

Virgil Thomson A Bio Bibliography

The Letters of Gertrude Stein and Carl Van Vechten, 1913-1946 Gertrude Stein 2013 This monumental collection of correspondence between Gertrude Stein and critic, novelist, and photographer Carl Van Vechten provides crucial insight into Stein's life, art, and artistic milieu as well as Van Vechten's support of major cultural projects, such as the Harlem Renaissance. From their first meeting in 1913, Stein and Van Vechten formed a unique and powerful relationship, and Van Vechten worked vigorously to publish and promote Stein's work. Existing biographies of Stein--including her own autobiographical writings--omit a great deal about her experiences and thought. They lack the ordinary detail of what Stein called "daily everyday living": the immediate concerns, objects, people, and places that were the grist for her writing. These letters not only vividly represent those details but also showcase Stein and Van Vechten's private selves as writers. Edward Burns's extensive annotations include detailed cross-referencing of source materials.

A Bio-Bibliography of Countee P. Cullen, 1903-1946 Margaret Perry 1970-08-04 A long essay on The Man and His Poetry plus extensive bibliography of Cullen's major writings, writings about Cullen, including newspaper references, and poetry anthologies in which Cullen's work appeared.

Peggy Glanville-Hicks Deborah Hayes 1990-05-11 This first book-length study to focus on Peggy Glanville-Hicks, the important twentieth-century composer and critic who was born in Australia in 1912 and who established her reputation in the U.S. in the late 1940s and 1950s, documents the composer's music, performances, and critical writings, as well as the work of previous biographers, bibliographers, and interviewers. This volume, the most recent in Greenwood's respected series of research tools in the field of music, contains a comprehensive biography of the composer that draws on the writings and recollections of many of the composer's close friends and colleagues. Deborah Hayes' compilation of the great amount

of material about Glanville-Hicks and her music found in journals, books, newspapers, dictionaries, and encyclopedias of music also contains alphabetical, chronological, and by-genre lists of works with details of first performances and other significant performances, a discography, and an annotated bibliography that includes abstracts and quotations from performance reviews. Bibliographic entries are keyed to lists of works, recordings, and performances. The work is indexed as well. The work is divided into six cross-referenced chapters beginning with a biography that gives a chronological account of the composer's life and examines recurring themes in her work. The second chapter lists 70 compositions in chronological order by year of composition, from 1931 to 1989, and includes information on publisher, duration, instrumentation, and commission. Premieres and other selected performances are indicated and references are given to recordings and to bibliographical items. A publishers directory, an alphabetical list of works, and a classified list complete the chapter which is followed by a discography of Glanville-Hicks' commercial recordings, both in and out of print. Chapter four's annotated listing of the composer's writings in chronological order from 1945 to 1989 documents the scope of her interests and provides a record of this period in American musical history in the words of a perceptive, articulate listener and active participant. Alphabetized by author and title, music reviews, performance reviews, feature articles, publicity items, and press announcements are listed with annotations in Chapter five. Items from all previous Glanville-Hicks bibliographies and from library clipping files and indexes are included no matter how brief the reference. A final chapter devoted to archival resources lists materials by library in alphabetical order by country and name. This informative and easy-to-use volume will be a necessary addition to the reference collections of college and university music libraries and would be useful for courses in Twentieth-Century Music, Opera, Art Song,

Music of the U.S., American Studies, and Women's Studies.

Opera Guy A. Marco 2002-05-03 Opera is the only guide to the research writings on all aspects of opera. This second edition presents 2,833 titles--over 2,000 more than the first edition--of books, parts of books, articles and dissertations with full bibliographic descriptions and critical annotations. Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries. All relevant works through to November 1999 have been considered, covering more than fifteen years of literature since the first edition was published.

