

**ROY HARRIS**  
**A Bio-Bibliography**

**DAN STEHMAN**

# Roy Harris A Bio Bibliography

**Emily MacGregor**



## **Roy Harris A Bio Bibliography:**

*Roy Harris* Dan Stehman, 1991-09-10 A seminal figure in the development of distinctively American concert music Roy Harris created a large body of compositions in virtually all media in a career spanning more than fifty years from the 1920s to the 1970s His fortunes fluctuated widely with the public and critical community Eclipsed during the 1960s when his conservative idiom with its strong nationalistic stance was out of vogue he and his work have gained increased scholarly performance and recording interest in recent decades which have brought to the fore an entire generation of neglected American composers Documenting and organizing Harris s complex oeuvre is the essential concern of the present book and the catalogue of works and performances provides information on instrumentation premieres publication and special aspects of each composition Like the catalog the discography is the most thorough ever assembled for Harris and it also includes commentary on features of the recordings The extensive annotated bibliography includes reference sources scholarly works general works text sources folksong sources writings by Harris and critical reviews Works recordings and bibliography are carefully enumerated cross referenced and indexed An opening study of Harris s life works and style incorporates gleanings from an oral history collection recently made available This research tool is an essential companion to any critical study of Harris and will provide a firm base on which future such studies can be developed

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**A Conductor's Guide to Choral-Orchestral Works** Jonathan D. Green, 2003 Now in paperback This innovative survey of large choral orchestral works written between 1900 and 1972 and containing some English text examines eighty nine works from Elgar s *Dream of Gerontius* to Bernstein s *Mass* For each work the author provides a biography of the composer complete instrumentation text sources editions availability of

performing materials performance issues discography and bibliographies of the composer and the work Based upon direct score study each work has been evaluated in terms of potential performance problems rehearsal issues and level of difficulty for both choir and orchestra When present solo roles are described The forty nine composers represented include Samuel Barber Arthur Bliss Benjamin Britten Henry Cowell Frederick Delius R Nathaniel Dett Gerald Finzi Howard Hanson Roy Harris Paul Hindemith Ulysses Kay Constant Lambert Peter Mennin Gunther Schuller William Schumann Michael Tippett Ralph Vaughan Williams William Walton and Healey Willan Written as a field guide for conductors and anyone else involved in programming concerts for choir and orchestra this text should prove a useful source of new repertoire ideas and an invaluable aid to rehearsal preparation Cloth edition first published in 1994

**The Sound of a Superpower** Emily Abrams Ansari, 2018-05-15 Classical composers seeking to create an American sound enjoyed unprecedented success during the 1930s and 1940s Aaron Copland Roy Harris Howard Hanson and others brought national and international attention to American composers for the first time in history In the years after World War II however something changed The prestige of musical Americanism waned rapidly as anti Communists made accusations against leading Americanist composers Meanwhile a method of harmonic organization that some considered more Cold War appropriate serialism began to rise in status For many composers and historians the Cold War had effectively killed off musical Americanism In *The Sound of a Superpower* Musical Americanism and the Cold War Emily Abrams Ansari offers a fuller more nuanced picture of the effect of the Cold War on Americanist composers The ideological conflict brought both challenges and opportunities Some Americanist composers struggled greatly in this new artistic and political environment Those with leftist politics sensed a growing gap between the United States that their music imagined and the aggressive global superpower that their nation seemed to be becoming But these same composers would find unique opportunities to ensure the survival of musical Americanism thanks to the federal government which wanted to use American music as a Cold War propaganda tool By serving as advisors to cultural diplomacy programs and touring as artistic ambassadors the Americanists could bring their now government backed music to new global audiences Some with more right wing politics meanwhile would actually flourish in the new ideological environment by aligning their music with Cold War conceptions of American identity The Americanists efforts to safeguard the reputation of their style would have significant consequences Ultimately Ansari shows they effected a rebranding of musical Americanism with consequences that remain with us today

