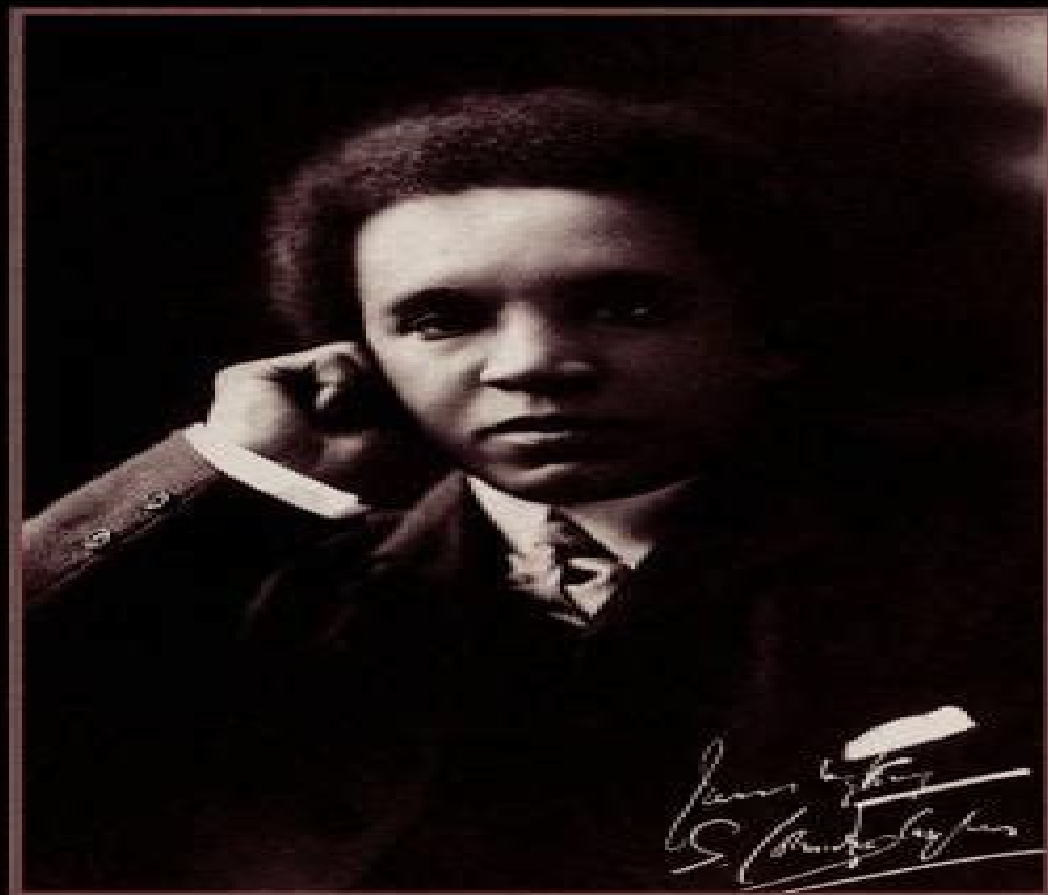


SAMUEL COLERIDGE-TAYLOR

ANGLO-BLACK COMPOSER,
1875-1912. SECOND EDITION



WILLIAM TORTOLANO

Samuel Coleridge Taylor Anglo Black Composer 1875 1912

Sam Reenan



Samuel Coleridge Taylor Anglo Black Composer 1875 1912:

Samuel Coleridge-Taylor William Tortolano, 2002-11-19 Washington Paul Laurence Dunbar Harry Burleigh and the Fisk Jubilee Singers followed Taylor's lead feeling that the time was right for them to manifest their cultural heritage Langston Hughes and other talents associated with the Harlem Renaissance in the 1920s saw Taylor as a father figure a role model and an example of victory over prejudice Samuel Coleridge-Taylor's Hiawatha Benedict Taylor, 2025 The African British composer Samuel Coleridge Taylor 1875 1912 was propelled into fame following the popularity of his Hiawatha cantatas trilogy 1898 1900 which became some of the most widely performed pieces of music in the Anglophone world in the opening decade of the twentieth century In this volume Benedict Taylor gives an in depth account of the music and political significance of Coleridge Taylor as a composer through the early twentieth century reception history of his Hiawatha trilogy

