



Modern French Music

Murray Steib



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Modern French Music Edward B. Hill, 1969 *Modern French music* Edward Burlingame Hill, 1969 *Modern French Music* Leland Avery Coon, 1940 Modern French Music Edward Burlingame Hill, 1969-10-21 *Modern French Songs* Philip Hale, 1904 *Harvard Dictionary of Music* Willi Apel, 1969 Contains nearly 1000 pages of precise and accessible information on all musical subjects **Modern French Music** Edward Burlingame Hill, 1924 **European Music in the Twentieth Century** Howard Hartog, 2025-08-01 First published in 1957 *European Music in the Twentieth Century* includes chapters by Everett Helm on Bartók Eric Walter White on Stravinsky Norman del Mar on Hindemith and Walter Goehr on Schoenberg followed by various critics on musical development during the twentieth century in Austria the Scandinavian countries England Switzerland Italy Germany Russia France Czechoslovakia Poland and Greece The plan has therefore been to take as starting point the four key composers the pioneers of a revolution Bartók Stravinsky Hindemith and Schoenberg and follow the history of new works and experiments through half a century All these chapters have been written for this book none has appeared before Nothing of this kind has hitherto been attempted and the result is an impressive summary of achievement in a period of immense vitality and experiment which can now be viewed in reasonable perspective

Perspectives on American Music, 1900-1950 Michael Saffle, 2012-10-12 The essays in this collection reflect the range and depth of musical life in the United States during the first half of the twentieth century Contributions consider the rise and triumph of popular forms such as jazz swing and blues as well as the contributions to art music of composers such as Ives Cage and Copland among others American contributions to music technology and dissemination and the role of these forms in extending the audience for music is also a focus *The musical guide, ed. by R. Hughes* Rupert Hughes, 1903 **Virgil Thomson: Music Chronicles 1940-1954 (LOA #258)** Virgil Thomson, 2014-10-16 Revisit America's Golden Age of classical music through the witty and wildly popular reviews of our greatest critic composer For fourteen memorable years Virgil Thomson surveyed the worlds of opera and classical music as the chief music critic for the New York Herald Tribune An accomplished composer who knew music from the inside Thomson communicated its pleasures and complexities to a wide readership in a hugely entertaining authoritative style and his daily reviews and Sunday articles set a high water mark in American cultural journalism Thomson collected his newspaper columns in four volumes *The Musical Scene The Art of Judging Music Music Right and Left and Music Reviewed* All are gathered here together with a generous selection of Thomson's uncollected writings The result is a singular chronicle of a magical time when an unrivaled roster of great conductors Koussevitzky Toscanini Beecham Stokowski and legendary performers Horowitz Rubinstein Heifetz Stern presented new masters Copland Stravinsky Britten Bernstein and re-introduced the classics to a rapt American audience LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing and keeping permanently in print America's best and most significant writing The Library of America

series includes more than 300 volumes to date authoritative editions that average 1 000 pages in length feature cloth covers sewn bindings and ribbon markers and are printed on premium acid free paper that will last for centuries **The American Stravinsky** Gayle Murchison,2012-02-21 divdivThe first study to show Copland s style development from his early works through his first widely accessible ballet DIV DIV *Music: An Art and a Language* Walter Raymond Spalding,2022-09-15 In *Music An Art and a Language* Walter Raymond Spalding embarks on a profound exploration of the intrinsic relationship between music and human expression Spalding employs a lyrical prose style that mirrors the emotional depth of the subjects he engages with effectively blurring the boundaries between theoretical analysis and artistic appreciation The book contextualizes music within its cultural and philosophical frameworks offering readers insights into its role as a universal language that transcends geographical and temporal boundaries thus contributing to the broader discourse on aesthetics in the early 20th century Walter Raymond Spalding an esteemed composer and educator brings his extensive knowledge of music to this work reflecting his experiences in shaping music education in America His engagement with various musical styles coupled with his pedagogical background informs his analytical approach allowing him to articulate the nuances of music as both an art form and a communicative medium These dimensions expose the motivations driving Spalding s insistence on recognizing music s significance in everyday life and its capacity to convey complex human emotions *Music An Art and a Language* is highly recommended for scholars practitioners and enthusiasts alike as it offers a rich multifaceted view of music s nature and significance Spalding s articulate synthesis of theory and personal experience invites readers to reflect on their relationships with music making it a poignant addition to any literary collection that seeks to understand the profound depths of artistic expression **Musical News** ,1900 **Gabriel Faure** Edward R. Phillips,2011-04-14 First published in 2011 this research study includes a biography section as well as the works of Gabriel Urbain Faur born on 12 May 1845 Much of Faur s music especially the late pieces remain little played and little known as a result his reputation as a salon composer of pleasant music continues even among educated musicians The author suggests that it is more likely that the difficulty of much of Faur s music for the listener and the demands it places upon him or her are the principal reasons for its omission from concert programs and for a misunderstanding of Faur s place in the history of French music **Manuel de Falla's El Amor Brujo** Carol A. Hess,2025 *El amor brujo* trans Love the Magician is a theater work by the Spanish classical composer Manuel de Falla It showcases flamenco the music of the Gitanos who traditionally form Spain s underclass When it premiered in Spain in 1915 it proved controversial some Spanish critics applauded Falla for celebrating the music of a marginalized culture while others attacked his mixing of classical and popular idioms Since then *El amor brujo* has intrigued arrangers and artists It has been repeatedly reshaped rearranged and repackaged either by Falla himself or by artists ranging from the concert pianist Artur Schnabel to the super showman Liberace or to various jazz and pop arrangers *El amor brujo* has also figured in soundtracks whether frothy movie musicals from the 1940s somber accounts of recent

