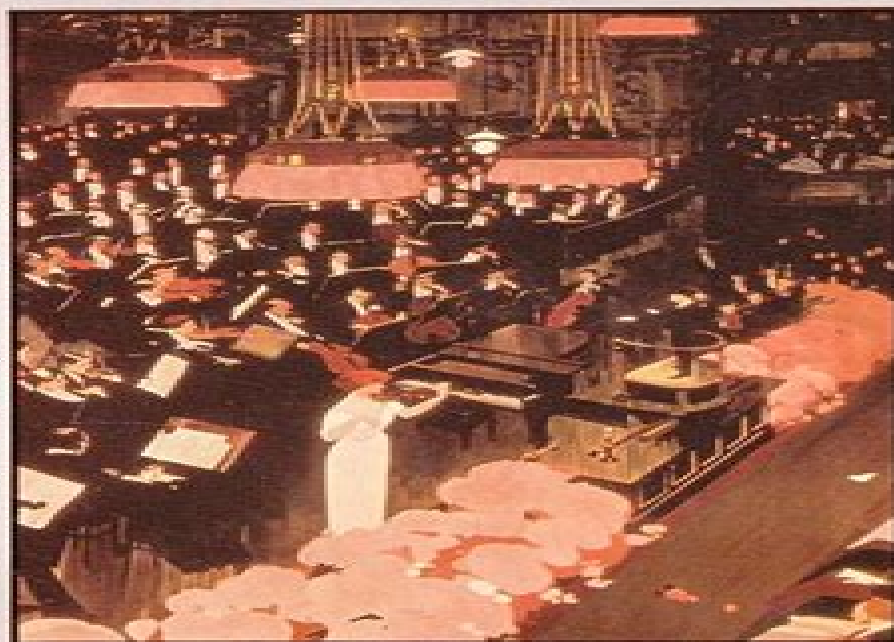


FROM PARRY TO BRITTEN

BRITISH MUSIC
IN LETTERS 1900-1945



LEWIS FOREMAN



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From Parry To Britten British Music In Letters 1900 1945

Kevin Allen



From Parry To Britten British Music In Letters 1900 1945:

From Parry to Britten Lewis Foreman, 1987 A chronological anthology including correspondence by Bantock Britten Delius Elgar Balfour Gardiner Heseltine Moeran Parry Stanford and Vaughan Williams With an appendix identifying families and copyright owners of British composers of the period *British Music and Modernism, 1895-1960* Matthew Riley, 2017-07-05 Imaginative analytical and critical work on British music of the early twentieth century has been hindered by perceptions of the repertory as insular in its references and backward in its style and syntax escaping the modernity that surrounded its composers Recent research has begun to break down these perceptions and has found intriguing links between British music and modernism This book brings together contributions from scholars working in analysis hermeneutics reception history critical theory and the history of ideas Three overall themes emerge from its chapters accounts of British reactions to Continental modernism and the forms they took links between music and the visual arts and analysis and interpretation of compositions in the light of recent theoretical work on form tonality and pitch organization

"British Music and Modernism, 1895-1960" Matthew Riley, 2017-07-05 Imaginative analytical and critical work on British music of the early twentieth century has been hindered by perceptions of the repertory as insular in its references and backward in its style and syntax escaping the modernity that surrounded its composers Recent research has begun to break down these perceptions and has found intriguing links between British music and modernism This book brings together contributions from scholars working in analysis hermeneutics reception history critical theory and the history of ideas Three overall themes emerge from its chapters accounts of British reactions to Continental modernism and the forms they took links between music and the visual arts and analysis and interpretation of compositions in the light of recent theoretical work on form tonality and pitch organization *Music in Edwardian London* Simon McVeigh, 2024 Traversing London's musical culture this book boldly illuminates the emergence of Edwardian London as a beacon of musical innovation The dawning of a new century saw London emerge as a hub in a fast developing global music industry mirroring Britain's pivotal position between the continent the Americas and the British Empire It was a period of expansion experiment and entrepreneurial energy Rather than conservative and inward looking London was invigorated by new ideas from pioneering musical comedy and revue to the modernist departures of Debussy and Stravinsky Meanwhile Elgar Holst Vaughan Williams and a host of ambitious younger composers sought to reposition British music in a rapidly evolving soundscape Music was central to society at every level Just as opulent theatres proliferated in the West End concert life was revitalised by new symphony orchestras by the Queen's Hall promenade concerts and by Sunday concerts at the vast Albert Hall Through innumerable band and gramophone concerts in the parks music from Wagner to Irving Berlin became available as never before The book envisions a burgeoning urban culture through a series of snapshots daily musical life in all its messy diversity While tackling themes of cosmopolitanism and nationalism high and low brows centres and peripheries it evokes contemporary voices and

characterful individuals to illuminate the period Challenging issues include the barriers faced by women and people of colour and attitudes inhibiting the new generation of British composers not to mention embedded imperialist ideologies reflecting London's precarious position at the centre of Empire Engagingly written Simon McVeigh's groundbreaking book reveals the exhilarating transformation of music in Edwardian London which laid the foundations for the century to come **A**

