

**GERMAINE TAILLEFERRE**

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**A Bio-Bibliography**

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**Robert Shapiro**

# Germaine Tailleferre A Bio Bibliography

**Avery T. Sharp, James Michael Floyd**



## **Germaine Tailleferre A Bio Bibliography:**

*Germaine Tailleferre* Robert Shapiro,1994 The name of Germaine Tailleferre 1892 1983 commonly brings to mind the intriguing group of French composers referred to in the 1920s as iconoclasts and known as Les Six with Poulenc Auric Durey Milhaud and Honegger To envision her solely in this most brief of lights however does not bring a sense of justice to her legacy for Tailleferre leaves behind a large and diverse body of musical work that spans 70 years writing for more than a half century after the precarious summit of Les Six Although she was well acquainted with many influential 20th century artists from Picasso to Stravinsky to Charlie Chaplin she remains a curiously mysterious if not absent figure in biographical studies and in studies of the times of which she was an integral part *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 **Germaine Tailleferre**

Robert Shapiro,1994 The name of Germaine Tailleferre 1892 1983 commonly brings to mind the intriguing group of French composers referred to in the 1920s as iconoclasts and known as Les Six with Poulenc Auric Durey Milhaud and Honegger To envision her solely in this most brief of lights however does not bring a sense of justice to her legacy for Tailleferre leaves behind a large and diverse body of musical work that spans 70 years writing for more than a half century after the precarious summit of Les Six Although she was well acquainted with many influential 20th century artists from Picasso to Stravinsky to Charlie Chaplin she remains a curiously mysterious if not absent figure in biographical studies and in studies of the times of which she was an integral part **Women in Music** Karin Pendle,Melinda Boyd,2005-09-19 First published in 2006

Routledge is an imprint of Taylor Francis an Informa company **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

*Female Composers, Conductors, Performers: Musiciennes of Interwar France, 1919-1939* Laura Hamer,2018-05-20 Drawing upon extensive archival research interview material and musical analysis Female Composers Conductors Performers

Musiciennes of Interwar France 1919 1939 presents an innovative study of women working as professional musicians in France between the two World Wars Hamer positions the activities achievements and reception of women composers conductors and performers against a contemporary socio political climate that was largely hostile to female professionalism The musical styles and techniques of Marguerite Canal Jeanne Leleu Germaine Tailleferre Yvonne Desportes Elsa Barraine and Claude Arrieu are discussed with reference to significant works dating from the interwar period Hamer highlights the activities of Jane Evrard and her Orchestre féminin de Paris as well as the reception of the Orchestra of the Union des Femmes Professeurs et Compositeurs de Musique a contemporary pro suffrage organisation that was dedicated to defending the collective interests of musiciennes and campaigning for their employment rights Beyond women composers and conductors Hamer also sheds light on female performers and their contribution to the interwar early music revival

**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 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 Choral Music James Michael Floyd, Avery T. Sharp, 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 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book covers modernist and postmodern concert music worldwide from the years 1888 to 2018 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 worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music **Encyclopedia of Music in the 20th Century** Lol Henderson, Lee Stacey, 2014-01-27 The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century It covers the major musical styles concert music jazz pop rock etc and such key genres as opera orchestral music bebop blues country etc Articles on individuals provide biographical

information on their life and works and explore the contribution each has made in the field Illustrated and fully cross referenced the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information A good first point of reference for students librarians and music scholars as well as for the general reader

Paul Creston Monica J. Slomski,1994-11-21 Although born Giuseppe Guttovorgi to a poor immigrant Italian family it was as Paul Creston that Giuseppe rose to prominence becoming one of the most widely performed American composers Rhythm was a continued subject of research for this composer and by 1945 he had established a terminology of rhythmic structures which he observed both in his music and the music of other composers even writing two books on the subject This volume presents for the first time a complete descriptive account of the life of the composer as well as access to currently available materials by and about him

