

DOWNLOAD PDF A CORNERSTONE OF MUSICAL SCHOLARSHIP : GROVES DICTIONARY OF MUSIC AND MUSICIANS WILLIAM S. BROCKMAN

Chapter 1 : Full text of "Shakespeariana"

Grove's dictionary may refer to: The Grove Dictionary of Art The New Grove Dictionary of Jazz The New Grove Dictionary of Music and Musicians, The New Grove Dictionary of Opera The New Grove Dictionary of Musical Instruments, The New Grove Dictionary of American Music (4 volumes), , with entries on composers and on.

He obtained a sound education, first in the Hlukhiv School of Music which had prepared singers for court choirs, and then at the Kyiv-Mohyla Academy. During this period, musicians learned music theory from the conductor of the Summer Palace Theatre, Francesco Zoppis, a representative of the Venetian school. In , he graduated with distinction, received the highest academic title *accademico compositore* and was admitted as a Member of the Academy. His opera *Demofonte* on a libretto by Pietro Metastasio was successfully staged in Livorno and Florence in His *Sonata in C Minor* for violin and harpsichord is the first extant example of a Ukrainian composer turning to instrumental composition. The most valuable creative legacy of Berezovsky is his choral music. He was the author of 18 sacred concertos 13 have been discovered in archives, others are known from references in various historical sources , 10 communion hymns and his Liturgy. In it, the composer develops his work following the tradition of Baldassare Galuppi: However, he infuses this style with vivid national thematic features based on the intonation of Ukrainian sources: The concerto is unified by a common thematic structure and exploits techniques of the Baroque period: The choral works of Berezovsky linked two music eras, the Baroque and Classical, and two national traditions, Italian and Ukrainian. His worthy heirs and successors were his younger contemporaries. Among them, Dmytro Bortniansky must specially be noted. Dmytro Bortniansky was also born in Hlukhiv. He was a student of the Hlukhiv School of Music and a court choir singer, where he studied with Galuppi. During the ten year period to , Bortniansky mastered musical arts in schools in Italy, in Venice, Florence, Bologna, Rome and Naples. Like Berezovsky, Bortniansky was composer of universal stature. His creative legacy includes six operas on Italian and French libretti, instrumental works, a symphony, quintet, clavier sonatas, and a number of romances. By following the typical Classical structure and tempo relationships between movements fast-slow-fast for compositions in three movements, and slow-fast-slow-fast for works in four movements , Bortniansky significantly expanded the structure of Ukrainian choral music. He united operatic features with features of Ukrainian psalmy, two or three voice lyrical religious songs based on texts from the Psalms of David, and *kanty*, a form of psalmy that emerged in the sixteenth to eighteenth centuries, old, solemn, primarily religious, non-liturgical songs, authored but spread anonymously. His works incorporate the melodic turns of Ukrainian folk songs together with instrumental intonations, and dance motifs with marching rhythms. Stepan Dehtiarevsky Degtiarev made a significant contribution to the development of the choral concerto during the Classical period. He was a student of Giuseppe Sarti. Presently about 60 sacred choral concertos, seven cantatas, many liturgical songs by Dehtiarevsky have been discovered. He composed the first Ukrainian secular oratorio, and translated the treatise on the theory of music by V. Dehtiarevsky was a serf of Count Sheremetev and his creativity is usually attributed to Russian culture, but he was Ukrainian and his compositions have a pronounced Ukrainian melodic colour. The choral works of Artemy Vedel are also unique. He was a graduate of the Kyiv-Mohyla Academy and student of G. An outstanding tenor and the best church choir director of his time, Vedel raised Ukrainian Classical choral artistry to the highest level of development. His virtuosic melos is a model of the organic synthesis of Ukrainian romantic singing and Western cantabile. His compositions distinguished themselves by their perfection of proportion. To date we know of 28 choral concertos, two Liturgies, one All Night Vigil, three cycles of *Irmolai* for Christmas, Easter and dedicated to the Theotokos, Mother of God , and 20 other choral compositions. But this is far from all known about Vedel. His creative destiny was tragic. After brilliant success and recognition, in , Vedel was arrested, most likely for political reasons, and placed in