Conductor's Guide to Choral-Orchestral Works Jonathan D. Green, 2003 Now in paperback This innovative survey of large choral orchestral works written between 1900 and 1972 and containing some English text examines eighty nine works from Elgar's *Dream of Gerontius* to Bernstein's *Mass* For each work the author provides a biography of the composer complete instrumentation text sources editions availability of performing materials performance issues discography and bibliographies of the composer and the work Based upon direct score study each work has been evaluated in terms of potential performance problems rehearsal issues and level of difficulty for both choir and orchestra When present solo roles are described The forty nine composers represented include Samuel Barber Arthur Bliss Benjamin Britten Henry Cowell Frederick Delius R Nathaniel Dett Gerald Finzi Howard Hanson Roy Harris Paul Hindemith Ulysses Kay Constant Lambert Peter Mennin Gunther Schuller William Schumann Michael Tippett Ralph Vaughan Williams William Walton and Healey Willan Written as a field guide for conductors and anyone else involved in programming concerts for choir and orchestra this text should prove a useful source of new repertoire ideas and an invaluable aid to rehearsal preparation Cloth edition first published in 1994

Berg: Violin Concerto Anthony Pople, 1991-06-24 Described by Aaron Copland as among the finest creations in the modern repertoire Alban Berg's *Violin Concerto* has become a twentieth century classic In this authoritative and highly readable guide to the work the reader is introduced not only to the concerto itself but to all that surrounded and determined its composition This is a book about musical culture in the 1930s about the Second Viennese School about tonality atonality and serialism about Berg's own musical development compositional method and the private significance the *Violin Concerto* held for him The book describes the genesis of the work its performance history and critical reception and in two detailed musical chapters provides a section by section account of the book and a closer analysis of the musical language and structure Anthony Pople's ability to combine musical anecdote with scholarly discussion makes this guide compelling reading for the amateur and the specialist alike

The Cambridge Companion to Michael Tippett Kenneth Gloag, Nicholas Jones, 2013-01-17 This Companion provides a wide ranging and accessible study of one of the most individual composers of the twentieth century A team of international scholars shed new light on Tippett's major works and draw attention to those that have not yet received the attention they deserve

Housman Country Peter Parker, 2017-06-20 Parker's beautiful *Housman Country* tells you everything you want to know about the life and influence of England's most satirised but inimitable poets Evening Standard A New York Times Book Review Editor's Choice Nominated for the 2017 PEN Bograd Weld Prize for Biography A E Housman's *A Shropshire Lad* made little impression when it was first published in 1896

but has since become one of the best loved volumes of poetry in the English language Its evocation of the English countryside thwarted love and a yearning for things lost is as potent today as it was more than a century ago and the book has never been out of print In Housman Country Peter Parker explores the lives of A E Housman and his most famous book and in doing so shows how A Shropshire Lad has permeated English life and culture since its publication The poems were taken to war by soldiers who wanted to carry England in their pockets were adapted by composers trying to create a new kind of English music and have influenced poetry fiction music and drama right up to the present day Everyone has a personal land of lost content with blue remembered hills and Housman has been a tangible and far reaching presence in a startling range of work from the war poets and Ralph Vaughan Williams to Inspector Morse and Morrissey Housman Country is a vivid exploration of England and Englishness in which Parker maps out terrain that is as historical and emotional as it is topographical A rich blend of literary criticism and cultural history The Spectator

Figures of Modernity Rūta Stanevičiūtė, 2024-11-11

The subject of this book is the activity of the Lithuanian Section of the International Society for Contemporary Music its pre history 1936 1939 and post war reception as well as the history of the Vilnius Chapter of the ISCM Polish Section which is seen as integral part of the modernisation of Lithuanian and international musical culture With the aim of including the modern music movements in Kaunas and Vilnius in the international context the book presents a critical review of ISCM strategies and a history of festivals in the interwar and early Cold War periods In the said context not only the artistic but also the political contexts of the Society's activities are important The Lithuanian Section of the ISCM is attributed to typical organisations of small countries stimulated by an international movement of modern music However in an environment of cultural transfer not only the migration of ideas from the centre to the periphery is important but also the response from the periphery to the centre The author addresses the issues which are only marginally represented in many histories of the 20th century musical modernisation

