

***Lowell Mason***  

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**A Bio-Bibliography**

Carol A. Pemberton

# Lowell Mason A Bio Bibliography

**Stanley R. McDaniel**



## **Lowell Mason A Bio Bibliography:**

**Lowell Mason** Carol Pemberton,1988-04-27 This comprehensive reference is a study of Lowell Mason the pioneer music educator and composer arranger who became known primarily for his wide influence on American musical culture As in other volumes of the bio bibliography series this book features a biographical essay that is both informative and interpretive summarizing and reflecting upon Mason s life and providing an overview of his multifaceted career It offers a detailed catalog of writings by and about Mason including books and music sheet music prose writings and periodical publications The annotated entries cover a wide range of valuable information on 19th century American music American studies church music music education teacher training programs music publishing and instrument manufacturing **Lowell Mason** Carol Pemberton,1988-04-27 This comprehensive reference is a study of Lowell Mason the pioneer music educator and composer arranger who became known primarily for his wide influence on American musical culture As in other volumes of the bio bibliography series this book features a biographical essay that is both informative and interpretive summarizing and reflecting upon Mason s life and providing an overview of his multifaceted career It offers a detailed catalog of writings by and about Mason including books and music sheet music prose writings and periodical publications The annotated entries cover a wide range of valuable information on 19th century American music American studies church music music education teacher training programs music publishing and instrument manufacturing *Sourcebook for Research in Music, Third Edition* Allen Scott,2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come *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 **A Companion to the New**

**Harp of Columbia** Marion J. Hatchett, 2003 The shape note tradition first flourished in the small towns and rural areas of early America Church sponsored singing schools taught a form of musical notation in which the notes were assigned different shapes to indicate variations in pitch this method worked well with congregants who had little knowledge of standard musical notation Today many enthusiasts carry on the shape note tradition and The New Harp of Columbia recently published in a restored edition by the University of Tennessee Press is one of five shape note singing manuals still in use Jacket

**Choral Music in Nineteenth-Century America** Lee N. Orr, Dan W. Hardin, 1999-08-28 Choral music represented an important part of American cultural life during the nineteenth century whether integral to worship or merely for entertainment Despite this history choral music remains one of the more neglected studies in the scholarly community In an effort to fill this gap N Lee Orr and W Dan Hardin offer a new approach to the study of choral music by mapping out and bringing bibliographical control to this expansive and challenging field of study Their unique guide focuses on literature related to choral music in the United States from the end of the second decade of the nineteenth century through the earlier part of the twentieth century Choral Music in Nineteenth Century America explores the entire range of choral music conceived written published rehearsed and performed by an ensemble of singers gathered specifically to present the music before an audience or congregation The guide expertly sifts through the extensive literature to cite the most notable sources for study and provides individual chapters on the leading nineteenth century composers who were instrumental in the development of choral music

*Music Library and Research Skills* Jane Gottlieb, 2017 Concise and engaging this text covers a wide range of reference sources for research in all genres of music Through this practical introduction to the key concepts of music research students will develop a firm understanding of the tools used to gather data including what types of sources exist how they are arranged and how they may best be used to do research

**Historical Dictionary of Choral Music** Melvin P. Unger, 2023-08-14 A Library Journal Starred Review March 2024 praises the book as a remarkable resource that will please both musical professionals and amateurs along with teachers and their students and conductors and singers Throughout the ages people have wanted to sing in a communal context This desire apparently stems from a deeply rooted human instinct Consequently choral performance historically has often been related to human rituals and ceremonies especially rites of a religious nature Historical Dictionary of Choral Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1 300 cross referenced entries on composers conductors choral ensembles choral genres and choral repertoire This book is an excellent resource for students researchers and anyone wanting to know more about choral music

**Historical Dictionary of Romantic Music** John Michael Cooper, 2024-02-12 Library Journal praises the book as an excellent one volume ready reference resource for students researchers and others interested in music history Historical Dictionary of Romantic Music Second Edition covers the persons ideas practices and works that made up the worlds of Western music during the long 19th century ca 1780 1918

