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**A
COMPOSER'S
SEARCH FOR
AMERICAN
MUSIC**

**JUDITH
TICK**

Ruth Crawford Seeger A Composers Search For American Music

**Judith Tick Professor of Music
Northeastern University**



Ruth Crawford Seeger A Composers Search For American Music:

Ruth Crawford Seeger : A Composer's Search for American Music Judith Tick Professor of Music Northeastern University, 1997-08-18 Ruth Crawford Seeger 1901 1953 is frequently considered the most significant American female composer in this century Joining Aaron Copland and Henry Cowell as a key member of the 1920s musical avant garde she went on to study with modernist theorist and future husband Charles Seeger writing her masterpiece String Quartet 1931 not long after But her legacy extends far beyond the cutting edge of modern music Collaborating with poet Carl Sandburg on folk song arrangements in the twenties and with the famous folk song collectors John and Alan Lomax in the 1930s she emerged as a central figure in the American folk music revival issuing several important books of transcriptions and arrangements and pioneering the use of American folk songs in children s music education Radicalized by the Depression she spent much of the ensuing two decades working aggressively for social change with her husband and stepson the folksinger Pete Seeger This engrossing new biography emphasizes the choices Crawford Seeger made in her roles as composer activist teacher wife and mother The first woman to win a Guggenheim Foundation Fellowship in music composition Crawford Seeger nearly gave up writing music as the demands of family politics and the folk song movement intervened It was only at the very end of her life with cancer sapping her strength that she returned to composing Written with unique insight and compassion this book offers the definitive treatment of a fascinating twentieth century figure Ruth Crawford Seeger Judith Tick, 2000 *Analytical Essays on Music by Women Composers: Concert Music, 1900-1960* Laurel Parsons, Brenda Ravenscroft, 2022 In *Analytic Essays on Music by Women Composers Concert Music 1900 1960* editors Laurel Parsons and Brenda Ravenscroft collect innovative reinterpretations of women composers work over the first half of the twentieth century

Dictionary of American Classical Composers Neil Butterworth, 2013-10-02 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

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific

items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

Music in the Early Twentieth Century Richard Taruskin, 2006-08-14 The universally acclaimed and award winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative erudite telling of the story of Western music from its earliest days to the present Each book in this superlative five volume set illuminates through a representative sampling of masterworks the themes styles and currents that give shape and direction to a significant period in the history of Western music Music in the Early Twentieth Century the fourth volume in Richard Taruskin's history looks at the first half of the twentieth century from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II Taruskin discusses modernism in Germany and France as reflected in the work of Mahler Strauss Satie and Debussy the modern ballets of Stravinsky the use of twelve tone technique in the years following World War I the music of Charles Ives the influence of peasant songs on Bela Bartok Stravinsky's neo classical phase and the real beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

The Cambridge History of American Music David Nicholls, 1998-11-19 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

William L. Dawson Gwynne Kuhner Brown, 2024-08-20 William L. Dawson is recognized for his genre defining choral spirituals and for his Negro Folk Symphony a masterpiece enjoying a twenty first century renaissance Gwynne Kuhner Brown's engaging and tirelessly researched biography reintroduces a musical leader whose legacy is more important today than ever Born in 1899 Dawson studied at the Tuskegee Institute in Alabama He worked as a church jazz and orchestral musician in Kansas City and Chicago in the 1920s while continuing his education as a composer He then joined the Tuskegee faculty where for 25 years he led the Tuskegee Institute Choir to national prominence through performances of spirituals at the opening of Radio City Music Hall on radio and television and at the White House The Philadelphia Orchestra conducted by Leopold Stokowski premiered Dawson's Negro Folk Symphony in 1934 Engaging and long overdue William L Dawson celebrates a pioneering Black composer whose contributions to

