

## Instrumental Music Walt Whitman Music

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Classical music in 1940s America had a cultural relevance and ubiquitousness that is hard to imagine today. No other war mobilized and instrumentalized culture in general and music in particular so totally, so consciously, and so unequivocally as World War II. Through author Annegret Fauser's in-depth, engaging, and encompassing discussion in context of this unique period in American history, *Sounds of War* brings to life the people and institutions that created, performed, and listened to this music.

First published in 2002, this comprehensive overview of music in the nineteenth century draws on extensive scholarship in the field.

The songs, dances, jokes, parodies, spoofs, and skits of blackface groups such as the Virginia Minstrels and Buckley's Serenaders became wildly popular in antebellum America. Drawing on an unprecedented archival study of playbills, newspapers, sketches, monologues, and music, William J. Mahar explores the racist practices of minstrel entertainers and considers their performances as troubled representations of ethnicity, class, gender, and culture in the nineteenth century. Mahar investigates the relationships between blackface comedy and other Western genres and traditions; between the music of minstrel shows and its European sources; and between "popular" and "elite" constructions of culture. Locating minstrel performances within their complex sites of production, Mahar reassesses the historiography of the field.

Interpretation is often considered only in theory, or as a philosophical problem, but this book demonstrates and reflects on the interpretive results of analysis.

*New Music of the Nordic Countries* describes the music of Denmark, Finland, Iceland, Norway and Sweden composed during the latter half of the twentieth century. Along with providing biographical material on most of the living Nordic composers, the book discusses in detail the major trends in Scandinavian contemporary music as well as many of the recent musical works. The 800-page volume is edited by John D. White, a former Scholar to Iceland and a Fellow of the American-Scandinavian Foundation. White is the author of Part III, *New Music in Iceland* and has enlisted five other distinguished Nordic musical scholars to write the remaining sections of the book. Bound together philosophically, geographically, and to a significant extent ethnically, the five Nordic countries hold a unique place in today's world. They are populated by talented, creative achievers, and each nation possesses its own special qualities. This is certainly true in its music, yet little of Nordic tone art of the late twentieth century is widely known outside of Northern Europe. Thus, this comprehensive volume will serve a valuable purpose in disseminating knowledge about this important body of music literature.

Elliott Carter (1908-2012) was the foremost composer of classical music in America during the second half of the 20th century. Over the course of a career that spanned seven decades, he consistently produced works that critics hailed as creatively daring, intellectually demanding, and emotionally complex. Distancing himself from the various "schools" and movements that grew and waned in popularity during the postwar era, Carter cultivated a deeply personal musical style that he developed and refined up until the very end of his life. This first full biography of the composer springs from author David Schiff's life-long interest in Elliott Carter's music and his close personal connection with the composer which spanned over forty years. This critical overview of Carter's life and work explores aspects of the composer's life about which he was usually reticent - and occasionally misleading - such as his complicated relationships with Charles Ives, Aaron Copland, Nicolas Nabokov, and his own parents. Schiff's

study of Carter's complete oeuvre - from his politically charged Depression-era ballets to the deeply personal and reflective late works - is based on extensive study of the composer's personal sketches and letters. Featuring an in-depth look at the legacy project of Carter's final decade, seven settings of American modernist poetry by E.E. Cummings, T.S. Eliot, Marianne Moore, Ezra Pound, Wallace Stevens and William Carlos Williams, this newest addition to the Master Musicians Series paints with a fine brush the story of America's foremost composer of the second half of the twentieth century.

Lists top-recommended works by master composers from the past and present, providing a critical assessment of specific recordings and performances as identified by a team of leading music experts.

Aficionados of music, dance, opera, and musical theater will relish this volume featuring over 200 articles showcasing composers, singers, musicians, dancers, and choreographers across eras and styles. Read about Hildegard of Bingen, whose *Symphonia* expressed both spiritual and physical desire for the Virgin Mary, and George Frideric Handel, who not only created roles for castrati but was behind the Venetian opera's preoccupations with gender ambiguity. Discover Alban Berg's *Lulu*, opera's first openly lesbian character. And don't forget *Kiss Me Kate*, the hit 1948 Broadway musical: written by Cole Porter, married though openly gay; directed by John C. Wilson, Noël Coward's ex-lover; and featuring Harold Lang, who had affairs with Leonard Bernstein and Gore Vidal. No single volume has ever achieved the breadth of this scholarly yet eminently readable compendium. It includes overviews of genres as well as fascinating biographical entries on hundreds of figures such as Peter Tchaikovsky, Maurice Ravel, Sergei Diaghilev, Bessie Smith, Aaron Copland, Stephen Sondheim, Alvin Ailey, Rufus Wainwright, and Ani DiFranco.