It is the first book to recognize that Romantic music was very nearly a global phenomenon. It includes more women, more Black musicians, and other musicians of color, and more exponents of musical Romanticism from Central and South America as well as Central and Eastern Europe than any other single volume study of Romantic music, thus challenging the conventional hegemony of musical Romanticisms by men and by Western European nations. This book includes entries on topics including anti-Semitism, sexism, and racism that were pervasive and defining to the worlds of musical Romanticism but are rarely addressed in general studies of that subject. It includes Romantic musicians who were not primarily composers, as well as topics such as the Haitian Revolution, spirituals, and ragtime that were more important for music in the long 19th century than is generally acknowledged. The result is an expansive, inclusive, diverse, and more richly textured portrayal of Romantic music than is elsewhere available. *Historical Dictionary of Romantic Music*, Second Edition, contains a chronology, an introduction, an extensive bibliography, and a dictionary section with more than 600 cross-referenced entries on traditions, famous pieces, persons, places, technical terms, and institutions of Romantic music. This book is an excellent resource for students, researchers, and anyone wanting to know more about Romantic music. **Augusta Browne** Bonny H. Miller, 2020

Augusta Browne's five-decade career in music and letters reveals a gifted composer and author. Hailed as one of the most prolific women composers in the USA before 1870, Augusta Browne Garrett (c. 1820–1882) was also a dedicated music educator and music journalist. The Americanness of her story resonates across the decades: an earnest little girl growing up amidst a troubled family business, a young professor of music who burst onto the New York City musical scene, and an entrepreneur who resolutely sought publication of her music and prose to her final day. In *Augusta Browne: Composer and Woman of Letters in Nineteenth-Century America*, author Bonny Miller presents Browne's unfamiliar story, assesses her musical works, and describes her literary publications. Browne's outsider status and self-agency offer a potent narrative that transcends antebellum and Victorian era norms. She used the public arena of newspapers and magazines as conduits for her work during an era when women were ridiculed for public speaking. And yet, in many ways, her persona as a tenacious entrepreneur conflicted with her adherence to strict Christian precepts despite her assertion of women's equality with men. Making use of recently digitized sheet music as well as archives of newspapers and books of the period, Miller's narrative provides the first ever comprehensive, nuanced account of this notable life in American music. **BONNY H. MILLER** is a pianist and independent scholar who has taught at universities in Georgia, Florida, Louisiana, and Virginia. Choral Music James Michael Floyd, Avery T. Sharp, 2012-07-26

This is an annotated bibliography of 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 Hymnal Christopher N. Phillips, 2018-08-01

Understanding the culture of living with hymnbooks offers new insight into the histories of poetry literacy and religious devotion. It stands barely three inches high, a small brick of a book. The pages are skewed a bit, and evidence of a small

handprint remains on the worn cheap leather covers that don't quite close. The book bears the marks of considerable use. But why and for whom was it made? Christopher N. Phillips's *The Hymnal* is the first study to reconstruct the practices of reading and using hymnals which were virtually everywhere in the eighteenth and nineteenth centuries. Isaac Watts invented a small words-only hymnal at the dawn of the eighteenth century. For the next two hundred years such hymnals were their owners' constant companions at home, school, church, and in between. They were children's first books, slaves treasured heirlooms, and sources of devotional reading for much of the English-speaking world. Hymnals helped many people learn to memorize poetry and to read; they provided space to record family memories, pass notes in church, and carry everything from railroad tickets to holy cards to business letters. In communities as diverse as African Methodists, Reform Jews, Presbyterians, Methodists, Roman Catholics, and Unitarians, hymnals were integral to religious and literate life. An extended historical treatment of the hymn as a read text and media form rather than a source used solely for singing, this book traces the lives people lived with hymnals from obscure schoolchildren to Emily Dickinson. Readers will discover a wealth of connections between reading, education, poetry, and religion in Phillips's lively accounts of hymnals and their readers.