*Harry Partch, Hobo Composer* S. Andrew Granade, 2014 During the Great Depression Harry Partch rode the railways following the fruit harvest across the country From his experience among hoboes he found what he called a fountainhead of pure musical Americana Although he later wrote immense stage works for instruments of his own creation he is still regularly called a hobo composer for the compositions that grew out of this period of his life Yet few have questioned the label s impact on his musical output compositional life and reception Focusing on Partch the person alongside the cultural icon he represented this study

examines Par **Johana Harris** Ethel Paquin, 2011-02-07 Johana Harris was a musical prodigy who began her education in her native Canada then moved to New York at the age of 12 The youngest student ever admitted to the Juilliard Graduate School of Music Harris was destined for greatness on the world stage However exploitation by her mother and then by her husband Roy Harris coupled with the prejudice shown women during the mid 20th century kept her from achieving that pinnacle Johana Harris A Biography brings to light the life of an unheralded musical genius as well as providing new information on her husband Roy Harris about whom very little is known This revealing look at the lives of two important musicians who were referred to in the middle years of the last century as Mr and Mrs American Music is the first book published about these two people Nationalist and Populist Composers Steve Schwartz, 2017-12-22 Populism and nationalism in classical music held a significant place between the world wars with composers such as George Gershwin Aaron Copland and Leonard Bernstein creating a soundtrack to the lives of everyday Americans While biographies of these individual composers exist no single book has taken on this period as a direct contradiction to the modernist dichotomy between the music of Stravinsky and Schoenberg In Nationalist and Populist Composers Voices of the American People Steve Schwartz offers an overdue correction to this distortion of the American classical music tradition by showing that not all composers of this era fall into either the Stravinsky or Schoenberg camps Exploring the rise and decline of musical populism in the United States Schwartz examines the major works of George Gershwin Randall Thompson Virgil Thomson Aaron Copland Roy Harris Kurt Weill Morton Gould and Leonard Bernstein Organized chronologically chapters cover each composer s life and career and then reveal how key works participated in populist and nationalist themes Written for the both the scholar and amateur enthusiast interested in modern classical music and American social history Nationalist and Populist Composers creates a contextual frame through which all audiences can better understand such works as Rhapsody in Blue Appalachian Spring and West Side Story **Interwar Symphonies and the Imagination** Emily MacGregor, 2023-01-26 Reveals how in the culturally volatile 1930s the symphony long associated with ideas of selfhood was a flourishing transnational phenomenon **Capturing Sound** Mark Katz, 2010-10-07 There is more to sound recording than just recording sound Far from being simply a tool for the preservation of music the technology is a catalyst In this award winning text Mark Katz provides a wide ranging deeply informative consistently entertaining history of recording s profound impact on the musical life of the past century from Edison to the Internet Fully revised and updated this new edition adds coverage of mashups and Auto Tune explores recent developments in file sharing and includes an expanded conclusion and bibliography Illustrative sound and film clips can be found on the Media tab of the [www.ucpress.edu](http://www.ucpress.edu) product page Checklist of Writings on American Music, 1640-1992 Guy A. Marco, 1996 Cumulative index to all three volumes of Literature of American Music in Books and Folk Music Collections 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 320 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     Choral Music Avery T. Sharp, James Michael Floyd, 2011 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 Sounds of Place* Denise Von Glahn, 2021-09-14 Composers like Charles Ives Duke Ellington Aaron Copland and Ellen Taaffe Zwilich created works that indelibly commemorated American places Denise Von Glahn analyzes the soundscapes of fourteen figures whose place pieces tell us much about the nation's search for its own voice and about its ever changing sense of self She connects each composer's feelings about the United States and their reasons for creating a piece to the music while analyzing their compositional techniques tunes and styles Approaching the compositions in chronological order Von Glahn reveals how works that celebrated the wilderness gave way to music engaged with humanity's influence benign and otherwise on the landscape before environmentalism inspired a return to nature themes in the late twentieth century Wide ranging and astute *The Sounds of Place* explores high art music's role in the making of national myth and memory

