
Online Library Composer And Nation The Folk Heritage Of Music

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Ralph Vaughan Williams, one of the greatest English composers, held strong views on many musical subjects which he did not hesitate to express in plain, vigorous prose. *National Music and Other Essays* contains, in book form, all Vaughan Williams's writings that he thought worth preserving, including essays on the theme of nationalism in music, the evolution of the folk song, and the origins of music, as well as pieces on individual composers and their works, such as Beethoven, Holst, Bach, Sibelius, Bax, and Elgar. Throughout, his common sense combines with a true composer's sensitivity to produce writings of an enduring interest and originality. For this edition, Michael Kennedy has written a new introduction and has added various essays on a wide variety of subjects. Folk music is more than an idealized reminder of a simpler past. It reveals a great deal about present-day understandings of community and belonging. It celebrates the shared traditions that define a group or nation. In America, folk music--from African American

spirituals to English ballads and protest songs--renders the imagined community more tangible and comprises a critical component of our diverse national heritage. In "I Hear America Singing," Rachel Donaldson traces the vibrant history of the twentieth-century folk music revival from its origins in the 1930s through its end in the late 1960s. She investigates the relationship between the revival and concepts of nationalism, showing how key figures in the revival--including Pete Seeger, Alan Lomax, Moses Asch, and Ralph Rinzler--used songs to influence the ways in which Americans understood the values, the culture, and the people of their own nation. As Donaldson chronicles how cultural norms were shaped over the course of the mid-twentieth century, she underscores how various groups within the revival and their views shifted over time. "I Hear America Singing" provides a stirring account of how and why the revivalists sustained their culturally pluralist and politically democratic Americanism over this tumultuous period in American history.

'This is an unusual survey of the first-and formative-third of Duke Ellington's career as a composer. There are many analyses of the music and copious illustrations in notation.' Stanley Dance Elizabeth Swados writes about her subject from the inside out, that is, from the inner necessities to the formal, technical, and practical ones of creating music. In doing so, she often writes directly from her experience as a student, protégée, and hanger-on in the musical world as well as from her subsequent career as an unusually eclectic composer, along with its ancillary roles of conductor, director, teacher, and survivor. Along with its candor and savvy, *Listening Out Loud* is especially useful because of the specificity with which Swados takes the reader into the composition process of the various kinds of music she has written, exploring their sources and development and even their adaptation to performance conditions. At the same time she provides an ongoing account of the various ways a young composer can enter and find his own way, can earn a living and keep her faith, in the hectic and often treacherous fields of contemporary music. -- Publisher's description.

Ramey, a composer and pianist, discusses Fine's brief teaching career in the 1940s at his alma mater, Harvard University - shadowed, Fine was convinced, by a malign tradition of tacit anti-Semitism - and his subsequent years at the newly opened Brandeis University, where he flourished, founding the music department and introducing a landmark performing arts festival."

Livingston discusses selected examples of his music in detail."---
BOOK JACKET.

This is the first publication of an annotated monograph by the not-

ed composer and folksong scholar Ruth Crawford Seeger. Originally written as a foreword for the 1940 book *Our Singing Country*, it was considered too long and was replaced by a much shorter version. According to her stepson, Pete Seeger, when the original was not included "Ruth suffered one of the biggest disappointments of the last ten years of her life. It just killed her . . . She was trying to analyze the whole style and problem of performing this music." Along with her children Mike and Peggy Seeger, he has long desired to see this work in print as it was meant to be read. The manuscript has been edited from several varying sources by Larry Polansky, with the assistance of Seeger's biographer Judith Tick. It is divided into two sections: I. "A Note on Transcription" and II. "Notes on the Songs and on Manners of Singing." Seeger examines all aspects of the relationship between singer, song, notation, the eventual performer, and the transcriber. In Section I, Seeger develops a complex and well-organized system of notation for these songs which is meant to be both descriptive (transcription as cultural preservation) and prescriptive (she intended that others would be able to perform these songs). In Section II, she provides an interpretive theory for performance of this music, and suggests how performers might make the songs "their own" through a deep knowledge of the original styles. Ruth Crawford Seeger considered this work to be both a major accomplishment and a central statement of her own ideas on the topic. Larry Polansky is Associate Professor of Music at Dartmouth College, and a well-known composer and theorist on American music. Judith Tick is Professor of Music at Northeastern University and author of the first major biography of Ruth Crawford Seeger.

A collection of interviews with 25 various American composers,

born between 1930 and 1960, who explain how they think in sound, mould musical ideas, and ultimately transfer sonic creations to the printed page.