Considers the lives and contributions of 144 significant composers in the field. Includes a general discography, bibliography, and indexes for both titles and poets.

The Great American Songbooks shows how popular music shapes and permeates a host of modernism's hallmark texts. Austin Graham begins his study of 20th-century texts with a discussion of American popular music and literature in the 19th century. He posits Walt Whitman as a proto-modernist who drew on his love of opera to create the epic free-verse poetry that would heavily influence his bardic successors. One can witness this in T. S. Eliot, whose poem *The Waste Land* relies on Whitman's verse style to emphasize how 19th-century structures of feeling regarding music persist into the 20th century. From opera and standards of the Victorian musical hall, Graham moves to the blues to reveal the multifaceted ways it shaped works in the Harlem Renaissance, most notably in the verse of Langston Hughes and Jean Toomer's stream-of-consciousness masterpiece, *Cane*. The second half of *Songbooks* advances an argument for a musical eclecticism that arose alongside rapid industrialization. Writers like Scott Fitzgerald and John Dos Passos, Graham argues, developed a notion of musical eclecticism to help them process—or cope—with the unprecedented invasiveness of popular music, particularly in major cities. This eclecticism runs counter to

critics like Adorno who equate popular music with mass produced mechanisms such as the phonograph and radio, and thus with degraded, cultural forms. In conclusion, Graham suggests how modernist writers experienced, and sometimes theorized, a more nuanced, sophisticated, and fluid mode of interaction with popular music.

Percy Grainger was not just an inspired pianist and popular composer, but also a frequent writer. *Grainger on Music* presents forty-six of his essays. Their topics range over his own and his friends' compositional plans, piano technique, 'Free Music', instrumental usage, and his ideas on artistic development in the United States, Australia, and his beloved Nordic lands.

This new study looks at the relationship of rhetoric and music in the era's intellectual discourses, texts and performance cultures principally in Europe and North America. Catherine Jones begins by examining the attitudes to music and its performance by leading figures of the American Enlightenment and Revolution, notably Benjamin Franklin and Thomas Jefferson. She also looks at the attempts of Francis Hopkinson, William Billings and others to harness the Orphean power of music so that it should become a progressive force in the creation of a new society. She argues that the association of rhetoric and music that reaches back to classical Antiquity acquired new relevance and underwent new theorisation and practical application in the American Enlightenment in light of revolutionary Atlantic conditions. Jones goes on to consider changes in the relationship of rhetoric and music in the nationalising milieu of the nineteenth century; the connections of literature, music and music theory to changing models of subjectivity; and Romantic appropriations of Enlightenment visions of the public ethical function of music.

Titles in the *Dictionaries for the Modern Musician* series offer both the novice and the advanced artist key information designed to convey the field of study and performance for a major instrument or instrument class, as well as the workings of musicians in areas from conducting to composing. Each dictionary covers topics from instrument parts to technique, major works to key figures—a must-have for any musician's personal library! *A Dictionary for the Modern Singer* is an indispensable guide for students of singing, voice pedagogues, and lovers of the art of singing. In addition to classical singing, genres, and styles, musical theatre and popular and global styles are addressed. With an emphasis on contemporary practice, this work includes terms and figures that influenced modern singing styles. Topics include voice pedagogy, voice science, vocal health, styles, genres, performers, diction, and other relevant topics. The dictionary will help students to more fully understand the concepts articulated by their teachers. Matthew Hoch's book fills a gap in the singer's library as the only one-volume general reference geared toward today's student of singing. An extensive bibliography is invaluable for students seeking to explore a particular subject in greater depth. Illustrations and charts further illuminate particular concepts, while appendixes address stage fright, tips on practicing, repertoire

selection, audio technology, and contemporary commercial music styles. A Dictionary for the Modern Singer will appeal to students of singing at all levels. For professionals, it will serve as a quick and handy reference guide, useful in the high school or college library and the home teaching studio alike; students and amateurs will find it accessible and full of fascinating information about the world of the singing.