The Collected Works of Alfred B. Sedgwick

Michael Meckna 2014-03-18 First Published in 1994. This is volume 7 of a 16-volume series providing comprehensive set of works from a full century of musical theatre in the United States of America. The contents of this volume represent the most ubiquitous, yet probably the least well documented or described forms of musical theatre in the United States during the nineteenth century. Alfred B. Sedgwick, this volume's focus, was one of the most prolific published authors of playlets with music - especially popular with middle-class families whose ancestors had emigrated from the British Isles.

Perspectives on American Music since 1950

James R. Heintze 2024-01-26 As the century comes to a close, composition of music in the United States has reached little consensus in terms of style, techniques, or schools. In fourteen original articles, the contributors to this volume explore the broad range and diversity of post-World War II musical culture. Classical and jazz idioms are both covered, as is the broad history of electronic music in the United States.
Pan Pipes 1986

Carl Ruggles Jonathan D. Green 1995-11-20

Carl Ruggles (1876-1971) was the epitome of the New England iconoclast. A composer of the American avant-garde movement, he wrote, in a very concise and dissonant style, a small body of truly unique musical works. He lived to be 95, composing to the very end of his life, but left behind a mere eight sanctioned works which he had rewritten and refined over decades. In the 1920s, he was at the focal point of ultra-modern

music-making. Since there is currently a renewed interest in his work, this bio-bibliography is timely and needed, and of interest to scholars, students, and performers. During the 1920s, had Edgard Varese or Charles Ives been asked to name America's greatest living composer, the response would have been Carl Ruggles. Forty years later, such eminent experts on American music as Nicolas Slonimsky, Virgil Thomson, and Aaron Copland would each describe Ruggles as our most technically refined composer. Ruggles, with Varese and Ives, was the standard-bearer of the atonal movement in this century's third decade. With the rise of American realism, he slipped out of the public eye. Recent years have seen a resurgence of performances of his works and research on his music; consequently, there is a need for this timely bio-bibliography.
Dictionary of World Biography: The 20th century, O-Z Frank Northen Magill 1999-11 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.

Douglas Moore Jerry L. McBride 2011-01-01

MLA Index and Bibliography Series vol. 36 Additional information online at <https://www.areditions.com/books/IB036.html>

The Great American Symphony Nicholas Tawa 2009-03-26 The years of the Great Depression, World War II, and their aftermath brought a sea change in American music. This period of economic, social, and political adversity can truly be considered a musical golden age. In the realm of classical music, Aaron Copland, Samuel Barber, Howard Hanson, Virgil Thompson, and Leonard Bernstein -- among others -- produced symphonic works of great power and lasting beauty during these troubled years. It was

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during this critical decade and a half that contemporary writers on American culture began to speculate about "the Great American Symphony" and looked to these composers for music that would embody the spirit of the nation. In this volume, Nicholas Tawa concludes that they succeeded, at the very least, in producing music that belongs in the cultural memory of every American. Tawa introduces the symphonists and their major works from the romanticism of Barber and the "all-American" Roy Harris through the theatrics of Bernstein and Marc Blitzstein to the broad-shouldered appeal of Thompson and Copland. Tawa's musical descriptions are vivid and personal, and invite music lovers and trained musicians alike to turn again to the marvelous and lasting music of this time.

Blake Set to Music Donald Fitch 1990-01-01

Jean Langlais Kathleen Thomerson 1988-05-13

This is the first book on the French composer Jean Langlais to be published in English and also the first to provide complete information on all of his published works plus 86 unpublshed compositions, and eleven orchestral works. This book traces Langlais' development from his early years of study at the National Institute for the Young Blind, through his long and active career as composer, church musician, and concert organist, and explores the impact that Langlais' hard work, determination, and talent have had on the musical world. It is divided into five major sections, including a biography, interviews, works and performances, a discography, and a bibliography. Listing 240 compositions written between 1927 and 1987, and containing a complete discography of both commercially produced and privately released recordings, the major portion of this volume is an annotated bibliography of writings by and about Langlais, with 536 entries, covering the years from 1926 to 1987, when he celebrated his eightieth birthday. Categories include general references, individual compositions, improvisations, reviews of recordings, nonprint sources, and archive information. There is valuable information on premieres, reactions to Langlais' works and performances, recital programs, and correspondence. The opus numbers, recently completed by Marie-Louise Jaquet-Langlais, the composer's wife, are published here for the first

time in a chronological list of compositions, and the index section covers works, authors and translators, and general information.

