

Living With Music Ralph Ellison

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o meally has collected the very best of ellison s writings on this subject each selection vibrant insightful and bursting with ellison s love of the music in this unique and original anthology book jacket

despite the stock market crash of october 1929 thousands of theatregoers still flocked to the great white way throughout the country s darkest years in keeping with the depression and the events leading up to world war ii 1930s broadway was distinguished by numerous political revues and musicals including three by george gershwin strike up the band of thee i sing

and let em eat cake the decade also saw the last musicals by gershwin jerome kern and vincent youmans found richard rodgers and lorenz hart in full flower and introduced both kurt weill and harold arlen s music to broadway in the complete book of 1930s broadway musicals dan dietz examines in detail every musical that opened on broadway from 1930 through 1939 this book discusses the era s major successes notorious failures and musicals that closed during their pre broadway tryouts it includes such shows as anything goes as thousands cheer babes in arms the boys from syracuse the cradle will rock the green pastures hellzapoppin hot mikado porgy and bess roberta and various editions of ziegfeld follies each entry contains the following information plot summary cast members names of all important personnel including writers composers directors choreographers producers and musical directors opening and closing dates number of performances critical commentary musical numbers and the performers who introduced the songs production data including information about tryouts source material details about london and other foreign productions besides separate entries for each production the book offers numerous appendixes including a discography filmography and list of published scripts as well as lists of black themed and jewish themed productions this comprehensive book contains a wealth of information and provides a comprehensive view of each show the complete book of 1930s broadway musicals will be of use to scholars historians and casual fans of one of the greatest decades in musical theatre history

in king s vibrato maurice o wallace explores the sonic character of martin luther king jr s voice and its power to move the world providing a cultural history and critical theory of the black modernist soundscapes that helped inform king s vocal timbre wallace shows how the qualities of king s voice depended on a mix of ecclesial architecture and acoustics musical instrumentation and sound technology audience and song he examines the acoustical architectures of the african american churches where king spoke and the centrality of the pipe organ in these churches offers a black feminist critique of the influence of gospel on king and outlines how variations in natural environments and sound amplifications made each of king s three deliveries of the i have a dream speech unique by mapping the vocal timbre of one of the most important figures of black hope and protest in american history wallace presents king as the embodiment of the sound of modern black thought

jackson pollock dancing to the music as he painted romare bearden s stage and costume designs for alvin ailey and dianne mcintyre stanley crouch stirring his high powered essays in a room where a drumkit stands at the center from the perspective of the new jazz studies jazz is not only a music to define it is a culture considering musicians and filmmakers painters and poets the intellectual improvisations in uptown conversation reevaluate reimagine and riff on the music that has for more than a century initiated a call and response across art forms geographies and cultures building on robert g o meally s acclaimed jazz cadence of american culture these original essays offer new insights in jazz historiography highlighting the political stakes in telling the story of the music and evaluating its cultural import in the united states and worldwide articles contemplating the

music's experimental wing such as Salim Washington's meditation on Charles Mingus and the avant garde or George Lipsitz's polemical juxtaposition of Ken Burns's documentary jazz and Horace Tapscott's autobiography. Songs of the Unsung share the stage with revisionary takes on familiar figures in the canon: Thelonious Monk, Miles Davis, Duke Ellington and Louis Armstrong.

The holdings of the Music Division of the New York Public Library cover virtually all musical subjects; its scores represent a broad spectrum of musical style and history.

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