Annotation: The Index is published in two physical volumes and sold as a set for \$250.00. As America's geography and societal demands expanded, the topics in The Etude magazine (first published in 1883) took on such important issues as women in music; immigration; transportation; Native American and African American composers and their music; World War I and II; public schools; new technologies (sound recordings, radio, and television); and modern music (jazz, gospel, blues, early 20th century composers) in addition to regular book reviews, teaching advice, interviews, biographies, and advertisements. Though a valued source particularly for private music teachers, with the de-emphasis on the professional elite and the decline in salon music, the magazine ceased publication in 1957. This Index to the articles in The Etude serves as a companion to E. Douglas Bomberger's 2004 publication on the music in The Etude. Published a little over fifty years after the final issue reached the public, this Index chronicles vocal and instrumental technique, composer biographies, position openings, department store orchestras, the design of a successful music studio, how to play an accordion, recital programs in music schools, and much more. The Index is a valuable tool for research, particularly in the music culture of American in the late nineteenth and early twentieth centuries. With titles of these articles available, the doors are now open for further research in the years to come.

divdivIn the two decades prior to the Civil War, the Hutchinson Family Singers of New Hampshire became America's most popular musical act. Out of a Baptist revival upbringing, John, Asa, Judson, and Abby Hutchinson transformed themselves in the 1840s into national icons, taking up the reform issues of their age and singing out especially for temperance and antislavery reform. This engaging book is the first to tell the full story of the Hutchinsons, how they contributed to the transformation of American culture, and how they originated the marketable American protest song.

/DIVdivThrough concerts, writings, sheet music publications, and books of lyrics, the Hutchinson Family Singers established a new space for civic action, a place at the intersection of culture, reform, religion, and politics. The book documents the Hutchinsons' impact on abolition and other reform projects and offers an original conception of the rising importance of popular culture in antebellum America./DIV/DIV Music, Neurology, and Neuroscience: Historical Connections and Perspectives provides a broad and comprehensive discussion of history and new discoveries regarding music and the brain, presenting a multidisciplinary overview on music processing, its effects on brain plasticity, and the healing power of music in neurological and psychiatric disorders. In this context, the disorders that plagued famous musicians and how they affected both performance and composition are critically discussed, as is music as medicine and its potential health hazard. Additional topics, including the way music fits into early conceptions of localization of function in the brain, its cultural roots in evolution, and its important roles in societies and educational systems are also explored. Examines music and the brain both historically and in the light of the latest

research findings The largest and most comprehensive volume on "music and neurology" ever written Written by a unique group of real world experts representing a variety of fields, ranging from history of science and medicine, to neurology and musicology Includes a discussion of the way music has cultural roots in evolution and its important role in societies

The Routledge Encyclopedia of Walt Whitman presents a comprehensive resource compiled by over 200 internationally recognized contributors, including such leading Whitman scholars as James E. Miller, Jr., Roger Asselineau, Betsy Erkkila, and Joel Myerson. Now available for the first time in paperback, this volume comprises more than 750 entries arranged in convenient alphabetical format. Coverage includes: biographical information: all names, dates, places, and events important to understanding Whitman's life and career Whitman's works: essays on all eight editions of "Leaves of Grass," major poems and poem clusters, principal essays and prose works, as well as his more than two dozen short stories and the novel, Franklin Evans prominent themes and concepts: essays on such major topics as democracy, slavery, the Civil War, immortality, sexuality, and the women's rights movement. significant forms and techniques: such as prosody, symbolism, free verse, and humour important trends and critical approaches in Whitman studies: including new historicist and cultural criticism, psychological explorations, and controversial issues of sexual identity surveys of Whitman's international impact as well as an assessment of his literary legacy. Useful for students, researchers, librarians, teachers, and Whitman devotees, this volume features extensive cross-references, numerous photographs of the poet, a chronology, a special appendix section tracking the poet's genealogy, and a thorough index. Each entry includes a bibliography for further study.

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 biography of the nineteenth-century poet, which presents his life in the context of his times, and includes samples of his writing.