Checklist of Writings on American Music, 1640-1992 Guy A. Marco 1996 Cumulative

index to all three volumes of Literature of American Music in Books and Folk Music Collections.

A Singer's Guide to the American Art Song: 1870-1980 Victoria Etnier Villamil 2004-10-05

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

Aaron Copland Howard Pollack 2000 Features the biography of Aaron Copland, his life, and his music.

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.

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.

Choral Music James Michael Floyd 2012-07-26

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.

Historical Dictionary of Modern and Contemporary Classical Music Nicole V.

Gagné 2019-07-17 This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

From Psalm to Symphony Nicholas E. Tawa 2001 Examines for the first time New England's rich heritage of music making over a span of 350 years

Edward Burlingame Hill Linda L. Tyler 1989-03-27 Breaking with the Teutonic tradition of his predecessors, composer Edward Burlingame Hill was among the first Americans to study composition in Paris. His music, in which he incorporated new harmonic, instrumental, and textural devices, helped foster acceptance for many early twentieth-century innovations. Hill also shared his predilection for French music with students at Harvard, where he taught from 1908 until 1940. Through his courses in orchestration and music history, Hill's students were exposed first-hand to modern French compositional techniques and the latest European musical trends. As a writer, Hill served as a Boston music critic, authored many journal articles on contemporary music, and wrote the first systematic English-language study of French musical thought from Chabrier to Les Six. This volume charts Hill's life and career as a composer, educator, and writer in

the context of early twentieth-century American culture. The first section consists in a biographical and interpretive essay that details his multifaceted career and identifies his contributions to American music. Subsequent chapters provide the first complete listing of his musical and prose writings, a bibliography of writings about him, and a discography of commercially produced recordings. This bio-bibliography represents the first study of Edward Burlingame Hill to appear in print, and it offers an in-depth look at this important musical figure through annotated citations of his works and their performances, writings by and about him, and his recorded works. It illustrates the significance of his role in the early twentieth-century musical scene as composer, influential mentor, and early music historian. A useful guide to further research as well, this work will serve as an important resource for musicologists, music historians, and students of American music.

[The Music Information Explosion and Its Implications for College Teachers and Students](#) College Music Society. Meeting 1992

[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.

There's a Place For Us: The Musical Theatre Works of Leonard Bernstein Helen Smith 2017-07-05 Leonard Bernstein was the quintessential American musician. Through his careers as conductor, pianist, teacher and television personality he became known across the US and the world, his flamboyance and theatricality making him a favourite with audiences, if not with critics. However, he is perhaps best remembered as a composer, particularly of the musical *West Side Story*, and for songs such as 'America', 'Tonight' and 'Somewhere'. Dr Helen Smith takes an in-depth look at all eight of Bernstein's musical theatre works, from the early *On the Town* written by the 26-year-old composer at the start of his career, to his second and last opera *A Quiet Place* in 1983; in between these two pieces he composed music for *Trouble in Tahiti*, *Wonderful Town*, *Candide*, *West Side Story*, *Mass* and *1600*

Pennsylvania Avenue. These works are analysed and considered against a background of musical and social context, as well as looking at Bernstein's other orchestral, choral and chamber works. One important aspect examined is Bernstein's use of motifs in his theatre compositions, which takes them out of the realms of Broadway and into the sphere of symphonic writing. Smith provides an indispensable overview of the musical theatre works of an eclectic composer, and shows what it is that constitutes the Bernstein 'sound'.