Spanish history or films on anti Black racism including one by Spike Lee In Manuel de Falla s *El amor brujo* author Carol A Hess explores the ways in which music class and race are intertwined in this composition s unusually rich history

Musical Encounters at the 1889 Paris World's Fair Annegret Fauser,2005 The 1889 Exposition universelle in Paris is famous as a turning point in the history of French music and modern music generally This book explores the ways in which music was used exhibited listened to and written about during the Exposition universelle It also reveals the sociopolitical uses of music in France during the 19th century

Redefining Hungarian Music from Liszt to Bartók Lynn M. Hooker,2013-10-25 Some of the most popular works of nineteenth century music were labeled either Hungarian or Gypsy in style including many of the best known and least respected of Liszt s compositions In the early twentieth century Bela Bartók and his colleagues questioned not only the Hungarianness but also the good taste of that style Bartók argued that it should be discarded in favor of a national style based in the genuine folk music of the rural peasantry Between the heyday of the nineteenth century Hungarian Gypsy style and its replacement by a new paradigm of authentic national style was a vigorous decades long debate one little known inside or outside Hungary over what it meant to be Hungarian European and modern Redefining Hungarian Music from Liszt to Bartók traces the historical process that defined the conventions of Hungarian Gypsy style Author Lynn M Hooker frames her study around the 1911 celebration of Liszt s centennial In so doing she analyzes Liszt s problematic role as a Hungarian born composer and leader of Hungarian art music who spent most of his life outside of Hungary and questioned whether Hungary s national music was more the creation of Hungarians or Roma Gypsies The themes of race and nation that emerge in the discussion of Liszt are further developed in an analysis of discourse on Hungarian national music throughout the Hungarian press in the late nineteenth and early twentieth centuries Showing how the discovery of genuine folk music by Bartók and Kodály often depicted as a purely scientific matter responds directly to concerns raised by earlier writers about the problem of Hungarian music Hooker argues that the innovations of Bartók and Kodály and their circle are not so much in correcting a flawed concept of the national as in using the idea of national authenticity to open up freedom for composers to explore more stylistic options including the exploration of modernist musical language Meticulously researched and elegantly written Redefining Hungarian Music from Liszt to Bartók is essential reading for musicologists musicians and concertgoers alike

Gabriel Fauré: The Songs and their Poets Graham Johnson,2017-07-05 The career of Gabriel Fauré s a composer of songs for voice and piano traverses six decades 1862 1921 almost the whole history of French music is contained within these parameters In the 1860s Fauré the lifelong protégé of Camille Saint-Saëns was a suavely precocious student he was part of Pauline Viardot s circle in the 1870s and he nearly married her daughter Pointed in the direction of symbolist poetry by Robert de Montesquiou in 1886 Fauré as the favoured composer from the early 1890s of Winnaretta Singer later Princesse de Polignac and his songs were revered by Marcel Proust In 1905 he became director of the Paris Conservatoire and he composed his most profound music in old age His existence steadily

productive and outwardly imperturbable was undermined by self doubt an unhappy marriage and a tragic loss of hearing In this detailed study Graham Johnson places the vocal music within twin contexts Faur own life story and the parallel lives of his many poets We encounter such giants as Charles Baudelaire and Paul Verlaine the patrician Leconte de Lisle the forgotten Armand Silvestre and the Belgian symbolist Charles Van Lerberghe The chronological range of the narrative encompasses Faur first poet Victor Hugo who railed against Napoleon III in the 1850s and the last Jean de La Ville de Mirmont killed in action in the First World War In this comprehensive and richly illustrated study each of Faur 109 songs receives a separate commentary Additional chapters for the student singer and serious music lover discuss interpretation and performance in both aesthetical and practical terms Richard Stokes provides parallel English translations of the original French texts In the twenty first century musical modernity is evaluated differently from the way it was assessed thirty years ago Faur s no longer merely a Master of Charms circumscribed by the belleque His status as a great composer of timeless

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

Modern French Music Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the energy of words has be much more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such is the essence of the book **Modern French Music**, a literary masterpiece that delves deep in to the significance of words and their impact on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

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