

MUSICAL CHRONICLE

By

PAUL ROSENFELD

Author of "MUSICAL PORTRAITS"

A series of informal essays written in the hope of discovering the nature of the life expressed by performers and audiences in the concert rooms of New York City, and by composers in their own works. Subjects for the discussions have been furnished by matters fitted into prominence during the musical seasons 1927-1931. They have been furnished by matters as various as single compositions and complete bodies of work: Bach masses and Schoenberg melodramas, books of criticism and prize-awards and performances, the personalities of interpreters and those of creators. Among the newer composers handled there are D'Indy, Parker, Bloch, Cyril Scott, Stravinsky, Casella, Finetti, Malipiero, Charpentier, Szymanowski, Milhaud, Poulenc, Auric, Carpenter, Sate, Bruckner, Saint-Saëns, Strauss, Ornstein, Frobenhoff, Mahler, Morris, Franck, Bartók and Korngold. Among the directors of musical organizations: Knicker, Walter Damrosch, Stokowski, Bodansky and Wolfe.

Current Opinion says: "For the new generation in music there has at last arrived an interpreter with the uncommon power of making the aims and achievements of the distinctly modern masters comprehensible."

Musical Chronicle 1917 1923

Paul Rosenfeld



Musical Chronicle 1917 1923:

Musical Chronicle (1917-1923) Paul Rosenfeld, 1923

Musical Chronicle, 1917-1923 Paul Rosenfeld, 2001-01-01

Musical Chronicle (1917-1923) Paul Rosenfeld, 1923 John Alden Carpenter Howard Pollack, 2001 His original yet refined orchestral music was championed by Bruno Walter Fritz Reiner Otto Klemperer Serge Koussevitzky and other celebrated conductors and his sensitive songs were performed by such legendary singers as Alma Gluck and Kirsten Flagstad

Entrancing Muse Carl B. Schmidt, 2001 Lavishly illustrated the volume includes a complete discography and an exhaustive summary of Poulenc's concert tours as well as a list of portraits and drawings Jacket Les Six Robert Shapiro, 2014-07-01 The absorbing comprehensive story of an absolutely unique experiment in classical music involving many key figures of the Dada and Surrealist movements Les Six were a group of talented composers who came together in a unique collaboration that has never been matched in classical music and here their remarkable story is told for the first time A musical experiment originally conceived by Erik Satie and then built upon by Jean Cocteau Les Six were also born out of the shock of the German invasion of France in 1914 an avant garde riposte to German romanticism and Wagnerism Les Six were all and still are respected in music circles but under the aegis of Cocteau they found themselves moving among a whole new milieu the likes of Picasso Ren Clair Blaise Cendrars and Maurice Chevalier all appear in the story But the story of Les Six goes on long after the heyday of Bohemian Paris the group never officially disbanded and it was only in the last 20 years that the last member died moreover their spouses descendents and associates are still active ensuring that the remarkable legacy of this unique group survives Arnold Schoenberg's Journey Allen Shawn, 2016-01-19 A composer's study and celebration of a difficult but influential artist his work and his time Proposing that Arnold Schoenberg 1874 1951 has been more discussed than heard more tolerated than loved composer Allen Shawn puts aside ultimate judgments about Schoenberg's place in musical history to explore the composer's fascinating world in a series of linked essays soundings that are more searching than analytical more suggestive than definitive In an approach that is unusual for a book of an avowedly introductory character the text plunges into the details of some of Schoenberg's works while at the same time providing a broad overview of his involvement in music painting and the history through which he lived Emphasizing music as an expressive art of rhythms and tones Shawn approaches Schoenberg primarily from the listener's point of view uncovering both the seeds of his radicalism in his early music and the traditional bases of his later work Although liberally sprinkled with musical examples the text can be read without them By turns witty personal opinionated and instructive Arnold Schoenberg's Journey is above all an appreciation of a great musical and artistic imagination in a time unlike any other *Aaron Copland and the American Legacy of Gustav Mahler* Matthew Mugmon, 2019 Although Aaron Copland 1900 1990 is often credited with creating an unmistakably American musical style he was strongly attracted to the music of Gustav Mahler Drawing extensively on archival and musical materials this is the first detailed exploration of Copland's multifaceted relationship with