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an asylum for the insane, where he spent the last years of his life. The creative legacy of Vedel was officially banned in the Russian Empire throughout the nineteenth century. His works could not be performed in churches nor published. Presently, research on the creative work of Vedel and Ukrainian Classical choral music continues. Masterpieces of and a thorough knowledge of their resources and capabilities. National Choral Art Secondly, each one was constantly collecting and arranging The nineteenth century introduced Romanticism into the Ukrainian folk songs, an activity that influenced their particular history of world culture. Many national schools of composition musical styles. Thirdly, they all paid great attention to the music of emerged in European music. The principal artistic interest the Orthodox Church and showed creativity in genres associated became the unique inner world of Man. However, since the territory and people of Ukraine Fourthly, they have stylistic features in common: Among its most famous representatives were One of the most brilliant successors of Lysenko in the Mykhailo Verbytsky and Ivan Lavrivsky choral field is Kyrylo Stetsenko He came from Both composers were from families of priests and were the Kyiv province now the Cherkassy Oblast , was educated in educated in Peremyshl. Both later served as priests. In the works a theological seminary, participated in the Kyiv student choir of these two composers who focused on choral music, reliance on organized by Lysenko, and from until his exile in , the tradition of Bortniansky is evident. While nearly forty pieces for the church, and thirty secular works for studying music, Stetsenko also taught music and singing in Kyiv choirs, among them the Ukrainian National Anthem, based on a educational institutions, collected patriotic poem by Pavlo Chubynsky The true revival of Ukrainian choral art folk music while traveling across Ukraine, organized a National The choral works of the came with the period of independence. Choir and toured with it performing Peremyshl School had a significant concerts. However, it can be authoritatively argued Yevhen Kozak. Mykola Leontovych is one of the best known Conservatory. All professional genres of European music of the Ukrainian composers of the twentieth century. His famous modern era are represented in the works of Lysenko. He was the Shchedryk Carol of the Bells may still be heard at Christmas in author of 13 operas, three cantatas, a number of symphonic and many countries. Leontovich was born in Podillia, in southwest instrumental chamber works, many piano compositions and Ukraine. He obtained his music education in the Kamianetsvocal solos, numerous choral works on secular and sacred texts. Seeking Ukrainian folk songs. There are over such works. They many choirs in Podillia schools, collected and arranged Ukrainian are compositions of different genres based on texts by Taras folk songs, passed his exam in church choir direction at the Court Shevchenko and other Ukrainian poets. The religious choral Chapel Choir in St. Petersburg, and perfected his technique in output of Lysenko is comparatively small. In addition to the famous Prayer for Ukraine, which became a national church hymn counterpoint through private lessons with the widely recognised musician, Professor Boleslav Yavorsky of the Kyiv Conservatory. A new style of Ukrainian sacred scared choral music work. It comprises more than 50 compositions for the Ukrainian of the nineteenth century brilliantly emerges in these works. Orthodox Church including a Liturgy ; nearly arrangements It expresses the distinct national identity of Ukrainian melody of folk songs, essentially original choral miniatures in which the combined with European Romantic styling. Works in this style folk melody only provides the initial idea; and four choral poems became models for the Romantic composers who continued the on texts of Ukrainian poets. First, they all late s by Myroslav Skoryk. Yakiv Yatsynevych was a faithful follower of Lysenko. He was a talented composer, choral director and collector of folklore. The life and work of Yatsynevych up to the Bolshevik Revolution in was associated with the church. Yatsynevych penned a Liturgy, a cycle of Wedding Songs, and individual choral pieces. After the revolution, the outstanding creative figure of Yatsynevych was undesirable for the new government, and the composer was forced to leave Ukraine. He was exiled to the Caucasus, where he ended his days as a watchman in a Soviet collective farm garden. Olexander Koshetz made a significant contribution to Romantic period Ukrainian choral culture. A graduate of the Kyiv Theological Academy and Mykola Lysenko Institute