African American music history and education inspire performers and audiences to this day Unsung Christine Ammer,2001 Examines the contributions of women instrumentalists composers teachers and conductors to American music and suggests why they have gone unnoticed in the past **Marc Blitzstein** Howard Pollack,2012-10-01 A composer and lyricist of enormous innovation and influence Marc Blitzstein remains one of the most versatile and fascinating figures in the history of American music his creative output running the gamut from films scores and Broadway operas to art songs and chamber pieces A prominent leftist and social maverick Blitzstein constantly pushed the boundaries of convention in mid century America in both his work and his life Award winning music historian Howard Pollack s new biography covers Blitzstein s life in full from his childhood in Philadelphia to his violent death in Martinique at age 58 The author describes how this student of contemporary luminaries Nadia Boulanger and Arnold Schoenberg became swept up in the stormy political atmosphere of the 1920s and 1930s and throughout his career walked the fine line between his formal training and his populist principles Indeed Blitzstein developed a unique sound that drew on everything contemporary from the high modernism of Stravinsky and Hindemith to jazz and Broadway show tunes Pollack captures the astonishing breadth of Blitzstein s work from provocative operas like *The Cradle Will Rock* No for an Answer and *Regina* to the wartime *Airborne Symphony* composed during his years in service to lesser known ballets film scores and stage works A courageous artist Blitzstein translated Bertolt Brecht and Kurt Weill s *The Threepenny Opera* during the heyday of McCarthyism and the red scare and turned it into an off Broadway sensation its *Mack the Knife* becoming one of the era s biggest hits Beautifully written drawing on new interviews with friends and family of the composer and making extensive use of new archival and secondary sources Marc Blitzstein presents the most complete biography of this important American artist *Music from the True Vine* Bill C. Malone,2011 **Music from the True Vine** **Reader's Guide to Music** Murray Steib,2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology *Sounds of War* Annegret Fauser,2013-05-03 What role did music play in the United States during World War II How did composers reconcile the demands of their country and their art as America mobilized both militarily and culturally for war Annegret Fauser explores these and many other questions in the first in depth study of American concert music during World War II While Dinah Shore Duke Ellington and the Andrew Sisters entertained civilians at home and G I s abroad with swing and boogie woogie Fauser shows it was classical music that truly distinguished musical life in the wartime United States Classical music in 1940s America had a ubiquitous cultural presence whether as an instrument of propaganda or a

means of entertainment recuperation and uplift that is hard to imagine today and Fauser suggests that no other war enlisted culture in general and music in particular so consciously and unequivocally as World War II. Indeed the day after the attack on Pearl Harbor Group Theatre director Harold Clurman wrote to his cousin Aaron Copland: "So you're back in N.Y. ready to defend your country in her hour of need with lectures, books, symphonies." Copland was in fact involved in propaganda missions of the Office of War Information as were Marc Blitzstein, Elliott Carter, Henry Cowell, Roy Harris and Colin McPhee. It is the works of these musical greats as well as many other American and exiled European composers who put their talents to patriotic purposes that form the core of Fauser's enlightening account. Drawing on music history, aesthetics, reception history and cultural history, *Sounds of War* recreates the remarkable sonic landscape of the World War II era and offers fresh insight to the role of music during wartime.

[The Cambridge Companion to Women in Music since 1900](#) Laura Hamer, 2021-05-06
An overview of women's work in classical and popular music since 1900 as performers, composers, educators and music technologists.

A History of Twentieth-Century Music in a Theoretic-Analytical Context Elliott Antokoletz, 2014-03-14
A History of Twentieth Century Music in a Theoretic Analytical Context is an integrated account of the genres and concepts of twentieth century art music organized topically according to aesthetic, stylistic, technical and geographic categories and set within the larger political, social, economic and cultural framework. While the organization is topical, it is historical within that framework. Musical issues interwoven with political, cultural and social conditions have had a significant impact on the course of twentieth century musical tendencies and styles. The goal of this book is to provide a theoretic-analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century. Focusing on the wide variety of theoretical issues spawned by twentieth century music, A History of Twentieth Century Music in a Theoretic Analytical Context reflects the theoretical-analytical essence of musical structure and design.

Liberty and Justice for All? Kathleen G. Donohue, 2012
A wide-ranging exploration of the culture of American politics in the early decades of the Cold War.

