

THE LOWER CHOIR,
A TREATISE ON
THEIR HISTORY
AND LITERATURE, I

THREE HUNDRED
YEARS OF MUSIC
FOR THE
LOWER CHOIR,
1600-1900:
A BIBLIOGRAPHY
BIOGRAPHY

Michael
Feldman

Our American Music Three Hundred Years

Jean E Snyder



Our American Music Three Hundred Years:

Revival: A History of Modern Culture: Volume II (1934) Preserved Smith, 2018-01-16 The understanding of history can be advanced only by the combination or alternation of analysis and synthesis Detailed research and generalizing survey are not antiethical but complementary For a long time however the specialist has reigned supreme in our schools The need is now surely for a return to synoptic writing The present work was undertaken to supply the need of a synthesis It is a map of a large region not a geological chart of a square mile or the plan of a single city Its value if any lies in its view of the interrelations of large tracts of social and intellectual life not in the intensive investigation of narrow fields Making Music in Los Angeles Catherine Parsons Smith, 2007-10-16 A social history of music in Los Angeles from the 1880s to 1940 this title ventures into an often neglected period to discover that during America s Progressive Era LA was a centre for making music long before it became a major metropolis *Making Music Modern* Carol J. Oja, 2000-11-16 New York City witnessed a dazzling burst of creativity in the 1920s In this pathbreaking study Carol J Oja explores this artistic renaissance from the perspective of composers of classical and modern music who along with writers painters and jazz musicians were at the heart of early modernism in America She also illustrates how the aesthetic attitudes and institutional structures from the 1920s left a deep imprint on the arts over the 20th century Aaron Copland George Gershwin Ruth Crawford Seeger Virgil Thomson William Grant Still Edgar Var se Henry Cowell Leo Ornstein Marion Bauer George Antheil these were the leaders of a talented new generation of American composers whose efforts made New York City the center of new music in the country They founded composer societies such as the International Composers Guild the League of Composers the Pan American Association and the Copland Sessions Concerts to promote the performance of their music and they nimbly negotiated cultural boundaries aiming for recognition in Western Europe as much as at home They showed exceptional skill at marketing their work Drawing on extensive archival material including interviews correspondence popular periodicals and little known music manuscripts Oja provides a new perspective on the period and a compelling collective portrait of the figures puncturing many longstanding myths American composers active in New York during the 1920s are explored in relation to the Machine Age and American Dada the impact of spirituality on American dissonance the crucial behind the scenes role of women as patrons and promoters of modernist music cross currents between jazz and concert music the critical reception of modernist music especially in the writings of Carl Van Vechten and Paul Rosenfeld and the international impulse behind neoclassicism The book also examines the persistent biases of the time particularly anti Semitism gender stereotyping and longstanding racial attitudes **Appalachia on Our Mind** Henry D. Shapiro, 2014-03-30 Appalachia on Our Mind is not a history of Appalachia It is rather a history of the American idea of Appalachia The author argues that the emergence of this idea has little to do with the realities of mountain life but was the result of a need to reconcile the otherness of Appalachia as decribed by local color writers tourists and home missionaries with assumptions about the nature

of America and American civilization Between 1870 and 1900 it became clear that the existence of the strange land and peculiar people of the southern mountains challenged dominant notions about the basic homogeneity of the American people and the progress of the United States toward achieving a uniform national civilization Some people attempted to explain Appalachian otherness as normal and natural no exception to the rule of progress Others attempted the practical integration of Appalachia into America through philanthropic work In the twentieth century however still other people began questioning their assumptions about the characteristics of American civilization itself ultimately defining Appalachia as a region in a nation of regions and the mountaineers as a people in a nation of peoples In his skillful examination of the invention of the idea of Appalachia and its impact on American thought and action during the early twentieth century Mr Shapiro analyzes the following the discovery of Appalachia as a field for fiction by the local color writers and as a field for benevolent work by the home missionaries of the northern Protestant churches the emergence of the problem of Appalachia and attempts to solve it through explanation and social action the articulation of a regionalist definition of Appalachia and the establishment of institutions that reinforced that definition the impact of that regionalistic definition of Appalachia on the conduct of systematic benevolence especially in the context of the debate over child labor restriction and the transformation of philanthropy into community work and the attempt to discover the bases for an indigenous mountain culture in handicrafts folksong and folkdance