Blind Tom, the Black Pianist-composer (1849-1908) Geneva H. Southall, 1999 Blind Tom was the stage name of Thomas Greene Wiggins a blind black pianist born into slavery in 1849 In this focused consequential study Southall reformulates the debate surrounding Blind Tom and expands its dimensions significantly **Brass Music of Black Composers** Aaron Horne, 1996-05-16 Aaron Horne provides the most comprehensive guide to brass music written by black composers He covers composers from around the world in the 19th and 20th centuries Included in the book is biographical information commission duration instrumentation date of publication premiere publisher discography for each piece bibliographical sources and an index which groups the music by numbers medium and ensemble This is the fourth volume in Aaron Horne's monumental effort to provide the most comprehensive guide to music composed by black composers In this volume he covers composers from around the world in the 19th and 20th centuries including William Grant Still Ulysses Kay Anthony Davis John Coltrane and other major figures from the world of classical jazz and popular music The main body of the book is divided into sections devoted to African African American Afro European and Afro Latino composers Within each section composers are arranged alphabetically each entry provides biographical information as well as commission duration instrumentation date of publication premiere publisher discography for each composition Backmatter includes a Brass Music Index which groups the music by numbers medium and ensembles a title index discography and bibliography As with the earlier volumes this is an essential reference tool for anyone with an interest in researching and or performing the music of black composers

Aristocrats of Color Willard B. Gatewood, 2000-05-01 Every American city had a small self aware and active black elite who felt it was their duty to set the standard for the less fortunate members of their race and to lead their communities by example Professor Gatewood's study examines this class of African Americans by looking at the genealogies and occupations of specific families and individuals throughout the United States and their roles in their various communities from publisher description **The Music of Black Americans** Eileen Southern, 1997 Beginning with the arrival of the first Africans in the English colonies Eileen Southern weaves a fascinating narrative of intense musical activity As singers players and composers

black American musicians are fully chronicled in this landmark book Now in the third edition the author has brought the entire text up to date and has added a wealth of new material covering the latest developments in gospel blues jazz classical crossover Broadway and rap as they relate to African American music

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

Music in Edwardian London Simon McVeigh, 2024 Traversing London's musical culture this book boldly illuminates the emergence of Edwardian London as a beacon of musical innovation The dawning of a new century saw London emerge as a hub in a fast developing global music industry mirroring Britain's pivotal position between the continent the Americas and the British Empire It was a period of expansion experiment and entrepreneurial energy Rather than conservative and inward looking London was invigorated by new ideas from pioneering musical comedy and revue to the modernist departures of Debussy and Stravinsky Meanwhile Elgar Holst Vaughan Williams and a host of ambitious younger composers sought to reposition British music in a rapidly evolving soundscape Music was central to society at every level Just as opulent theatres proliferated in the West End concert life was revitalised by new symphony orchestras by the Queen's Hall promenade concerts and by Sunday concerts at the vast Albert Hall Through innumerable band and gramophone concerts in the parks music from Wagner to Irving Berlin became available as never before The book envisions a burgeoning urban culture through a series of snapshots daily musical life in all its messy diversity While tackling themes of cosmopolitanism and nationalism high and low brows centres and peripheries it evokes contemporary voices and characterful individuals to illuminate the period Challenging issues include the barriers faced by women and people of colour and attitudes inhibiting the new generation of British composers not to mention embedded imperialist ideologies reflecting London's precarious position at the centre of Empire Engagingly written Simon McVeigh's groundbreaking book reveals the exhilarating transformation of music in Edwardian London which laid the foundations for the century to come

Spirituals Kathleen A. Abromeit, 2015-01-01 Spirituals

originated among enslaved Africans in America during the colonial era. They resonate throughout African American history from that time to the civil rights movement from the cotton fields to the concert stage and influenced everything from gospel music to blues and rap. They have offered solace in times of suffering, served as clandestine signals on the Underground Railroad, and been a source of celebration and religious inspiration. Spirituals are born from the womb of African American experience yet they transcend national disciplinary and linguistic boundaries as they connect music, theology, literature, and poetry, history, society, and education. In doing so, they reach every aspect of human experience. To make sense of the immense impact spirituals have made on music culture and society, this bibliography cites writings from a multidisciplinary perspective. This annotated bibliography documents articles, books, and dissertations published since 1902. Of those, 150 are books, 80 are chapters within books, 615 are journal articles, and 150 are dissertations, along with a selection of highly significant items published before 1920. The most recent publications included date from early 2014. Disciplines researched include music, literature, and poetry, American history, religion, and African American Studies. Items included in the annotated bibliography are limited to English language sources that were published in the United States and focus on African American spirituals in the United States, but there are a few select citations that focus on spirituals outside of the United States. Of the one thousand annotations, they are divided roughly evenly between general studies and geographical studies. Information about early spirituals, use of spirituals in art music, church music, and popular music, composers who based music on spirituals, performers of spirituals, ensembles, and individuals, Bible, theology, and religious education, literature, and poetry, pedagogical considerations including the teaching of spirituals, as well as prominent educators, reference works, and a list of resources that were unavailable for review but are potentially useful. This book also offers considerable depth on particular topics such as the Fisk Jubilee Singers and William Grant Still, with over thirty citations devoted to each. At the same time, materials included are quite diverse, with topics such as spirituals in Zora Neale Hurston's novels, Bible studies based on spirituals, enriching the teaching of geography through spirituals, Marian Anderson's historic concert at the Lincoln Memorial, spiritual roots of rap, teaching dialect to singers, expressing African American religion in spirituals, Samuel Coleridge Taylor's music, slave tradition of singing among the Gullah. The book contains indices by author, subject, and spiritual title. Additionally, an appendix of spirituals by biblical reference, listing both spiritual title to scriptural reference, as well as scripture to spiritual title, is included. T. L. Collins, Christian educator, compiled the appendix.