At first sight a work devoted to Bartók's chamber music looks as though it were simply concerned with a genre division attempting an exposition of no more than a single aspect of the whole oeuvre. But in Bartók's case the chamber music is not simply a matter of grouping according to genre-it is really the framework for his whole oeuvre. (From the introduction) "János Kárpáti one of the outstanding scholars in the field of Bartók research here presents a revised and expanded edition of his Bartók's String Quartets (Corvina Press 1975)."

This is the first monograph about Ruth Schonthal, the internationally-renowned composer whose works are performed worldwide. Parts of the work are based on conversations that the author conducted with Ms. Schonthal over the past 20 years. The book is also the first contribution to exile research concerned with artists that fled Nazi Germany in their childhood. Ruth Schonthal's unique and dramatic biography encompasses three continents and now spans eight decades."

Are illuminated. A testament to the significance of the new Romanticism, Samuel Barber stands as a model biography of an important musical figure.

The book primarily focuses on classical vocal music, but also draws on examples from jazz, Broadway/theatrical, operatic, and popular music. From understanding the mechanics of the voice through techniques to wed text to music, this book will aid both composers and vocalists to better understand each other's craft.

This volume is a collection of all-new original essays covering everything from feminist to postcolonial readings of the play as well as source queries and analyses of historical performances of the play. The Merchant of Venice is a collection of seventeen new essays that explore the concepts of anti-Semitism, the work of Christopher Marlowe, the politics of commerce and making the play palatable to a modern audience. The characters, Portia and Shylock, are examined in fascinating detail. With in-depth analyses of the text, the play in performance and individual characters, this book promises to be the essential resource on the play for all Shakespeare enthusiasts.

This is a comprehensively annotated guide to all the significant literature on the American composer Charles Ives (1874-1954). It includes English and foreign-language books, monographs, articles, chapters, dissertations and masters' theses.

Within these three subdivisions, this book explores the growth of Puccini's thought, dramatic skills, and ideas. Puccini the Thinker also includes a short biography of the composer, descriptions of notable productions of his operas, and discussions of major Puccinian singers and conductors."--BOOK JACKET.

"Alex North's life and work are the focus of this book. The first part deals with his early life growing up in Chester, Pennsylvania, and Philadelphia, his studies at Juilliard in New York and in Russia and Mexico, his early experiences in modern dance, documentaries, and theater, and his major work in film."

One of the most respected and loved of contemporary composers incisively relates his life story, from his childhood to his early studies in classical composition amid the musical and social fer-

ment of the 1960s, from his minimalist innovations to his controversial "docu-operas."

This book provides an historical and theoretical assessment of Arnold Schoenberg's theory of music. Norton Dudeque's achievement in this volume involves the synthesis of Schoenberg's theoretical ideas from the whole of the composer's working life, including

Underlying the transformation, Moorefield writes, is technological development: new techniques - tape editing, overdubbing, compression - and, in the last ten years, inexpensive digital recording equipment that allows artists to become their own producers.

Sergei Rachmaninoff was a renowned composer, pianist, and conductor. Because he was a member of the Russian aristocracy, he fled the country after the tsar's abdication, and eventually relocated in the United States. Many of his compositions are for piano, yet he also composed orchestral and symphony works, three operas, choral and liturgical works, some chamber works, and numerous songs. This guide catalogues his numerous works and performances, provides a detailed bibliography, and includes a discography of recordings released within the last half-century. Cross-referenced throughout, this volume should appeal to music and Rachmaninoff scholars who are looking for a comprehensive guide to further research.

"Rachmaninoff was not only an important composer and one of the very greatest pianists of his time but also, for a period at least, his country's most notable conductor. This study considers all three careers in detail. Barrie Martyn examines each of Rachmaninoff's works in chronological order, analyses his remarkable

style of playing and surveys his activities as a conductor. There are extensive references to Russian sources and the first appearance of a complete Rachmaninoff discography is included. This book is the only comprehensive study in any language of the three aspects of Rachmaninoff's musical career."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Sidney Finkelstein's contribution to the understanding of music with *Composer and Nation* is unusual in some respects, and well worth presenting again to a new audience. Only rarely have recent music writers looked at long spans of history. With the proliferation of scholars and the ever-increasing historical detail available from their work, the task of compiling a one-volume history of music is formidable. Well written, and intended for both the amateur as well as the musician, this volume approaches a time span of 300 years, from 1700 to the present. The presentation avoids detailed analysis of works and does not aim at complete coverage of historical detail. Instead, Finkelstein surveys major details of what is usually called the modern era from an unpretentious sociological premise, namely that musical values and the relationship of the composer to society are reflected in the musical works. It follows then that the structure and texture of the work would reflect the composer's view of society and that important musical events offer insight into contemporary social and historical currents. Finkelstein presents an outline of the era from the viewpoint of the musical sociologist. His lively writing style, in the best tradition of the amateur, and his observation post-removed from the usual musicological context make this new edition a welcome addition to musical and sociological literature.