Mahler's music and its lasting consequences for music in America Matthew Mugmon demonstrates that Copland inspired by Mahler's example blended modernism and romanticism in shaping a vision for American music in the twentieth century and that he did so through his multiple roles as composer teacher critic and orchestral tastemaker Copland's career long engagement with Mahler's music intersected with Copland's own Jewish identity and with his links to such towering figures in American music as Nadia Boulanger Serge Koussevitzky and Leonard Bernstein **The Nation** ,1924 **Library Items** University of Oregon. Library,1924 **The Publishers Weekly** ,1923 *Ansel Adams* Mary Street Alinder,2014-11-04 Traces the life and career of Ansel Adams including his childhood in San Francisco his marriage and affairs his relationship with the Native Americans of Yosemite and the influences on his photography and painting of western landscapes *Aaron Copland* Howard Pollack,2015-09-01 A candid and fascinating portrait of the American composer The son of Russian Jewish immigrants Aaron Copland 1900 1990 became one of America's most beloved and esteemed composers His work which includes Fanfare for the Common Man A Lincoln Portrait and Appalachian Spring has been honored by a huge following of devoted listeners But the full richness of Copland's life and accomplishments has never until now been documented or understood Howard Pollack's meticulously researched and engrossing biography explores the symphony of Copland's life his childhood in Brooklyn his homosexuality Paris in the early 1920s the Alfred Stieglitz circle his experimentation with jazz the communist witch trials Hollywood in the forties public disappointment with his later intellectual work and his struggle with Alzheimer's disease Furthermore Pollack presents informed discussions of Copland's music explaining and clarifying its newness and originality its aesthetic and social aspects its distinctive and enduring personality Not only a success in its own right but a valuable model of what biography can and probably should be Kirkus Reviews [Bartók Perspectives](#) Elliott Antokoletz,Victoria Fischer,Benjamin Suchoff,2000-07-20 In profound ways music in the twentieth century reflects the influence of Béla Bartók His compositions remain at the heart of the modern repertoire and his scholarly writings on music and his studies of folk music continue to inspire new generations of scholars and musicians Bartók Perspectives seeks to paint a complete portrait of this complex figure presenting essays from a wide range of perspectives and disciplines The book collects new work by leading scholars and important new voices on Bartók While each essay can be read independently together they provide a coherent view of Bartók's life and work The book includes integrative theoretic analytical approaches to Bartók's musical language and studies of his system of composition from its early stages to maturity It also includes explorations of Bartók's folk music materials in connection with his fieldwork transcription techniques classification methodology and compositional influences Many of the chapters examine the broad historical philosophical and cultural questions intimately linked to Bartók's work Anyone with an interest in Bartók or in serious music in the twentieth century will find Bartók Perspectives an invaluable resource and guide **Body And Soul: The Making Of American Modernism: Art, Music And Letters In The Jazz Age 1919-1926** Robert Crunden,2000 A sweeping cultural history of American