Rarely studied in their own right, writings about music are often viewed as merely supplemental to understanding music itself. Yet in the nineteenth century, scholarly interest in music flourished in fields as disparate as philosophy and natural science, dramatically shifting the relationship between music and the academy. An exciting and much-needed new volume, *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* draws deserved attention to the people and institutions of this period who worked to produce these writings. Editors Paul Watt, Sarah Collins, and Michael Allis, along with an international slate of contributors, discuss music's fascinating and unexpected interactions with debates about evolution, the scientific method, psychology, exoticism, gender, and the divide between high and low culture. Part I of the handbook establishes the historical context for the intellectual world of the period, including the significant genres and disciplines of its music literature, while Part

It focuses on the century's institutions and networks - from journalists to monasteries - that circulated ideas about music throughout the world. Finally, Part III assesses how the music research of the period reverberates in the present, connecting studies in aestheticism, cosmopolitanism, and intertextuality to their nineteenth-century origins. The Handbook challenges Western music history's traditionally sole focus on musical work by treating writings about music as valuable cultural artifacts in themselves. Engaging and comprehensive, *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* brings together a wealth of new interdisciplinary research into this critical area of study.

*The Historical Dictionary of Choral Music* focuses on choral music and practice in the Western world from the medieval era to the 21st century. This is done through a chronology, introduction, bibliography, and over 1000 cross-referenced dictionary entries on important composers, genres, conductors, institutions, styles, and technical terms of choral music.

The composers, writers and musicologists who contributed to this issue embrace aesthetics as far apart as neo-romanticism and post-Darmstadt "complexity," whole-scale computerization and non-computerization and deal with problems of word-setting and operatic composition in English, German, Italian and Swedish. This handsome illustrated history traces the transformation of the banjo from primitive folk instrument to sophisticated musical machine and, in the process, offers a unique view of the music business in nineteenth-century America. Philip Gura and Jame

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Walt Whitman's poetry, especially his Civil War poetry, attracted settings by a wide variety of modern composers in both English- and German-speaking countries. The essays in this volume trace the transformation of Whitman's nineteenth-century texts into vehicles for confronting twentieth-century problems-aesthetic, social, and political. The contributors pay careful attention to music and poetry alike in examining how the Whitman settings become exemplary means of dealing with both the tragic and utopian faces of modernism. The book is accompanied by a CD recording by Joan Heller and Thomas Stumpf of complete Whitman cycles composed by Kurt Weill, George Crumb, and Lawrence Kramer, and the first recording of four Whitman songs composed in the 1920s by Marc Blitzstein.

List Pulitzer Prize winners in thirty-nine different categories, arranged chronologically, with biographical and career information, selected works, other awards, and a brief commentary, along with material on Pulitzer.

Loving offers a sharp focus of the man who is generally considered America's greatest poet. This splendid work reveals him as fully as anything can, except his poems.

A source-book for the history of music in America during the middle years of the nineteenth century ; also a study of young Whitman as he went to operas and

concerts and how his observations came back in his poetry.

Comprising more than 30 substantial essays written by leading scholars, this companion constitutes an exceptionally broad-ranging and in-depth guide to one of America's greatest poets. Makes the best and most up-to-date thinking on Whitman available to students Designed to make readers more aware of the social and cultural contexts of Whitman's work, and of the experimental nature of his writing Includes contributions devoted to specific poetry and prose works, a compact biography of the poet, and a bibliography

In this second volume of *Strong on Music*, Vera Brodsky Lawrence carries into the 1850s her landmark account of the nineteenth-century New York music scene. Using music entries from George Templeton Strong's famous journals—most published here for the first time—as a point of departure, Lawrence provides a vivid portrait of a vibrant musical culture. Each chapter presents one year in the musical life of New York City, with Lawrence's extensive commentary enriched both by excerpts from Strong's diaries and a lavish selection of little-known music criticism and comment from the period. The reviews, written by an often truculent, sometimes venal tribe of music journalists, cover the entire world of music—from opera to barrel organ, salon to saloon. In this New York, operas performed by renowned artists are parodied by blackface minstrels; performances of the Philharmonic Society are drowned by the raucous chatter of flirtatious adolescents, who turn concerts into a noisy singles' hangout; and irate critics trash the first performances of Verdi operas, calling the plots indecent and the scores noisy and unmelodic. In this volatile atmosphere, a native musical culture is born; its whose first faltering efforts are dubiously received, and the first American composers begin to emerge.

This reference source focuses on post-1980 songs with English texts by American composers, written for solo voice and piano. Composer entries include biographical and bibliographical information, as well as commentary concerning the range, appropriate voice type, and musical style of the songs.

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