Booklist Books, a Selection American Library Association, 1922 *We Have Always Been Minimalist* Christophe Levaux, 2020-09-01 Rising out of the American art music movement of the late 1950s and 1960s minimalism shook the foundations of the traditional constructs of classical music becoming one of the most important and influential trends of the twentieth century The emergence of minimalism sparked an active writing culture around the controversies philosophies and forms represented in the music's style and performance and its defenders faced a relentless struggle within the music establishment and beyond Focusing on how facts about music are constructed negotiated and continually remodeled *We Have Always Been Minimalist* retraces the story of these battles that from pure fiction to proven truth led to the triumph of minimalism Christophe Levaux's critical analysis of literature surrounding the origins and transformations of the stylistic movement offers radical insights and a unique new history

[Women Writing Musicals](#) Jennifer Ashley Tepper, 2024-11-19 The first ever book to tell the stories of over 300 inspiring women who wrote Broadway and Off Broadway musicals that Publishers Weekly calls an exhaustive tribute to women whose contributions to Broadway musical history have often been overlooked Library Journal praises the book saying Tepper has fashioned a winning book on the unsung heroines of Broadway musicals that will be appreciated by readers of women's studies and theater lore Kirkus Reviews says it's an encyclopedic reference and a long overdue tribute to female lyricists and composers From the composers who pounded the pavement selling their music in Tin Pan Alley at the turn of the twentieth century to the lyricists who broke new ground writing shows during the Great Depression to the book writers who penned protest musicals fighting

for social justice during the 1970s to those who are revitalizing the landscape of American theatre today **Women Writing Musicals** tells the stories of over 300 inspiring women who wrote Broadway and Off Broadway musicals Jennifer Ashley Tepper's definitive book covers prolific and celebrated Broadway writers like Betty Comden and Jeanine Tesori women who have written musicals but gained fame elsewhere like Dolly Parton and Sara Bareilles and dramatists you've never heard of but definitely should have Among the gems shared here are the stories of Clara Driscoll who saved the Alamo and also wrote a Broadway musical Micki Grant whose mega hit musical about the Black experience made her the first woman to write book music and lyrics for a Broadway show Mar a Grever who made her Broadway debut at age 56 and who was the first Mexican female composer to achieve international success and the first all female writing team for a Broadway musical in 1922 Annelu Burns Anna Wynne O Ryan Madelyn Sheppard and Helen S Woodruff This book is a treasure trove for theatre loving readers that Tony and Emmy Award winning actor and singer Kristin Chenoweth praises as a wonderful resource for actors and an important read for anyone interested in theatre

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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

Good Music for a Free People Nancy Newman, 2010 In this book the author examines the activities and reception of the Germania Musical Society an orchestra whose members emigrated from Berlin during the revolutions of 1848 These two dozen Forty eighters gave nearly a thousand concerts in North America during the ensuing six year period possibly reaching a million listeners Drawing on a memoir by Henry Albrecht the author provides insights into the musicians desire to bring their music to the audiences of a democratic republic at this turbulent time Eager to avoid the egotism and self promotion of the European patronage system they pledged to work for their mutual interests both musically and socially One for all and all for one became their motto

American Chaucers C. Barrington, 2016-04-30 This study provides extensive readings of overlooked American reconstructions of Chaucer and The Canterbury Tales from the colonial to postmodern periods demonstrating how these repackagings convey uniquely American ideas

Mystic Chords of Memory Michael Kammen, 2011-08-17 Mystic Chords of Memory Illustrated with hundreds of well chosen anecdotes and minute observations Kammen is a demon researcher who seems to have mined his nuggets from the entire corpus of American cultural history insightful and sardonic Washington Post Book World In this ground breaking panoramic work of American cultural history the Pulitzer Prize winning author of A Machine That Would Go of Itself examines a central paradox of our national identity How did the land of the future acquire a past And to what extent has our

collective memory of that past as embodied in our traditions have been distorted or even manufactured Ranging from John Adams to Ronald Reagan from the origins of Independence Day celebrations to the controversies surrounding the Vietnam War Memorial from the Daughters of the American Revolution to immigrant associations and filled with incisive analyses of such phenomena as Americana and its collectors historic villages and Disneyland Mystic Chords of Memory is a brilliant immensely readable and enormously important book Fascinating a subtle and teeming narrative masterly Time This is a big ambitious book and Kammen pulls it off admirably He brings a prodigious mind and much scholarly rigor to his task an important book and a revealing look at how Americans look at themselves Milwaukee Journal **That's Entertainment**