A book of memoirs and essays by notable composer, critic and teacher Arthur Berger. The author writes vividly about the music scenes in New York, Paris, and Boston, and of his work with notable colleagues such as Stravinsky, Copeland, and Virgil Thompson.

From the exhilarating impact of Isaac Albeniz at the beginning of the century to today's complex and adventurous avant-garde, this complete interpretive history introduces twentieth-century Spanish music to English-speaking readers. With graceful authority, Tomas Marco, award-winning composer, critic, and bright light of Spanish music since the 1960s, covers the entire spectrum of composers and their works: trends and movements, critical and popular reception, national institutions, influences from Europe and beyond, and the effect of such historic events as the Spanish Civil War and the death of Franco. Marco's penetrating aesthetic critiques are threaded throughout each phase of this rich account. Marco provides detailed coverage of the key figures, including a chapter devoted entirely to Manuel de Falla--Spain's most celebrated twentieth-century composer--and a panoramic survey of recent arrivals on the contemporary music scene. Exploring the rise and fall of the zarzuela, the author highlights innovative works in this authentic Spanish genre. He analyzes the attempts to find an audience for Spanish opera; demonstrates the flowering of symphonic and chamber music at the beginning of this century; traces currents such as romanticism, impressionism, and neoclassicism; and tracks the influence of Spain's distinctive regional folk traditions. Covering musical innovation after Spain's emergence from its period of isolation, Marco notes the speed with which many composers absorbed the work of Stravinsky and

Bartok, the twelve-tone system, aleatory forms, electronic techniques, and other European developments. English-speaking scholars, musicians, critics and general readers have for decades been without full information on the rich and varied work coming out of Spain in this century. This lively history fills a long-felt need and fills it superbly, with the knowledge and insights of a major figure in the musical world.

Film Composers in America is a landmark in the history of film. Here, renowned film scholar Clifford McCarty has attempted to identify every known composer who wrote background musical scores for films in the United States between 1911 and 1970. With information on roughly 20,000 films, the book is an essential tool for serious students of film and a treasure trove for film fans. It spans all types of American films, from features, shorts, cartoons, and documentaries to nontheatrical works, avant-garde films, and even trailers. Meticulously researched over 45 years, the book documents the work of more than 1,500 composers, from Robert Abramson to Josiah Zuro, including the first to score an American film, Walter C. Simon. It includes not only Hollywood professionals but also many composers of concert music--as well as popular music and other genres--whose cinematic work has never before been fully catalogued. The book also features an index that lets readers quickly find the composer for any American film through 1970. To recover this history, much of which was lost or never recorded, McCarty corresponded with or interviewed hundreds of composers, arrangers, orchestrators, musical directors, and music librarians. He also conducted extensive research in the archives of the seven largest film studios--Columbia, MGM, Para-

mount, RKO, 20th Century-Fox, Universal, and Warner Bros.--and wherever possible, he based his findings on the most reliable evidence, that of the manuscript scores and cue sheets (as opposed to less accurate screen credits). The result is the definitive guide to the composers and musical scores for the first 60 years of American film.

Lutoslawski on Music is the first collection of writings by the Polish twentieth-century composer Witold Lutoslawski. It includes texts about his own compositions and techniques as well as writings on various aspects of twentieth-century musical culture.

An accessible introduction to the dean of African American composers

His music was considered too difficult for performers and audiences alike, and encountered durable, if intensely respectful, neglect."--BOOK JACKET.

In 1965, the classically trained musician and composer Kenneth Peacock published a three-volume work, *Songs of the Newfoundland Outports*, based on six years of collecting folksongs in that province on behalf of the National Museum of Canada. *Folksongs and Folk Revival* provides a critical review of Peacock's Newfoundland fieldwork to better understand his motivations for creating *Outports* and his treatment of the materials he collected. The study considers the cultural politics of the day, such as National Museum policies and directions, and, in particular, how the growth of the Canadian folk revival during the 1950s and 1960s influenced his work. It considers the dynamic relations between Peacock and other individuals who had a vested interest in documenting and presenting Newfoundland culture. New knowledge

regarding Peacock's life and times facilitates our understanding of this man's immense contribution to both Newfoundland and Canadian folklore scholarship while at the same time allowing researchers to make greater use of the materials he so diligently collected.

