

Paul Creston A Bio Bibliography Slomski Monica

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concise and engaging this text covers a wide range of reference sources for research in all genres of music through this practical introduction to the key concepts of music research students will develop a firm understanding of the tools used to gather data including what types of sources exist how they are arranged and how they may best be used to do research

the cambridge history of american music first published in 1998 celebrates the richness of america s musical life it was the first study of music in the united states to be written by a team of scholars american music is an intricate tapestry of many cultures and the history reveals this wide array of influences from native european african asian and other sources the history begins with a survey of the music of native americans and then explores the social historical and cultural events of musical life in the period until 1900 other contributors examine the growth and influence of popular musics including film and stage music jazz rock and immigrant folk and regional musics the volume also includes valuable chapters on twentieth century art music including the experimental serial and tonal traditions

choral music research and information is a bibliographic research guide of work in the field sections include choral music for children and youth choirs choral music for adult choirs choral music with dance choral settings and multicultural music

this is an annotated bibliography to books recordings videos and websites on choral music this book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition

the dictionary of american classical composers covers over 650 composers active from the 18th century to today covering all classical styles it offers the most comprehensive overview of key composers in the united states available entries include basic biographical information and critical analysis of each composer s key works and ideas entries also include worklists and bibliographic information whenever possible the entries will have been checked by the composers themselves to assure greatest possible accuracy this new edition completely updated and expanded from the 1984 edition also includes over 200 historic photographs

this text has been the standard guide to source literature of music and contains critically annotated listings of over 3 500 key sources this comprehensive guide to reference sources is organized into chapters by category of source the text s organization introduces students to a vast array of sources to include dictionaries and encyclopedias histories and chronologies sources of systematic and historical musicology bibliographies of music music literature and music business reference works on individual composers and their music catalogs of libraries and musical instrument collections discographies yearbooks directories electronic resources

a world list of books in the english language

although the art song was a favorite genre for american composers at the turn of the twentieth century its favor declined rapidly and significantly during and after the 1910s and for the rest of the first half of the century the genre held a marginalized place in the output of the most significant american composers concomitant with this decline in song composition song publication also declined considerably after 1920 and a significant percentage of the songs published thereafter were authored by composers who specialized in songs and shorter works expressly intended for the domestic song market and written in a conservative musical idiom which appealed to mass audiences in contrast to these earlier declines the number of song concerts in new york city and chicago increased steadily until about 1930 even as the percentage of song concerts to other concerts held steady after 1930 however the number and percentage of song concerts in these two cities declined as well the emergence of modernism on the musical landscape in the united states after 1915 was largely responsible for the decline in song publication and composition among other things musical modernism valorized dissonance melodic fragmentation and objectivity these characteristics ran counter to the largely romantic orientation of the art song with its long spun lyricism and subjectivity as a revision of current thought this study broadens the accepted corpus of modernist composers to include neo romantics such as samuel barber whose music retained an essentially romantic character but was frequently imbued with modernistic elements this study also shows that composers in certain

stylistic professional and demographic categories wrote songs in significantly greater numbers than others. For example, in looking at the total song output of over 100 American and transplanted composers, there was a direct correlation between musical style and song production: the more progressive a composer's musical style, the fewer songs he authored. In addition to the impact of modernism on the art song, these declines were also exacerbated by the art song's close association with other song types, which lowered the art song's aesthetic credentials.

The years of the Great Depression, World War II, and their aftermath brought a sea change in American music. This period of economic, social, and political adversity can truly be considered a musical golden age in the realm of classical music. Aaron Copland, Samuel Barber, Howard Hanson, Virgil Thompson, and Leonard Bernstein, among others, produced symphonic works of great power and lasting beauty during these troubled years. It was during this critical decade and a half that contemporary writers on American culture began to speculate about the Great American Symphony and looked to these composers for music that would embody the spirit of the nation. In this volume, Nicholas Tawa concludes that they succeeded at the very least in producing music that belongs in the cultural memory of every American. Tawa introduces the symphonists and their major works from the romanticism of Barber and the All-American Roy Harris through the theatrics of Bernstein and Marc Blitzstein to the broad-shouldered appeal of Thompson and Copland. Tawa's musical descriptions are vivid and personal and invite music lovers and trained musicians alike to turn again to the marvelous and lasting music of this time.

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