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of Music, Koshetz was an outstanding choral conductor and unique choral composer. In the Soviet period, his name and works were taboo in Ukraine. After the revolution, Koshetz found himself outside the USSR, where he created his choral compositions, an immense number of arrangements of folk songs, five Liturgies, and nearly one hundred individual sacred works. After the Bolshevik Revolution in and civil war, the holdomor "murderous famines organised by the Communists" and the implementation of strict ideological dictates, the state of choral culture in Ukraine became distorted. No professional composer could work in the traditional national genre of church music. The true revival of Ukrainian choral art came with the period of independence. Contemporary Choral Music in Ukraine and the Rebirth of Traditions The period of stagnation in choral music, which lasted more than seventy years, the lifetime of Soviet totalitarianism, ended with Ukraine gaining independence. But the development of national choral music did not come to a complete end in this period. The tradition of high professionalism continued, nevertheless, in the choral artistry of Boris Lyatoshynsky Unable to compose in the sacred genre, Lyatoshynsky did not go the way of ideologically compromised composition. The most important contemporary Ukrainian composers passed through the Lyatoshynsky school of composition Silvestrov, Dychko, Stankovych. Since , their choral works have increasingly turned to sacred themes and traditional religious genres. Arguably, today there are no professional Ukrainian composers who do not write religious music. This includes young composers who follow the beaten paths of teachers and senior colleagues, and the older generation of composers from the period of totalitarianism, who were tempered by their opposition to the communist system. Each of them came to choral composition in his or her own way, each has his or her own style and followers, but there are features that unite them: Thus, for Lesia Dychko b. Her choral music style incorporates impressive diversity: After nearly a century of communist ban on church music, Dychko was the first modern Ukrainian composer to compose a liturgy her works include three liturgies. The choral works of Skoryk b. One hears an orientation to a traditional polychoral style and to the traditions of church canons. The choral compositions on sacred texts by Valentyn Sylvestrov b. In liturgical chants, the All Night Vigil, the cycle Psalms and Prayers, sacred songs and the Psalms of David, Sylvestrov uses Romantic melodic turns to build his own sound space, meditative, lyrical and contemplative, multidimensional.

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Chapter 2 : The New Grove Dictionary of Music and Musicians | Revolv

The New Grove Dictionary of Music and Musicians is an encyclopedic dictionary of music and musicians. Along with the German-language Die Musik in Geschichte und Gegenwart, it is one of the largest reference works on western music.

The population was 2, at the census, down from 2, in , the town of Shelby was established in by Tom Shelby, who had purchased a block of land there from the federal government. The rear entrance of the Mississippi State Penitentiary in unincorporated Sunflower County is about 10 miles east of Shelby, as of the United States Census, there were 2, people residing in the city. The racial makeup of the city was As of the census of , there were 2, people, households, the population density was 1, There were housing units at a density of The racial makeup of the city was 7. In the city, the population was out with The median age was 27 years, for every females there were For every females age 18 and over, there were Among friends and fellow musicians he preferred being called Brother Ray and he was often referred to as The Genius. Charles was blind from the age of seven and he pioneered the genre of soul music during the s by combining blues, rhythm and blues, and gospel styles into the music he recorded for Atlantic Records. He also contributed to the integration of music, rhythm and blues and pop music during the s with his crossover success on ABC Records. While he was with ABC, Charles became one of the first black musicians to be granted artistic control by a record company. Charles cited Nat King Cole as an influence, but his music was also influenced by country, jazz, blues. In the late forties, he became friends with Quincy Jones and their friendship would last till the end of Charless life. Frank Sinatra called him the true genius in show business. Robinson was the son of Bailey Robinson, a laborer, at the time, she was a teenage orphan making a living as a sharecropper. They lived in Greenville, Florida, with Robinsons mother and his wife, the Robinson family had informally adopted Aretha, and she became known as Aretha Robinson. When she, scandalously, became pregnant by Bailey, she briefly left Greenville late in the summer of to be family members in Albany, Georgia. After that, mother and child returned to Greenville, and Aretha and he was deeply devoted to his mother and later recalled her perseverance, self-sufficiency, and pride as guiding lights in his life. His father abandoned the family, left Greenville, and took another wife elsewhere, in his early years, Charles showed a fondness about mechanical objects and would often watch his neighbors working on their cars and farm machinery. Charles and his mother were always welcome at the Red Wing Cafe, pitman would also care for Rays brother George, to take the burden off Aretha. George drowned in Arethas laundry tub when he was four years old, Charles started to lose his sight at the age of four or five, and was completely blind by the age of seven, apparently as a result of glaucoma. Destitute, uneducated and still mourning the loss of George, Aretha used her connections in the community to find a school that would accept a blind African-American student. Despite his initial protest, Charles attended school at the Florida School for the Deaf, Charles further developed his musical talent at school, and was taught to play the classical piano music of J. According to the songwriter Doc Pomus, Rock and roll would have never happened without him and his greatest fame was due to his rock-and-roll recordings in the s, particularly Shake, Rattle and Roll, but his career as a performer endured from the s into the s. His father was killed in an accident when Joe was four years old. He first discovered a love of music in his involvement at church and he began singing on street corners for money, quitting school at age fourteen to work in Kansas Citys nightclubs, first as a cook, and later as a singing bartender. The Sunset was managed by Piney Brown and it featured separate but equal facilities for caucasian patrons. Turner wrote Piney Brown Blues in his honor and sang it throughout his entire career. At that time Kansas City nightclubs were subject to frequent raids by the police, wed walk in, sign our names and walk right out. Then we would cabaret until morning and his partnership with Johnson proved fruitful. Eventually they were seen by the talent scout John H, in part because of their appearance at Carnegie Hall, Turner and Johnson had a major success with the song