Choral-Orchestral Repertoire Jonathan D. Green, David W. Oertel, 2019-12-05 Choral Orchestral Repertoire A Conductor's Guide Omnibus Edition offers an expansive compilation of choral orchestral works from 1600 to the present Synthesizing Jonathan D Green's earlier six volumes on this repertoire this edition updates and adds to the over 750 oratorios cantatas choral symphonies masses secular works for large and small ensembles and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations Each entry includes a brief biographical sketch of the composer approximate duration text sources performing forces available editions and locations of manuscript materials as well as descriptive commentary a discography and a bibliography Unique to this edition are practitioner's evaluations of the performance issues presented in each score These include the range tessitura and nature of each solo role and a determination of the difficulty of the choral and orchestral portions of each composition There is also a description of the specific challenges staffing and rehearsal expectations related to the performance of each work Choral Orchestral Repertoire is an essential resource for conductors and students of conducting as they search for repertoire

appropriate to their needs and the abilities of their ensembles **Ralph Vaughan Williams' Wind Works** Jon C. Mitchell, 2008 Meredith Music Resource This exciting work by one of today's most highly regarded music scholars brings new light to the more than two dozen works by Ralph Vaughan Williams for military band brass band and wind ensemble Vaughan Williams' unique relationship with fellow composer Gustav Holst is examined as well as his relationships with personnel at the Royal Military School of Music the BBC and the Salvation Army There's much more in this hard to put down volume for conductors performers students and aficionados the contributions of Jon Mitchell have become a cornerstone of serious scholarship in our field a welcome insight into the life and works of Vaughan Williams Contained within are valuable insights into the world of Vaughan Williams that for the majority of us will be an undiscovered country Craig Kirchhoff Professor of Music Director of Bands University of Minnesota a href="http://youtu.be/8U3fN1SPXVE" target="_blank" Click here for a YouTube video on Ralph Vaughan Williams Wind Works a **The Land Without Music** Andrew Blake, 1997 Examines the trajectories linearities and paradoxes which have constituted contemporary British music Provides an account of how British music came to be what it is in the 1990s *The BBC and Ultra-Modern Music, 1922-1936* Jennifer Ruth Doctor, 1999 This book first published in 2000 examines the BBC's campaign to raise cultural awareness of British mass audiences in the early days of radio As a specific case it focuses on policies and plans behind transmissions of music by composers associated with Arnold Schoenberg's circle between 1922 when the BBC was founded and spring 1936 when Edward Clark a former Schoenberg pupil and central figure in BBC music resigned from the Corporation This study traces and analyses the BBC's attempts to manipulate critical and public responses to this repertory The book investigates three interrelated aspects of early BBC history Policy decisions relating to contemporary music transmissions are examined to determine why precious broadcast time was devoted to this repertory Early personnel structures are reconstructed to investigate the responsibilities attitudes and interests of those who influenced music broadcasting Finally broadcasts of Second Viennese School works are examined in detail **William Walton** Stephen Lloyd, 2001 Using first hand accounts including contemporary correspondence articles and interviews this account of Walton's life also draws on material newly available relating to his friends and associates The reception of *Facade* and Walton's work in both films and radio are fully explored **BOOK JACKET** *August Jaeger: Portrait of Nimrod* Kevin Allen, 2017-11-01 This title was first published in 2000 August Jaeger was one of Elgar's most devoted supporters and was the subject of one of Elgar's most inspired movements the Nimrod variation This study explores the correspondence between Jaeger and the famous English composer **Twentieth-Century Organ Music** Christopher S. Anderson, 2013-06-17 This volume explores twentieth century organ music through in depth studies of the principal centers of composition the most significant composers and their works and the evolving role of the instrument and its music The twentieth century was a time of unprecedented change for organ music not only in its composition and performance but also in the standards of instrument design and building Organ music was anything but immune to the