Modernism in the 1920s viewed through the prismatic lens of jazz Acrobatic Modernism from the Avant-Garde to Prehistory Jed Rasula, 2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity As a conscientious engagement with modernity's restructuring of the lifeworld the modernist avant garde raised the stakes of this engagement to programmatic explicitness But even beyond the vanguard the global phenomenon of jazz combined somatic assault with sensory tutelage Jazz like the new technologies of modernity re calibrated sensory ratios The criterion of the new as self making also extended to names pseudonyms and heteronyms The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement Expressivity trumped representation The artwork was a diagram of perception not a mimetic rendering For artists the historical pressures of altered perception provoked new models and Ezra Pound's slogan Make It New became the generic rallying cry of renovation The paradigmatic stance of the avant garde was established by Futurism but the discovery of prehistoric art added another provocation to artists Paleolithic caves validated the spirit of all over composition unframed and dynamic Geometric abstraction Constructivism and Purism and Surrealism were all in quest of a new mythology Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future As such the present was suffused with the pathos of being neither but subject to both *Who's who in American Jewry, 1926- ,1927* *Education and Politics in the 1990s* Denis Lawton, 1992 Examines the ideological differences between the education policies of the two main political parties in the UK and discusses the emergence of these differences within the context of the 1988 Education Reform Act It also looks at the world wide influence of the New Right politics on education **Calder: The Conquest of Time** Jed Perl, 2017-10-24 The first biography of America's greatest twentieth century sculptor Alexander Calder an authoritative and revelatory achievement based on a wealth of letters and papers never before available and written by one of our most renowned art critics Alexander Calder is one of the most beloved and widely admired artists of the twentieth century Anybody who has ever set foot in a museum knows him as the inventor of the mobile America's unique contribution to modern art But only now forty years after the artist's death is the full story of his life being told in this biography which is based on unprecedented access to Calder's letters and papers as well as scores of interviews Jed Perl shows us why Calder was and remains a barrier breaker an avant garde artist with mass appeal This beautifully written deeply researched book opens with Calder's wonderfully peripatetic upbringing in Philadelphia California and New York Born in 1898 into a family of artists his father was a well known sculptor his mother a painter and a pioneering feminist Calder went on as an adult to forge important friendships with a who's who of twentieth century artists including Joan Mir Marcel Duchamp Georges Braque and Piet Mondrian We move through Calder's early years studying engineering to his first artistic triumphs in Paris in the late 1920s and to his emergence as a leader in the international

abstract avant garde His marriage in 1931 to the free spirited Louisa James she was a great niece of Henry James is a richly romantic story related here with a wealth of detail and nuance Calder s life takes on a transatlantic richness from New York s Greenwich Village in the Roaring Twenties to the Left Bank of Paris during the Depression and then back to the United States where the Calders bought a run down old farmhouse in western Connecticut New light is shed on Calder s lifelong interest in dance theater and performance ranging from the Cirque Calder the theatrical event that became his calling card in bohemian Paris to collaborations with the choreographer Martha Graham and the composer Virgil Thomson More than 350 illustrations in color and black and white including little known works and many archival photographs that have never before been seen further enrich the story **Books of 1912- ,1922**

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Table of Contents Musical Chronicle 1917 1923

1. Understanding the eBook Musical Chronicle 1917 1923
 - The Rise of Digital Reading Musical Chronicle 1917 1923
 - Advantages of eBooks Over Traditional Books
2. Identifying Musical Chronicle 1917 1923
 - 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 Musical Chronicle 1917 1923
 - User-Friendly Interface
4. Exploring eBook Recommendations from Musical Chronicle 1917 1923
 - Personalized Recommendations
 - Musical Chronicle 1917 1923 User Reviews and Ratings
 - Musical Chronicle 1917 1923 and Bestseller Lists
5. Accessing Musical Chronicle 1917 1923 Free and Paid eBooks
 - Musical Chronicle 1917 1923 Public Domain eBooks
 - Musical Chronicle 1917 1923 eBook Subscription Services
 - Musical Chronicle 1917 1923 Budget-Friendly Options
6. Navigating Musical Chronicle 1917 1923 eBook Formats
 - ePub, PDF, MOBI, and More
 - Musical Chronicle 1917 1923 Compatibility with Devices
 - Musical Chronicle 1917 1923 Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Musical Chronicle 1917 1923
 - Highlighting and Note-Taking Musical Chronicle 1917 1923
 - Interactive Elements Musical Chronicle 1917 1923
8. Staying Engaged with Musical Chronicle 1917 1923

- Joining Online Reading Communities
- Participating in Virtual Book Clubs
- Following Authors and Publishers Musical Chronicle 1917 1923
- 9. Balancing eBooks and Physical Books Musical Chronicle 1917 1923
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Musical Chronicle 1917 1923
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Musical Chronicle 1917 1923
 - Setting Reading Goals Musical Chronicle 1917 1923
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Musical Chronicle 1917 1923
 - Fact-Checking eBook Content of Musical Chronicle 1917 1923
 - 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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