Tighe E. Zimmers, 2021-05-19 Arthur Schwartz 1900 1984 a premier composer of American Popular Song during the mid 20th century has been overlooked by historians This first full length biography covers his work on Broadway and in Hollywood where he was known as the master of the intimate revue for his songs in the 1930s with Howard Dietz Schwartz wrote music for films in the 1940s with Academy Award nominations for They're Either Too Young or Too Old and A Gal in Calico produced two popular movie musicals Cover Girl and Night and Day and was among the first songwriters to work in the new medium of television The author describes his creative process and includes behind the scenes stories of each of his major musicals *Americans All, Immigrants All* J. Morris Jones, 1939 **Americans All, Immigrants All, a Handbook for Listeners and a Manual** United States. Office of Education, 1942 Harry T. Burleigh Jean E Snyder, 2016-03-01 Harry T Burleigh 1866 1949 played a leading role in American music and culture in the twentieth century Celebrated for his arrangements of spirituals Burleigh was also the first African American composer to create a significant body of art song An international roster of opera and recital singers performed his works and praised them as among the best of their time Jean E Snyder traces Burleigh's life from his Pennsylvania childhood through his fifty year tenure as soloist at St George's Episcopal Church in Manhattan As a composer Burleigh's pioneering work preserved and transformed the African American spiritual as a music editor he facilitated the work of other black composers as a role model vocal coach and mentor he profoundly influenced American song and in private life he was friends with Antonín Dvořák Marian Anderson Will Marion Cook and other American luminaries Snyder provides rich historical social and political contexts that explore Burleigh's professional and personal life within an era complicated by changes in race relations class expectations and musical tastes Michael Nyman: Collected Writings Pwyll ap Siôn, 2016-04-22 For over three decades Michael Nyman's music has succeeded in reaching beyond the small community of contemporary music aficionados to a much wider range of listeners An important element in unlocking the key to Nyman's success lies in his writings about music which preoccupied him for over a decade from the late 1960s to the early 1980s During this time Nyman produced over 100 articles covering almost every conceivable musical style and genre from the Early Music revival and the West's interest in world music or from John Cage and minimalism to rock and pop Nyman initiated a number of landmark moments in the course of late twentieth century music

along the way he was one of the first to critique the distinction between the European avant garde and the American experimental movement he was the first to coin the term minimalism in relation to the music of then largely unknown Steve Reich and Terry Riley and later Philip Glass the first to seriously engage with the music of the English experimental tradition and the importance of Cornelius Cardew and to identify the importance of Art Colleges in nurturing and developing a radical alternative to modernism and one of the first writers to grasp the significance of post minimalists such as Brian Eno and Harold Budd and to realize how these elements could be brought together into a new aesthetic vision for his own creative endeavours which was formulated during the late 1970s and early 80s Much of what transformed and defined Nyman's musical character may be found within the pages of this volume of his writings comprehensively edited and annotated for the first time and including previously unpublished material from Nyman's second interview with Steve Reich in 1976 There is also much here to engage the minds of those who are interested in pre twentieth century music from Early and Baroque music Handel and Purcell in particular to innovative features in Haydn's spatial elements in Berlioz or Bruckner and Mahler's symphonic works

Jewish Identities Klara Moricz, 2008-02-05 Jewish Identities mounts a formidable challenge to prevailing essentialist assumptions about Jewish music which maintain that ethnic groups nations or religious communities possess an essence that must manifest itself in art created by members of that group Klara Moricz scrutinizes concepts of Jewish identity and reorders ideas about twentieth century Jewish music in three case studies first Russian Jewish composers of the first two decades of the twentieth century second the Swiss American Ernest Bloch and third Arnold Schoenberg Examining these composers in the context of emerging Jewish nationalism widespread racial theories and utopian tendencies in modernist art and twentieth century politics Moricz describes a trajectory from paradigmatic nationalist techniques through assumptions about the unintended presence of racial essences to an abstract notion of Judaism

Jewish Identities Klara Moricz, 2008-02-05 This book makes a decisive and controversial contribution to the history of musical modernism Moricz radically but thoroughly scrutinizes concepts of Jewish identity and in doing so reorders our understanding of Jewish music as an outgrowth of nationalist racist and utopian ideologies The scholarship is superior in every respect Jewish Identities is destined to become a seminal work in the reception history of European musical modernism An absolutely outstanding and intellectually brilliant work Harry White author of *The Keeper's Recital: Music and Cultural History in Ireland 1770-1970*

Pamphlet - Dept. of the Army United States Department of the Army, 194?

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