"The Pulitzer-winning American composer Dominick Argento is known for the care with which he selects the subjects for his works and for the personal involvement that shines through his music. Each chapter of this memoir is based on a particular composition, surrounded by Argento's reflections on the period in his life when the piece was written and its opening performance. *Songs about Spring* stirs memories of his instructor Nicholas Nabokov (friend of Stravinsky and cousin to Vladimir), with whom he learned to drink martinis, and also of his first collaboration with Carolyn Bailey, the soprano who would later become his wife. In the chapter on *Casa Guidi*, the 2004 Grammy-winning piece based on letters from Elizabeth Barrett Browning to her sister Henrietta, Argento reveals that the physical *Casa Guidi*, where Browning lived, was a few blocks from his own apartment in Florence. Providing insight into his compositional process, he also shares the private diary he kept while composing *The Voyage of Edgar Allan Poe*."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Louisville native John Jacob Niles (1892--1980) is considered to be one of our nation's most influential musicians. As a composer and balladeer, Niles drew inspiration from the deep well of traditional Appalachian and African American folk songs. At the age of sixteen Niles wrote one of his most enduring tunes, "Go 'Way from My Window," basing it on a song fragment from a black farm

worker. This iconic song has been performed by folk artists ever since and may even have inspired the opening line of Bob Dylan's "It Ain't Me Babe." In *I Wonder as I Wander: The Life of John Jacob Niles*, the first full-length biography of Niles, Ron Pen offers a rich portrait of the musician's character and career. Using Niles's own accounts from his journals, notebooks, and unpublished autobiography, Pen tracks his rise from farm boy to songwriter and folk collector extraordinaire. Niles was especially interested in documenting the voices of his fellow World War I soldiers, the people of Appalachia, and the spirituals of African Americans. In the 1920s he collaborated with noted photographer Doris Ulmann during trips to Appalachia, where he transcribed, adapted, and arranged traditional songs and ballads such as "Pretty Polly" and "Black Is the Color of My True Love's Hair." Niles's preservation and presentation of American folk songs earned him the title of "Dean of American Balladeers," and his theatrical use of the dulcimer is credited with contributing to the popularity of that instrument today. Niles's dedication to the folk music tradition lives on in generations of folk revival artists such as Jean Ritchie, Joan Baez, and Oscar Brand. *I Wonder as I Wander* explores the origins and influences of the American folk music resurgence of the 1950s and 1960s, and finally tells the story of a man at the forefront of that movement.

An accessible study of the life and works of the twentieth-century composer Olivier Messiaen.

Best known for his piano music, Déodat de Séverac (1872-1921) also composed orchestral and vocal works, including opera, cantata and incidental music. His early works were influenced by Im-

pressionist harmonies, church modes, cyclic techniques, folk-like melodies and Andalusian motives, though his style changed dramatically in 1907 when he began to include Catalan elements in his compositions. In this book, Robert Waters provides a much-needed study of the life and works of Séverac, focusing on the composer's regionalist philosophy. Séverac's engagement with folk music was not a patriotic gesture in the vein of nationalistic composers, but a way of expressing regional identity within France to counter the restrictive styles sanctioned by the Paris Conservatory. The book will appeal to those specializing in French music, European ethnic musics, piano music and French music history.

The fifteenth and sixteenth centuries represented a true golden age in the musical history of the Netherlands, Belgium, and Northern France, lands whose sense of unified cultural identity, despite the complexity of changing national boundaries, is expressed by the designation 'The Low Countries'. The music of Ockeghem, Obrecht, Josquin des Prez, and their contemporaries was widely acclaimed for its contrapuntal skill and sublime beauty. Their influence spread to Central and Southern Europe, where many of the major figures spent the greater part of their productive lives. The author sheds some much-needed light on one of the most interesting anomalies in American musical history—Septimus Winner a.k.a. Alice Hawthorne.

This text is a practical guide to the compositional techniques, resources, and technologies available to composers today. Each chapter traces the development of traditional and modern elements that form the foundation of music in the late twentieth century. Among the subjects discussed are interval exploration, se-

rialism, pitch-class sets, twelve-tone music, electronic music, algorithmic composition, and indeterminacy.

Confronting arguments that denigrate women's ability to compose, Halstead (Liverpool Institute of Performing Arts) asks why women composers are still such a rarity in Britain at the end of the 20th century. She focuses on the experiences of nine com-

posers born this century--Avril Coleridge Taylor, Grace Williams, Elizabeth Maconchy, Minna Keal, Ruth Gipps, Antoinette Kirkwood, Enid Luff, Judith Bailey and Bryony Jagger--in order to explore the physiological, social and political factors that have inhibited women from pursuing careers asAnnotation copyrighted by Book News, Inc., Portland, OR