Choral-Orchestral Repertoire Jonathan D. Green, David W. Oertel, 2019-12-05 *Choral Orchestral Repertoire A Conductor's Guide Omnibus Edition* offers an expansive compilation of choral orchestral works from 1600 to the present Synthesizing Jonathan D Green's earlier six volumes on this repertoire this edition updates and adds to the over 750 oratorios cantatas choral symphonies masses secular works for large and small ensembles and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations Each entry includes a brief biographical sketch of the composer approximate duration text sources performing forces available editions and locations of manuscript materials as well as descriptive commentary a discography and a bibliography Unique to this edition are practitioner's evaluations of the performance issues presented in each score These include the range tessitura and nature of each solo role and a determination of the difficulty of the choral and orchestral portions of each composition There is also a description of the specific challenges staffing and rehearsal expectations related to the performance of each work *Choral Orchestral Repertoire* is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles     **Encyclopedia of Music in the 20th Century** Lol Henderson, Lee Stacey, 2014-01-27 *The Encyclopedia of Music in the 20th Century* is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century It covers the major musical styles concert music jazz pop rock etc and such key genres as opera orchestral music be bop blues country etc Articles on individuals provide biographical information on their

life and works and explore the contribution each has made in the field Illustrated and fully cross referenced the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information A good first point of reference for students librarians and music scholars as well as for the general reader      **Composers Voices from Ives to Ellington** Vivian Perlis,Libby Van Cleve,2005-01-01 The first opportunity to read and hear interviews with and about great American composers and musicians of the early twentieth century      **The New Grove Dictionary of Music and Musicians: Harp  ge to Hutton** Stanley Sadie,John Tyrrell,2001 This reference classic has approximately doubled in size since its last publication 20 years ago and the expansion involves more than the thorough revision and addition of articles about music of the past More articles about 20th century composers and composer performers have been added as well as topical articles about the gender related multicultural and interdisciplinary ways that music is now being studied Add to these changes that New Grove is also available online making it a source that would have made its many faceted creator Sir George Grove proud Outstanding reference sources American Libraries May 2002      **Samuel Barber** Howard Pollack,2023-04-04 A pivotal twentieth century composer Samuel Barber earned a long list of honors and accolades that included two Pulitzer Prizes for Music and the public support of conductors like Arturo Toscanini Serge Koussevitzky and Leonard Bernstein Barber s works have since become standard concert repertoire and continue to flourish across high art and popular culture Acclaimed biographer Howard Pollack Aaron Copland George Gershwin offers a multifaceted account of Barber s life and music while placing the artist in his social and cultural milieu Born into a musical family Barber pursued his artistic ambitions from childhood Pollack follows Barber s path from his precocious youth through a career where from the start the composer consistently received prizes fellowships and other recognition Stylistic analyses of works like the Adagio for Strings the Violin Concerto Knoxville Summer of 1915 for voice and orchestra the Piano Concerto and the operas Vanessa and Antony and Cleopatra stand alongside revealing accounts of the music s commissioning performance reception and legacy Throughout Pollack weaves in accounts of Barber s encounters with colleagues like Aaron Copland and Francis Poulenc performers from Eleanor Steber and Leontyne Price to Vladimir Horowitz and Van Cliburn patrons admirers and a wide circle of eminent friends and acquaintances He also provides an eloquent portrait of the composer s decades long relationship with the renowned opera composer Gian Carlo Menotti Informed by new interviews and immense archival research Samuel Barber is a long awaited critical and personal biography of a monumental figure in twentieth century American music      *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

**Schoenberg's Correspondence with American Composers**, 2018-10-25 Schoenberg's Correspondence with American Composers is the first edition of all known and available letters between Arnold Schoenberg and over seventy American composers written between 1915 and 1951 in English and English translation and with commentary In six chronologically organized chapters the correspondence first casts new light on Schoenberg's contacts with American composers before 1933 including correspondence with students and champions of his music Israel Amter James Francis Cooke Henry Cowell Edgar Varèse and Adolph Weiss among others The letters after 1933 show how Schoenberg gradually built a network of composer colleagues and friends among them Mark Brunswick Oscar Levant Roger Sessions Nicolas Slonimsky Gerald Strang with whom he discussed compositional ideas specific musical works and writings performances and the publication of his compositions These letters also provide insight into his ideas about teaching in private settings at the Malkin Conservatory and the University of California The correspondence of his last years illuminates how the reception of Schoenberg's music in the United States was flourishing and how he attracted a growing number of disciples exploring twelve tone composition The book also qualifies the concept of and Schoenberg's association with the Second Viennese School Schoenberg's Correspondence with American Composers not only illuminates a varied and vivid epistolary style but clearly demonstrates Schoenberg's far reaching connections in the American music world



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