William Walton Carolyn J. Smith 1988-11-21 This bio-bibliography of one of the most important contemporary British composers begins with a brief biographical sketch. Works and first performances are listed alphabetically by title, and each entry is followed by the relevant bibliographic citation numbers. The discography includes sound recordings in all formats. The major portion of the work, the bibliography, is divided into articles and reviews; books, theses, and dissertations; articles by Walton; and films. The archival section lists collections of Walton's music manuscripts, letters, and miscellanea. Two appendices contain a chronological listing of works and first performances, and a works lists arranged by classification. An index of individuals and performance ensembles completes the work, which will serve as a significant addition to university libraries and departments of music. William Turner Walton (1902-1983) was born in Oldham, England. He showed an early talent for composition and had written several significant works by 1916. Following his failure to graduate from Oxford, Walton took up residence with the Sitwell family in Chelsea and embarked upon one of the most productive phases of his career. Acclaimed as a milestone in British choral music, *Belshazzar's Feast* premiered in 1931, and its instant success established Walton firmly among the ranks of important contemporary British composers. Subsequently, Walton began work on his *Symphony No. 1* and simultaneously wrote his first film score, one of many first-class scores he composed for movies including *As You Like It*, *Henry V*, and *Chekhov's Three Sisters*. Walton traveled to Argentina in 1948, where he met and married his wife Susana. The couple returned to London, but soon relocated to a villa on Ischia,

an island off the coast of Naples. Another fruitful period ensued, marked by many important commissions. The composer died in 1983, and a foundation was later established for the purpose of transforming the villa into a performing arts center.

Virgil Thomson: Music Chronicles

1940-1954 (LOA #258) Virgil Thomson 2014-10-16 Revisit the Golden Age of classical music in America through the witty and adventurous reviews of our greatest critic-composer: For fourteen memorable years Virgil Thomson surveyed the worlds of opera and classical music as the chief music critic for the *New York Herald Tribune*. An accomplished composer who knew music from the inside, Thomson communicated its pleasures and complexities to a wide readership in a hugely entertaining, authoritative style, and his daily reviews and Sunday articles set a high-water mark in American cultural journalism. Thomson collected his newspaper columns in four volumes: *The Musical Scene*, *The Art of Judging Music*, *Music Right and Left*, and *Music Reviewed*. All are gathered here, together with a generous selection of Thomson's uncollected writings. The result is a singular chronicle of a magical time when an unrivaled roster of great conductors (Koussevitzky, Toscanini, Beecham, Stokowski) and legendary performers (Horowitz, Rubinstein, Heifetz, Stern) presented new masters (Copland, Stravinsky, Britten, Bernstein) and re-introduced the classics to a rapt American audience. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

An Opera Bibliography 1995

The Cambridge History of American Music David Nicholls 1998-11-19 *The Cambridge History of American Music*, first published in 1998, celebrates the richness of America's musical life. It was the first study of music in the United States to be written by a team of scholars.

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American music is an intricate tapestry of many cultures, and the History reveals this wide array of influences from Native, European, African, Asian, and other sources. The History begins with a survey of the music of Native Americans and then explores the social, historical, and cultural events of musical life in the period until 1900. Other contributors examine the growth and influence of popular musics, including film and stage music, jazz, rock, and immigrant, folk, and regional musics. The volume also includes valuable chapters on twentieth-century art music, including the experimental, serial, and tonal traditions.

Song Carol Kimball 2006-12-01 Carol Kimball's comprehensive survey of art song literature has been the principal one-volume American source on the topic. Now back in print after an absence of several years this newly revised edition includes biographies and discussions of the work of

A Conductor's Guide to Choral-Orchestral Works Jonathan D. Green 2003 Surveys large choral-orchestral works written between 1900 and 1972 that contain some English text. Green examines eighty-nine works by forty-nine composers, from Elgar's *Dream of Gerontius* to Bernstein's *Mass*.