The Harvard Biographical Dictionary of Music Don Michael Randel, 1996. Biographical dictionary emphasizes classical and art music, also gives ample attention to the classics as well as jazz, blues, rock, and pop, and hymns and showtunes across the ages.

Symphonic Spectacles Sam Reenan, 2025. How did composers in the early twentieth century combine traditional approaches to musical structure? In *Symphonic Spectacles*, author Sam Reenan presents a set of case studies using works by Strauss, Beethoven, Ellington, and Mahler, among others, to show readers how analyses of these works can tease apart the compositional design and reception histories.

of each piece The book makes these comprehensive analyses even more relevant by including discussion of how the musical works reflect aspects of their composers identities within their historical contexts **A Life in Ragtime** Reid

Badger,1995-01-12 In 1919 the world stood at the threshold of the Jazz Age The man who had ushered it there however lay murdered and would soon plunge from international fame to historical obscurity It was a fate few would have predicted for James Reese Europe he was then at the pinnacle of his career as a composer conductor and organizer in the black community with the promise of even greater heights to come People don t realize yet today what we lost when we lost Jim Europe said pianist Eubie Blake He was the savior of Negro musicians in a class with Booker T Washington and Martin Luther King In *A Life in Ragtime* Reid Badger brilliantly captures this fascinating life tracing a critical chapter in the emergence of jazz through one man s remarkable odyssey After an early start in Washington Europe found his fame in New York the entertainment capital of turn of the century America In the decade before the First World War he emerged as an acknowledged leader in African American musical theater both as a conductor and an astonishingly prolific composer Badger reveals a man of tremendous depths and ambitions constantly aspiring to win recognition for black musicians and wider acceptance for their music He toiled constantly working on benefit concerts joining hands with W E B Du Bois and helping to found a black music school all the while winning commercial and critical success with his chosen art In 1910 he helped create the Clef Club making it the premiere African American musical organization in the country during his presidency Every year from 1912 to 1914 Europe led the Clef Club orchestra in triumphant concerts at Carnegie Hall winning new respectability and popularity for ragtime He went on to a tremendously successful collaboration with Vernon and Irene Castle the international stars who made social dancing a world wide rage Along the way Europe helped to revolutionize American music and Badger provides fascinating details of his innovations and wide influence In World War I the musical pioneer won new fame as the first African American officer to lead men into combat in that conflict but he was best known as band leader for the all black 15th Infantry Regiment As the Hellfighters of the 15th racked up successes on the battlefield Europe s band took France by storm with the new sounds of jazz In 1919 the soldiers returned to New York in triumph and Europe was the toast of the city Then just a few months later he was dead stabbed to death by a drummer in his own orchestra From humble beginnings to tragic end the story of Jim Europe comes alive in Reid Badger s account Weaving in the wider story of our changing culture music and racial conflict Badger deftly captures the turbulent promising age of ragtime and the drama of a triumphant life cut short **The Black Chicago Renaissance** Darlene Clark Hine,John

McCluskey,2012-06-15 Beginning in the 1930s Black Chicago experienced a cultural renaissance that lasted into the 1950s and rivaled the cultural outpouring in the Harlem Renaissance of the 1920s The contributors to this volume analyze this prolific period of African American creativity in music performance art social science scholarship and visual and literary artistic expression Unlike Harlem Chicago was an urban industrial center that gave a unique working class and

internationalist perspective to the cultural work being done in Chicago This collection s various essays discuss the forces that distinguished the Black Chicago Renaissance from the Harlem Renaissance and placed the development of black culture in a national and international context Among the topics discussed in this volume are Chicago writers Gwendolyn Brooks and Richard Wright The Chicago Defender and Tivoli Theater African American music and visual arts and the American Negro Exposition of 1940 Contributors are Hilary Mac Austin David T Bailey Murry N DePillars Samuel A Floyd Jr Erik S Gellman Jeffrey Helgeson Darlene Clark Hine John McCluskey Jr Christopher Robert Reed Elizabeth Schlabach and Clovis E Semmes

