, is best known as the conductor of the Hall Orchestra, who arguably made Manchester the most important focus for music in Britain in his day. This book chronicles and analyses Harty's illustrious career from his establishment as London's premiere accompanist in 1901 to his years as a conductor between 1910 and 1933, first with the LSO and then with the Hall, to his American tours of the 1930s. Tragically, Harty died from cancer in 1941 at the age of only 61. This book also looks at Harty's life as a composer of orchestral and chamber works and songs, notably before the First World War. Although Harty's music cleaved strongly to a late nineteenth-century musical language, he was profoundly influenced during his days in Ulster and Dublin by the Irish literary revival. A great exponent of Mozart and especially Berlioz, Harty was also a keen exponent of British music and an active supporter of American composers such as Gershwin. Harty's role in the exposition of standard and new repertoire and his relationship with contemporary composers and performers are also examined against the perspective of other important major British conductors such as Sir Thomas Beecham, Malcolm Sargent and Sir Henry Wood. Additionally, the book analyses the debates Harty provoked on the subjects of

women orchestral players jazz modernism and the music of Berlioz JEREMY DIBBLE is Professor of Music at Durham University and author of John Stainer A Life in Music The Boydell Press 2007 and monographs on C Hubert H Parry Charles Villiers Stanford and Michele Esposito

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