The Composer As Intellectual Jane F. Fulcher,2005-08-25 In The Composer as Intellectual musicologist Jane Fulcher reveals the extent to which leading French composers between the World Wars were not only aware of but also engaged intellectually and creatively with the central political and ideological issues of the period Employing recent sociological and historical insights she demonstrates the extent to which composers particularly those in Paris since the Dreyfus Affair considered themselves and were considered to be intellectuals and interacted closely with intellectuals in other fields Their consciousness raised by the First World War and the xenophobic nationalism of official culture some joined parties or movements allying themselves with and propagating different sets of cultural and political social goals Fulcher shows how these composers furthered their ideals through the specific language and means of their art rejecting the dominant cultural exclusions or constraints of conservative postwar institutions and creatively translating their cultural values into terms of form and style This was not only the case with Debussy in wartime but with Ravel in the twenties when he became a socialist and unequivocally refused to espouse a narrow exclusionary nationalism It was also the case with the group called Les Six who responded culturally in the twenties and then politically in the thirties when most of them supported the programs of the Popular Front Others could not be enthusiastic about the latter and largely excluded from official culture sought out more compatible movements or returned to the Catholic Church Like many French Catholics they faced the crisis of Catholicism in the thirties when the church not only supported Franco but Mussolini s imperialistic aggression in Ethiopia While Poulenc embraced traditional Catholicism Messiaen turned to more progressive Catholic movements that embraced modern art and insisted that religion must cross national and racial boundaries Fulcher demonstrates how closely music had become a field of clashing ideologies in this period She shows also how certain French composers responded and how their responses influenced specific aspects of their professional and stylistic development She thus argues that from this perspective we can not only better understand specific aspects of the stylistic evolution of these composers but also perceive the role that their art played in the ideological battles and in heightening cultural political awareness of their time

Les Six Robert Shapiro,2014-07-01 The absorbing comprehensive story of an absolutely unique

experiment in classical music involving many key figures of the Dada and Surrealist movements Les Six were a group of talented composers who came together in a unique collaboration that has never been matched in classical music and here their remarkable story is told for the first time A musical experiment originally conceived by Erik Satie and then built upon by Jean Cocteau Les Six were also born out of the shock of the German invasion of France in 1914 an avant garde riposte to German romanticism and Wagnerism Les Six were all and still are respected in music circles but under the aegis of Cocteau they found themselves moving among a whole new milieu the likes of Picasso Ren Clair Blaise Cendrars and Maurice Chevalier all appear in the story But the story of Les Six goes on long after the heyday of Bohemian Paris the group never officially disbanded and it was only in the last 20 years that the last member died moreover their spouses descendents and associates are still active ensuring that the remarkable legacy of this unique group survives **NHAMW** James R.

Briscoe,2004-08-11 This anthology of musical scores is a new edition of a text that has been widely used in courses in women s music James R Briscoe s New Historical Anthology compiles fifty five compositions by forty six women composers from the ancient Greeks to the present Each work is introduced by an informative essay by a specialist in the field with recommendations for further reading **BOOK JACKET** The Creative Labor of Music Patronage in Interwar France Louis K.

Epstein,2022 Challenges the longstanding perception that modernist composers made art not money and that those who made money somehow failed to make art Patrons have long appeared as colorful exceptional figures in music history but this book recasts patrons and patronage as creative forces that shaped the sounds and meanings of new French music between the world wars Far from mere sources of funding early twentieth century patrons collaborated closely with composers treating commissions for new music as opportunities to express their own artistry Patrons developed new pathways to participate in music making going beyond commissions to establish ballet companies manage performance venues and establish state programs The impressive variety of patronage activities led to an explosion of new music as well as new styles and isms indelibly marking the repertoire that this book examines including a number of pieces frequently heard in concert halls today In addition to offering new perspectives on well known French repertoire this book challenges conceptions of patronage as a bygone phenomenon Complementing a dwindling cast of aristocratic patrons were new ranks of music publishers impresarios state bureaucrats opera directors and others capitalizing on their savings social connections and artistic vision to bring new music into the world In chapters on French discourse around patronage aristocratic commissions the stimulus provided by the interwar dance craze music publishing the Paris Op ra state intervention in French musical life and transatlantic musical exchanges the book blends cultural history with primary source study and music analysis It not only improves our understanding of French musical life and culture during the early twentieth century but also supplies us with essential insights into the ways modern music emerged at the intersection of music composition aesthetic and national politics and the creative labor of patrons *French Vocal Literature* Georgine Resick,2017-12-22 French Vocal Literature

