

Paul Creston A Bio Bibliography Slomski Monica

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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

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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 those in 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

taking piano lessons at three years of age and composing by five william mathias became one of britain s leading 20th century composers he

was invited to compose the wedding anthem for the marriage of the prince of wales to lady diana spencer this work provides for the first time in one volume up to date and comprehensive details of the composer s life s work it includes a biography a complete list of works and performances a discography of sound recordings and an annotated bibliography along with useful appendixes and an index this book will be of interest to musicologists students and 20th century music buffs alike mathias was a prolific and versatile composer whose works included opera and music for orchestra chamber groups solo instruments organ brass ensembles choral church and children s groups his wedding anthem for prince charles and lady diana was heard by over 750 million people around the world on television probably the largest audience for any first performance of a new work

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