complex musical intellectual and socio political climate of the time Twentieth Century Organ Music examines the organ s repertoire from the entire period contextualizing it against the background of important social and cultural trends In a collection of twelve essays experienced scholars survey the dominant geographic centers of organ music France the Netherlands Scandinavia the United States and German speaking countries and investigate the composers who made important contributions to the repertoire Reger in Germany Messiaen in France Ligeti in Eastern and Central Europe Howells in Great Britain Twentieth Century Organ Music provides a fresh vantage point from which to view one of the twentieth century s most diverse and engaging musical spheres *Lutyens, Maconchy, Williams and Twentieth-Century British Music* Rhiannon Mathias, 2016-05-13 Elisabeth Lutyens 1906 1983 Elizabeth Maconchy 1907 1994 and Grace Williams 1906 1977 were contemporaries at the Royal College of Music The three composers careers were launched with performances in the Macnaghten Lemare Concerts in the 1930s a time when in Britain as Williams noted a woman composer was considered very odd indeed Even so by the early 1940s all three had made remarkable advances in their work Lutyens had become the first British composer to use 12 note technique in her Chamber Concerto No 1 1939 40 Maconchy had composed four string quartets of outstanding quality and was busy rethinking the genre and Williams had won recognition as a composer with great flair for orchestral writing with her Fantasia on Welsh Nursery Tunes 1940 and Sea Sketches 1944 In the following years Lutyens Maconchy and Williams went on to compose music of striking quality and to attain prominent positions within the British music scene Their respective achievements broke through the sound ceiling challenging many of the traditional assumptions which accompanied music by female composers Rhiannon Mathias traces the development of these three important composers through analysis of selected works The book draws upon previously unexplored material as well as radio and television interviews with the composers themselves and with their contemporaries The musical analysis and contextual material lead to a re evaluation of the composers positions in the context of twentieth century British music history *The Music of John Ireland* Fiona Richards, 2017-11-28 This title was first published in 2000 John Ireland 1879 1962 was as elusive as the music that he composed His music resists easy categorization in part because it is linked so closely to specific events places and people in Ireland s personal life The Music of John Ireland explores the expressive and extramusical qualities of Ireland s compositions and their complex system of personal musical symbols images and ideas Fiona Richards interweaves biography and musical analysis in a series of chapters which take their themes from the significant influences in Ireland s life Anglo Catholicism paganism the countryside the city love and war Ireland emerges as highly individual struggling with his religious beliefs his sexuality and an uncertainty as to his success His music often an expression of a state of mind is given for the first time the close investigation that it merits Ireland preferred to compose on a small scale showing a masterful command of form and a gift for melody Richards reveals how the essence of the man shines through in the miniatures that he wrote English Musical Renaissance, 1840-1940 Meirion Hughes, R. A.

Stradling,2001-12-07 This controversial study isolates and identifies the intellectual social and political assumptions which surrounded English music in the early 20th century The authors deconstruct the established meanings of music in this period arguing that music was not just for the elite but it had come to represent a stronghold of national values reflecting the reassuring Englishness of middle class life as well **Light Music in Britain since 1870: A Survey** Geoffrey

Self,2017-07-05 In many ways the history of British light music knits together the social and economic history of the country with that of its general musical heritage Numerous serious composers from Elgar to Britten composed light music and the genre adapted itself to incorporate the changing fashions heralded by the rise and fall of music hall the drawing room ballad ragtime jazz and the revue From the 1950s the recording and broadcasting industries provided a new home for light music as an accompaniment to radio programmes and films Geoffrey Self deftly handles a wealth of information to illustrate the immense role that light music has played in British culture over the last 130 years His insightful assessments of the best and the most shameful examples of the genre help to pinpoint its enduring qualities qualities which enable it to maintain a presence in the face of today s domination by commercial popular music

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Table of Contents From Parry To Britten British Music In Letters 1900 1945

1. Understanding the eBook From Parry To Britten British Music In Letters 1900 1945
 - The Rise of Digital Reading From Parry To Britten British Music In Letters 1900 1945
 - Advantages of eBooks Over Traditional Books
2. Identifying From Parry To Britten British Music In Letters 1900 1945
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an From Parry To Britten British Music In Letters 1900 1945
 - User-Friendly Interface
4. Exploring eBook Recommendations from From Parry To Britten British Music In Letters 1900 1945
 - Personalized Recommendations
 - From Parry To Britten British Music In Letters 1900 1945 User Reviews and Ratings
 - From Parry To Britten British Music In Letters 1900 1945 and Bestseller Lists

5. Accessing From Parry To Britten British Music In Letters 1900 1945 Free and Paid eBooks
 - From Parry To Britten British Music In Letters 1900 1945 Public Domain eBooks
 - From Parry To Britten British Music In Letters 1900 1945 eBook Subscription Services
 - From Parry To Britten British Music In Letters 1900 1945 Budget-Friendly Options
6. Navigating From Parry To Britten British Music In Letters 1900 1945 eBook Formats
 - ePub, PDF, MOBI, and More
 - From Parry To Britten British Music In Letters 1900 1945 Compatibility with Devices
 - From Parry To Britten British Music In Letters 1900 1945 Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of From Parry To Britten British Music In Letters 1900 1945
 - Highlighting and Note-Taking From Parry To Britten British Music In Letters 1900 1945
 - Interactive Elements From Parry To Britten British Music In Letters 1900 1945
8. Staying Engaged with From Parry To Britten British Music In Letters 1900 1945
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers From Parry To Britten British Music In Letters 1900 1945
9. Balancing eBooks and Physical Books From Parry To Britten British Music In Letters 1900 1945
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection From Parry To Britten British Music In Letters 1900 1945
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine From Parry To Britten British Music In Letters 1900 1945
 - Setting Reading Goals From Parry To Britten British Music In Letters 1900 1945
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of From Parry To Britten British Music In Letters 1900 1945
 - Fact-Checking eBook Content of From Parry To Britten British Music In Letters 1900 1945
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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