**The Musical Mainstream**, 1992 **'With One Heart and One Voice'** Fred Kimball Graham, 2004-02-03 The publication by John Wesley of the *Foundery Collection* 1742 marked the establishment of standards for tunes suited to Methodist hymn singing. Early Methodist hymn books in the United States contained words only, but they were cross-referenced with a leader's tune book beginning with David's Companion 1808. *With One Heart and One Voice* reviews the trends surrounding the styles of tunes selected and analyzes the changes in shape and text for the most frequently used tunes in the Methodist Episcopal Church. Seventy-six core repertory tunes are analyzed based upon their repeated appearances in most of the tune books published between 1808 and 1878, at which point Methodists finally obtained a hymnal with both words and music after a half-century of experimentation with tune selection. The conclusions reached in this work will allow scholars, hymnologists, and hymn singers to explore the social and musicological influences on hymn tune writing: how long it took for texts to acquire a fixed tune, how tastes in hymn tunes change ever so slowly, and how many delightful tunes found in the core repertory of the 19th century have been dropped from today's repertoire.

**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 Music Information Explosion and Its Implications for College Teachers and Students** College Music Society Meeting, 1992 **Servanthood of Song** Stanley R. McDaniel, 2024-05-23 *Servanthood of Song* is a history of American church music from the colonial era to the present. Its focus is on the institutional and societal pressures that have shaped church song and have led us directly to where we are today. The gulf which separates advocates of traditional and contemporary worship, Black and White, Protestant and Catholic, is not new. History repeatedly shows us that ministry to be

effective must meet the needs of the entire worshipping community not just one segment age group or class Servanthood of Song provides a historical context for trends in contemporary worship in the United States and suggests that the current polemical divisions between advocates of contemporary and traditional classically oriented church music are both unnecessary and counterproductive It also draws from history to show that to be the powerful component of worship it can be music whatever the genre must be viewed as a ministry with training appropriate to that Servanthood of Song provides a critical resource for anyone considering a career in either musical or pastoral ministries in the American church as well as all who care passionately about vital and authentic worship for the church of today *Gems of Exquisite Beauty* Peter Mercer-Taylor, 2020-09-23 In the decades leading up to the Civil War most Americans probably encountered European classical music primarily through hymn tunes Hymnody was the most popular and commercially successful genre of the antebellum period in the United States and the unquenchable thirst for new tunes to sing led to a phenomenon largely forgotten today in their search for fresh material editors lifted hundreds of tunes from the works of major classical composers to use as settings of psalms and hymns The few that remain popular today millions have sung Joyful Joyful We Adore Thee to Beethoven and Hark The Herald Angels Sing to Mendelssohn are vestiges of one of the most distinctive trends in antebellum music making *Gems of Exquisite Beauty* is the first in depth study of the historical rise and fall of this adaptation practice its artistic achievements and its place in nineteenth century American musical life It traces the contributions of pioneering figures like Arthur Clifton and the impact of bestsellers like the Handel and Haydn Society Collection which helped turn Lowell Mason into America's most influential musician By telling the tales of these hymns and those who brought them into the world author Peter Mercer Taylor reveals a central part of the history of how the American public first came to meet and creatively engage with Europe's rich musical practices Historical Dictionary of Sacred Music Joseph P. Swain, 2016-10-11 Sacred music is a universal phenomenon of humanity Where there is faith there is music to express it Every major religious tradition and most minor ones have music and have it in abundance and variety There is music to accompany ritual and music purely for devotion music for large congregations and music for trained soloists music that sets holy words and music without words at all In some traditions Islamic and many Native American to name just two the relation between music and religious ritual is so intimate that it is inaccurate to speak of the music accompanying the ritual Rather to perform the ritual is to sing and to sing the ritual is to perform it This second edition of Historical Dictionary of Sacred Music contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 800 cross referenced entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions This book is an excellent access point for students researchers and anyone wanting to know more about sacred music The Bulletin of Historical Research in Music Education, 1996

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