

THE SEARCH FOR

Thomas E. Ward,

Teacher of Frederick Delius

THE UNIVERSITY OF CHICAGO PRESS

DON C. GREENBERG



Search For Thomas F Ward Teacher Of Frederick Delius

Nicole V. Gagné



Search For Thomas F Ward Teacher Of Frederick Delius:

The Search for Thomas F. Ward, Teacher of Frederick Delius Don C. Gillespie, 1996 Gillespie traces Ward's life from his Catholic musical upbringing as an orphan in Brooklyn to many parts of Florida to his death in Houston offering new information about art and folk music in both Brooklyn and Florida in the late nineteenth century **Frederick Delius** Mary Christison Huismann, 2012-07-26 Frederick Delius is among the most celebrated English composers of the 20th century. Widely studied and performed, his works are considered models of the British impressionist school and continue to fascinate students and scholars centuries later. This research guide serves as a ready reference for students and scholars but will also be interesting to read and useful for anyone who wants to know where to begin to learn more about this important composer.

The Music of Frederick Delius Jeremy Dibble, 2021 This book examines Delius's individual approaches to genre, form, harmony, orchestration, and literary texts which gave the composer's musical style such a unique voice. Frederick Delius (1862-1934) music has proved impervious to analytical definition. Delius's approaches to genre, form, harmony, orchestration, and literary texts are all highly individual, not to say eccentric, in their deliberate aim to avoid conformity. Rarely does Delius follow a conventional line, and though one can readily point to important influences, the larger Gestalt of each work has a syntax and coherence for which conventional analytical methods are mostly inadequate. Delius's musical style has also defied one of the most essential critical tools of his musical epoch: that of national identity. His style bears no relation either to the Victorian or Edwardian aesthetic of British music spearheaded by Parry, Stanford, and Elgar before the First World War, nor to the more overtly nationalist folk-song orientated pastoralism of post-war Britain in such composers as Vaughan Williams and Holst. In contrast, Delius acknowledged himself a stateless individual and considered that his music refused to belong to any national school or movement. To test these claims, the book explores a number of important factors: Delius's musical education at the Leipzig Conservatorium and the works he produced there; Delius's musical voice, notably his harmonic and melodic style, and the close structural relationship between these two factors. The book also explores the question of Delius and genre, in which the investigation of form is central, especially in opera, the symphonic poem, the choral work, where words are seminal to the creation of structural design, and the sonata and concerto to which Delius brought his own individual solution. Other significant factors are Delius's cosmopolitan use of texts, operatic plots, and picturesque impressions; his relationship to Nietzsche's writings and the genre of dance; and the role of his earlier works, 1888-1896, in which it is possible to plot a course of stylistic change with reference to the influences of Grieg, Sinding, Florent Schmitt, Wagner, Strauss, and Debussy. In Britain, in such composers as Vaughan Williams and Holst, in contrast, Delius acknowledged himself a stateless individual and considered that his music refused to belong to any national school or movement. To test these claims, the book explores a number of important factors: Delius's musical education at the Leipzig Conservatorium and the works he produced there; Delius's musical voice, notably his harmonic and melodic style, and the close structural relationship between these two factors.

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Delius and His Music Martin Lee-Browne, Paul Guinery, 2014 There are many biographies and articles about the life of Frederick Delius 1862-1934 but there has never been a comprehensive book about his music until now He was an extraordinarily versatile composer equally at home with orchestral instrumental and chamber works as with choral works and songs and *Delius and His Music* covers his entire output Everything he published from his earliest compositions and trifles to the mighty ninety minute *A Mass of Life* is analysed here in nontechnical language The history and background of each work and its critical reception are also examined set within a biography and against a backdrop of the English musical scene and some of its personalities during the seventy years of Delius's life There are numerous musical examples and many quotations from contemporary newspapers and journals as well as a complete list of Delius's works with catalogue numbers and a select bibliography This book will appeal not only to students and Delian scholars but also to everyone who already has an interest in Delius's unique music or who would like to discover it for the first time

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Table of Contents Search For Thomas F Ward Teacher Of Frederick Delius

1. Understanding the eBook Search For Thomas F Ward Teacher Of Frederick Delius
 - The Rise of Digital Reading Search For Thomas F Ward Teacher Of Frederick Delius
 - Advantages of eBooks Over Traditional Books
2. Identifying Search For Thomas F Ward Teacher Of Frederick Delius
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Search For Thomas F Ward Teacher Of Frederick Delius
 - User-Friendly Interface
4. Exploring eBook Recommendations from Search For Thomas F Ward Teacher Of Frederick Delius
 - Personalized Recommendations

- Search For Thomas F Ward Teacher Of Frederick Delius User Reviews and Ratings
- Search For Thomas F Ward Teacher Of Frederick Delius and Bestseller Lists
- 5. Accessing Search For Thomas F Ward Teacher Of Frederick Delius Free and Paid eBooks
 - Search For Thomas F Ward Teacher Of Frederick Delius Public Domain eBooks
 - Search For Thomas F Ward Teacher Of Frederick Delius eBook Subscription Services
 - Search For Thomas F Ward Teacher Of Frederick Delius Budget-Friendly Options
- 6. Navigating Search For Thomas F Ward Teacher Of Frederick Delius eBook Formats
 - ePub, PDF, MOBI, and More
 - Search For Thomas F Ward Teacher Of Frederick Delius Compatibility with Devices
 - Search For Thomas F Ward Teacher Of Frederick Delius Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Search For Thomas F Ward Teacher Of Frederick Delius
 - Highlighting and Note-Taking Search For Thomas F Ward Teacher Of Frederick Delius
 - Interactive Elements Search For Thomas F Ward Teacher Of Frederick Delius
- 8. Staying Engaged with Search For Thomas F Ward Teacher Of Frederick Delius
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Search For Thomas F Ward Teacher Of Frederick Delius
- 9. Balancing eBooks and Physical Books Search For Thomas F Ward Teacher Of Frederick Delius
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Search For Thomas F Ward Teacher Of Frederick Delius
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Search For Thomas F Ward Teacher Of Frederick Delius
 - Setting Reading Goals Search For Thomas F Ward Teacher Of Frederick Delius
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Search For Thomas F Ward Teacher Of Frederick Delius
 - Fact-Checking eBook Content of Search For Thomas F Ward Teacher Of Frederick Delius

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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