A Question of Balance Taylor Aitken Greer, 2023-12-22
One of this century's most influential musical intellects takes center stage in Taylor Greer's meticulously wrought study of Charles Seeger, 1886-1979. Seeger left an indelible mark in the fields of musicology, music criticism, ethnomusicology and avant-garde musical composition, but until now there has been no extended appreciation and critique of Seeger's work as a whole, nor has an accessible guide to his texts been available. Exploring the entire corpus of Charles Seeger's writing, A Question of Balance highlights the work of those persons who most influenced him, especially Henri Bergson, Bertrand Russell and Ralph Perry. Invited to inaugurate the music department at the University of California's Berkeley campus in 1912, Seeger became keenly aware of his deficiencies in general education and put himself on a rigorous regimen of intellectual development that included studying history, anthropology, political theory and philosophy. For the remainder of his life, his ideas about music heavily influenced the

development of ethnomusicology and systematic musicology Charles Seeger is perhaps best known as the father of the folk singers Pete Seeger and Peggy Seeger and as the husband of the innovative American composer Ruth Crawford This book makes clear that Seeger was an extremely important thinker and educator in his own right Seeger's intellectual curiosity was as eclectic as it was enthusiastic and Greer skillfully weaves together the connections Seeger made between music the humanities and the sciences The result is a luminous tapestry depicting Seeger's ideal schemes of musicology At the same time it reflects the turbulence and vitality in American musical life during the early decades of the century One of this century's most influential musical intellects takes center stage in Taylor Greer's meticulously wrought study of Charles Seeger 1886-1979 Seeger left an indelible mark in the fields of musicology music criticism ethnomusicology and avant

New York State Folklife Reader Elizabeth Tucker, Ellen E. McHale, 2013-10-01 New York and its folklore scholars hold an important place in the history of the discipline In New York dialogue between folklore researchers in the academy and those working in the public arena has been highly productive In this volume the works of New York's academic and public folklorists are presented together Unlike some folklore anthologies New York State Folklife Reader does not follow an organizational plan based on regions or genres Because the New York Folklore Society has always tried to give folklore back to the people the editors decided to divide the edited volume into sections about life processes that all New York state residents share The book begins with five essays on various aspects of folk cultural memory personal family community and historical processes of remembrance expressed through narrative ritual and other forms of folklore Following these essays subsequent sections explore aspects of life in New York through the lens of Play Work Resistance and Food Both the New York Folklore Society and its journal were as society cofounder Louis Jones explained intended to reach not just the professional folklorists but those of the general public who were interested in the oral traditions of the State Written in an accessible and readable style this volume offers a glimpse into New York State's rich cultural diversity **The Oxford**

Handbook of Western Music and Philosophy Tomás McAuley, Nanette Nielsen, Jerrold Levinson, Ariana Phillips-Hutton, 2021 The Oxford Handbook of Western Music and Philosophy celebrates the ways in which musicians have historically called upon philosophy as a source of inspiration and encouragement and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it **Women and Music in Ireland** Laura Watson, Ita Beausang, Jennifer O'Connor-Madsen, 2022 Explores the world of women's professional and amateur musical activity as it developed on and beyond the island of Ireland In a story which spans several centuries the book highlights representative composers and performers in classical music Irish traditional music and contemporary art music whose contributions have been marginalised in music narratives As well as investigating the careers of public figures this edited collection brings attention to women who engaged with and taught music in a variety of domestic settings It also shines a spotlight on women who worked behind the scenes to build infrastructures such as festivals and educational institutions

which remain at the heart of the country's musical life today. The book addresses and reconsiders ideas about the intersections of music, gender, and Irish society, including how the national emblem of the harp became recast as a symbol of Irish womanhood in the twentieth century. The book is divided into four parts: Part 1 surveys women musicians in Irish society of the eighteenth and nineteenth centuries; Part 2 discusses women and practice in Irish traditional music; Part 3 studies gaps and gender politics in the history of twentieth-century women composers and performers; Part 4 situates discourses of women, gender, and music in the twenty-first century. The book's contributors encompass musicologists, cultural historians, composers, and performers.

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