Repertoire in Context introduces singers to the history and performance concerns of a vast body of French songs from the twelfth century to the present focusing on works for solo voice or small vocal ensembles with piano or organ accompaniment suitable for recitals concerts and church performances Georgine Resick presents vocal repertoire within the context of trends and movements of other artistic disciplines such as poetry literature dance painting and decorative arts as well as political and social currents pertinent to musical evolution Developments in French style and genre and comparisons among individual composers and national styles are traced through a network of musical influence French Vocal Literature is ideally suited for voice teachers and coaches as well as student and professional performers The companion website frenchvocalliterature.com provides publication information a discography links to online recordings and scores a chronology of events pertinent to music a genealogy of royal dynasties and a list of governmental regimes

Paris, a Concise Musical History Guy Hartopp, 2019-02-15 Paris the City of Light is one of the most romantic cities in the world The millions of visitors which flock to the French capital every year follow in the footsteps of countless artists writers and composers who for centuries have been drawn to this magnificent city Some composers Chopin and Rossini among them found success and contentment and remained in Paris for the rest of their lives But for others Paris brought nothing but disappointment and disillusionment Mozart who came to Paris as a 22 year old seeking a permanent position was so bitter about the cavalier manner in which he was treated that he professed an aversion to all things French until the end of his days Wagner was so upset by his treatment here that he once described Paris as a pit into which the spirit of the nation has subsided And yet he was drawn back to the city time and again This book charts the musical history of Paris It discusses the composer and musicians both French and foreign who were drawn here and the impact they made on the world of music on this great city and vice versa It includes a wealth of biographical details including where the artists lived and where relevant where they died and are buried It also draws from and points to suitable scholarly literature making it an accessible introduction to students of the musical history of Paris The book also describes another feature which if it did not enrich most certainly enlivened Parisian musical life The full scale musical riot The most notorious of these took place at the Theatre des Champs Elyses in 1913 at the premiere of Stravinsky's ballet Le sacre du printemps Less physical but no less vociferous was the reception accorded to Wagner's Tannhäuser at the Opera in 1860 Other composers who incurred the displeasure of Parisian audiences included Satie Varese and Xenakis These riots were not half hearted affairs police involvement was required and hospital casualty departments were kept busy There are also chapters which discuss the musical history of the many theatres of Paris and the churches which played such an important part in the city's musical past The text is clear and accessible in order to appeal to both students and the general reader

**Music in the 20th Century (3 Vol Set)** Dave DiMartino, 2016-04-15 This is an examination of the crucial formative period of Chinese attitudes toward nuclear weapons the immediate post Hiroshima Nagasaki period and the Korean War It also provides an account of US actions and attitudes

during this period and China's response      William Grant Still Judith A. Still, Michael J. Dabrishus, Carolyn Quin, 1996-08-20

Presenting the life and professional career of The Dean of Afro American Composers this is the first comprehensive book on the writings by and about Still the compositions with manuscript sources the performances of Still's works and the reviews of those performances It includes a touching personal reminiscence by his daughter Judith Anne The full resources of the extensive collection known as The William Grant Still and Verna Arvey Papers at the University of Arkansas Libraries Fayetteville give this book the distinction of being the first one about Still that utilizes diaries letters scrapbooks and family papers to provide information on his works and performances Still performed composed and arranged in the commercial music field before he began to write orchestral works and opera He is called the Dean of Afro American Composers because of his pioneering efforts on behalf of American music and his achievements as an African American Still was the first African American to write a symphony that was performed by a major symphony orchestra in the United States the first to conduct a major symphony orchestra the first to conduct a major symphony in the Deep South the first to direct a white radio orchestra the first to have an opera produced by a major company and the first to have an opera televised over a national network His career tells an important story about the development of an American style of music

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