



# New Encyclopedia Of Music And Musicians

**Albert A Gayle**



## **New Encyclopedia Of Music And Musicians:**

*The New Encyclopedia of Music and Musicians* Waldo Selden Pratt,1929      *The New Encyclopedia of Music and Musicians* Waldo Selden Pratt,1935      *The New Encyclopedia of Music and Musicians. Edited by Waldo Selden Pratt. [With Plates.]* ,1924      **The New Encyclopedia of Music and Musicians** Waldo Selden Pratt,1924      **The New Encyclopedia of Music and Musicians. Edited by Waldo Selden Pratt ... New and Revised Edition** Waldo Selden PRATT,1929

*Harvard Dictionary of Music* Willi Apel,1969 Contains nearly 1000 pages of precise and accessible information on all musical subjects      **The International Cyclopedia of Music and Musicians** Oscar Thompson,1943      **Brainard's Biographies of American Musicians** E. Douglas Bomberger,1999-11-30 The series of biographical sketches published by Brainard s Musical World between 1877 and 1889 is notable for the diversity of the musicians profiled and for the entertaining personal information provided This period witnessed the establishment of musical institutions and attitudes toward music that have shaped American music to the present day The biographies present a cross section of American musicians in the late 19th century including singers instrumentalists writers teachers and composers Among the musicians included are some of America s most prominent conductors such as Theodore Thomas and Leopold Damrosch composers such as John Knowles Paine and George F Root writers such as John S Dwight and Amy Fay teachers such as William Mason and Erminia Rudersdorff and performers such as Emma Abbott and Maud Powell Scores of less familiar musicians who were also instrumental in shaping America s music are included as well Originally intended for general readers the biographical sketches not only shed light on musical topics but also include personal information that is seldom found in a traditional dictionary and which speaks to the attitudes and concerns of the late 19th century society This work will be of value to scholars and researchers of 19th century American music and to those interested in the development of popular song Entries are alphabetically arranged and include select bibliographies A general bibliography and index are also included      *Musical Observer* ,1923      *Time* Briton Hadden, Henry Robinson Luce,1924 Reels for 1973 include Time index 1973      **A.L.A. Catalog, 1926** Isabella Mitchell Cooper, Marion Horton,1926      **Making Friends in Music Land** Lota May Harrigan Spell,1925      *A List of Books for High School Libraries of California* School Library Association of California. Southern Section,1928      *The New Music Review and Church Music Review* ,1913      *The Musical Monitor* ,1923      *Monthly Bulletin* St. Louis Public Library,1924 Teachers bulletin vol 4 issued as part of v 23 no 9      **The German Symphony between Beethoven and Brahms** Christopher Fifield,2016-03-03 It was Carl Dahlhaus who coined the phrase dead time to describe the state of the symphony between Schumann and Brahms Christopher Fifield argues that many of the symphonies dismissed by Dahlhaus made worthy contributions to the genre He traces the root of the problem further back to Beethoven s ninth symphony a work which then proceeded to intimidate symphonists who followed in its composer s footsteps including Schubert Mendelssohn and Schumann In 1824 Beethoven set a standard that then had to rise in response to more demanding

expectations from both audiences and the musical press Christopher Fifield who has a conductor's intimacy with the repertory looks in turn at the five decades between the mid 1820s and mid 1870s He deals only with non programmatic works leaving the programme symphony to travel its own route to the symphonic poem Composers who lead to Brahms himself a reluctant symphonist until the age of 43 in 1876 are frequently dismissed as epigones of Beethoven Mendelssohn and Schumann but by investigating their symphonies Fifield reveals their respective brands of originality even their own possible influence upon Brahms himself and in so doing shines a light into a half century of neglected nineteenth century German symphonic music

Music and Music-makers Constance Morse, 1926      **Circular** ,1929      *The Nation and Athenæum* ,1924

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