Musical Performance and Musical Research
ORBIS MUSICÆ
VOLUME XIV

MUSICAL PERFORMANCE
AND MUSICAL RESEARCH

Editor
David Halperin

Web Design
Ori Ben Yosef

Samuel Rubin Musicology Division
Buchman-Mehta School of Music
Yolanda and David Katz Faculty of the Arts
Tel Aviv University
DEDICATED TO JUDITH COHEN,
EXEMPLARY SCHOLAR, EDUCATOR, AND
HUMAN BEING,
UPON HER RETIREMENT
PREFACE

The study of live or recorded musical performance is one of the most challenging areas in current musical research, involving innovative ideas, methodologies and technologies. This issue of *Orbis Musicæ* presents and discusses examples of current research in this stimulating field.

The five articles in this issue originate in a study day on music performance, organized by the Department of Musicology, Tel Aviv University, on February 28, 2005. Four of the studies investigate recorded music, using current analytical and technological tools to shed light on the micro-structure of musical performance and its relationships with musical expression, while the fifth draws upon recent findings in music cognition to sketch a plan for future research in the field.

This collection is dedicated to Prof. Judith Cohen, retiring from the TAU Department of Musicology, whose personal dedication and invaluable contributions to musicological research and music education have inspired us for decades.

*Zohar Eitan*
CONTENTS

Preface
Zohar Eitan 5

The Marvels of the Human Voice: Poem-Melody-Vocal Performance
Eliezer Rapoport 7

An Empirical Study of Intonation in Performances of J. S. Bach's Sarabandes: Temperament, 'Melodic Charge' and 'Melodic Intonation'
Eitan Ornay 37

Performance in Theory and in Practice: Helmuth Rilling’s Interpretations of Bach’s B minor Mass
Uri Golomb 77

Communication of (e)Motion through Performance: Two Case Studies
Renee Timmers 116

Intensity and Cross-Dimensional Interaction in Music: Recent Research and its Implications for Performance Studies
Zohar Eitan 141