Charles Ives Geoffrey H. Block 1988-09-27 This comprehensive work reflects the renewed interest and recognition of Charles Ives's music, and it gathers into one volume previously scattered and hard-to-find material by and about the composer. The musical and historical significance of one of America's most famous twentieth-century composers is represented in a substantively annotated, discerning and critical bibliography that includes a foreword by the noted Ives scholar, J. Peter Burkholder. The book begins with an explanation of the scope, organization, and rationale of the material presented and provides an overview and discussion of the current status of Ives scholarship. This is followed by a biographical sketch, a catalog of works and performances, and a complete discography of all recordings in print as of 1985. The bibliography consists of four major sections devoted to collections and catalogs, biographical and aesthetic articles, and reviews and critical evaluations of Ives and his contemporaries; the final section, on Ives's work,

is arranged according to the genres of orchestral and band music, chamber music, keyboard music, choral and partsongs, and songs, following John Kirkpatrick's widely used manuscript categorization. The annotations on several hundred books, essays, and reviews offer a historical perspective of the critical reception of Ives's music, tracing its development from obscurity to crusade to fad, to its present secure place in the repertoire. The extensive appendixes and indexes provide, in a conveniently centralized format, lists of materials not found in standard indexes or cited in earlier studies; they make accessible many items that appear in relatively obscure journals or archives. This definitive sourcebook will greatly facilitate further study and inspire new research on one of today's most controversial musical figures. It will be of great interest to musicologists, Ives scholars, and students of twentieth-century American music.

The Biography of Alice B. Toklas Linda Simon 1991-01-01 "It's fitting that Alice B. Toklas, 'wife' and literary impresario of Gertrude Stein, should be the subject of a biography . . . and this is a good one, sensitive and lively. . . . it's clear from this portrait that through her possessive affection she not only had a dominant influence on Stein's life but (for good or ill) on her highly idiosyncratic prose. With her acid tongue, shrewd judgment, vitality, and intense loyalty she was a fairly remarkable person in her-self."--Publishers Weekly. "Linda Simon writes beautifully of Alice's early years in California, of her Polish-Jewish family, of her growing alienation from her surroundings and gravitation toward artists, of her awareness of the isolating burden homosexuality would force on her. . . . entertaining, thoroughly researched. and well-written. . . .with a clear gaze fixed on undistorted truth."--Saturday Review. "A study that shows Toklas as she must have been, not 'Miss Stein's obedient shadow,' . . . but a multifaceted and complex creature with her own tastes and standards. . . . [her story] is an emotionally stirring experience."--Washington Post Book World. Linda Simon, in her preface to this Bison Book edition, calls Alice B. Toklas "a woman who, through a mixture of determination and good luck, invented a new narrative for her life" at a time when options for women were few.

Simon is the author of Thornton Wilder: His World (1979), Good Writing (1988), and other books. She is now working on a biography of William James.

Subject Guide to Books in Print 2001

Composers Voices from Ives to Ellington Vivian Perlis 2005-01-01 The first opportunity to read-- and hear--interviews with and about great American composers and musicians of the early twentieth century.

Reader's Guide to Music Murray Steib

2013-12-02 The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

Encyclopedia of American Opera Ken Wlaschin 2006 "This encyclopedia lists, describes and cross-references everything to do with American opera. The approximately 1750 entries range from ballad operas and composers of the 18th century to modern minimalists and video opera artists. Each opera entry consists of plot, history, premiere and cast, followed by a chronological listing of recordings, movies and videos"-- Provided by publisher.

Virgil Thomson Michael Meckna 1986-08-13 Music, Books on Music, and Sound Recordings Library of Congress 1989

David Diamond, a Bio-bibliography Victoria J. Kimberling 1987 A complete musical biography and an exhaustive bibliography with a catalog of David Diamond's works and premiere performances through 1986.

Virgil Thomson A Bio

Bibliography

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