The Place of Music Andrew Leyshon,David Matless,George Revill,1998-03-21 Music is omnipresent in human society but its language can no longer be regarded as transcendent or universal Like other art forms music is produced and consumed within complex economic cultural and political frameworks in different places and at different historical moments Taking an explicitly spatial approach this unique interdisciplinary text explores the role played by music in the formation and articulation of geographical imaginations local regional national and global Contributors show how music s facility to be recorded stored and broadcast to be performed and received in private and public and to rouse intense emotional responses for individuals and groups make it a key force in the definition of a place Covering rich and varied terrain from Victorian England to 1960s Los Angeles to the offices of Sony and Time Warner and the landscapes of the American Depression the volume addresses such topics as the evolution of musical genres the globalization of music production and marketing alternative and hybridized music scenes as sites of localized resistance the nature of soundscapes and issues of migration and national identity

The Oxford Handbook of Musical Variation Jeffrey Swinkin,2025 The Oxford Handbook of Musical Variation offers new research into what is arguably the most fundamental and essential musical process Over forty two chapters the book offers new insights into variational workings in music from Corelli to jazz and in both instrumental and vocal music Throughout the chapters also explore new ways of thinking about musical form rhythm and meter harmony expression and narrative music cognition and pedagogy through variation

The Power of Black Music Samuel A. Floyd,1995 Floyd maintains that while African Americans may not have direct knowledge of African traditions and myths they can intuitively recognize links to an authentic African cultural memory

Staying Power Peter Fryer,1984 For this retrieval of the lost histories of black Britain Mr Fryer has my deep gratitude An invaluable book Salman Rushdie

Black Mahler Charles Elford,2012-01-06 Black Mahler dramatically brings to life the true story of all but forgotten English composer Samuel Coleridge Taylor 1875 1912 Born to a white mother and black father and raised in the London suburb of Croydon Coleridge s titanic choral trilogy Hiawatha makes this funny generous and modest young man a worldwide sensation overnight Although hailed a cultural hero by African Americans Coleridge struggles against financial ruin personal tragedy and seismic obstacles throughout his short life Along the way he unites a world This moving human life story will haunt the memory long after the final page is turned

Handbook of Musical Identities Raymond MacDonald,David J.

Hargreaves, Dorothy Miell, 2017-02-17 Music is a tremendously powerful channel through which people develop their personal and social identities Music is used to communicate emotions thoughts political statements social relationships and physical expressions But just as language can mediate the construction and negotiation of developing identities so music can also be a means of communication through which aspects of people's identities are constructed Music can have a profound influence on our developing sense of identity our values and our beliefs be it from rock music classical music or jazz Musical identities MacDonald Hargreaves and Miell 2002 was unique in being in being one of the first books to explore this fascinating topic This new book documents the remarkable expansion and growth in the study of musical identities since the publication of the earlier work The editors identify three main features of current psychological approaches to musical identities which concern their definition development and the identification of individual differences as well as four main real life contexts in which musical identities have been investigated namely in music and musical institutions specific geographical communities education and in health and well being This conceptual framework provides the rationale for the structure of the Handbook The book is divided into seven main sections The first Sociological discursive and narrative approaches includes several general theoretical accounts of musical identities from this perspective as well as some more specific investigations The second and third main sections deal in depth with two of the three psychological topics described above namely the development of and individual differences in musical identities The fourth fifth and sixth main sections pursue three of the real life contexts identified above namely Musical institutions and practitioners Education and Health and well being The seventh and final main section of the Handbook Case studies includes chapters which look at particular musical identities in specific times places or contexts The multidisciplinary range and breadth of the Handbook's contents reflect the rapid changes that are taking place in music in digital technology and in their role in society as a whole such that the study of musical identity is likely to proliferate even further in the future *Insights into Music Composition* Gregory Young, Steve Roens, 2022-04-19 *Insights into Music Composition* is a guide and source of inspiration for beginning students of music composition Drawing on perspectives from a range of experienced composers the book introduces readers to the compositional process emphasizing how to think about creating a piece of music from beginning to end by providing not only a survey of methods but also an understanding of the overarching context for composition The authors present student composers with the tools to develop their own voice covering topics such as methods for harnessing inspiration and creativity how to give shape context and meaning to a piece of music and create moments that audiences will remember the value in exploring the music of other cultures and music's interdisciplinarity atonal and 12 tone techniques and the roles of form and style the benefits and pitfalls of student teacher relationships and the importance of building relationships with performers Combining content from class scenarios with discussion questions practical exercises an annotated guide of online resources and a glossary of terms the text's flexible structure allows chapters to be read through in order or drawn on by topic Clear

and accessible Insights into Music Composition is an ideal resource for all students and instructors of music composition

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