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Roll Em Pete. The track was basically a collection of blues lyrics. It was a song that Turner recorded many times, with combinations of musicians. He appeared as a policeman in a comedy sketch called Hes on the Beat. Los Angeles was his home for a time, and during he worked in Meade Lux Lewiss Soundies musical movies and he sang on the soundtrack recordings but was not present for filming, and his vocals were mouthed by the comedian Dudley Dickerson for the camera. In Turner and Pete Johnson established their bar in Los Angeles and that same year he contracted with National Records company, and recorded under Herb Abramsons supervision. His first hit single was a cover of Saunders Kings S. Muddy Waters â€” McKinley Morganfield, better known as Muddy Waters, was an American blues musician who is often cited as the father of modern Chicago blues. Muddy Waters grew up on Stovall Plantation near Clarksdale, Mississippi, and by age 17 was playing the guitar and he was recorded in Mississippi by Alan Lomax for the Library of Congress in In , he moved to Chicago to become a full-time, in , he recorded his first records for Columbia Records and then for Aristocrat Records, a newly formed label run by the brothers Leonard and Phil Chess. His performance at the Newport Jazz Festival in was recorded and released as his first live album, Muddy Waters influence was tremendous, not just on blues and rhythm and blues but on rock and roll, hard rock, folk music, jazz, and country music. His use of amplification is often cited as the link between Delta blues and rock and roll, Muddy Waters birthplace and date is not conclusively known. He stated that he was born in Rolling Fork, Mississippi in , a interview in the Chicago Defender is the earliest he claimed as his year of birth, which he continued to use in interviews from that point onward. The census lists him as five years old as of March 6,, the Social Security Death Index, relying on the Social Security card application submitted after his move to Chicago in the mids, lists him as being born April 4, His gravestone gives his year as Muddy Waters grandmother, Della Grant, raised him after his mother died shortly after his birth, Grant gave him the nickname Muddy at an early age because he loved to play in the muddy water of nearby Deer Creek. Waters was added later, as he began to play harmonica. The remains of the cabin on Stovall Plantation where Waters lived in his youth are now at the Delta Blues Museum in Clarksdale and he had his first introduction to music in church, I used to belong to church. I was a good Baptist, singing in the church, so I got all of my good moaning and trembling going on for me right out of church, he recalled. By the time, he was 17, he had purchased his first guitar, I sold the last horse that we had. Made about fifteen dollars for him, gave my grandmother seven dollars and fifty cents, I kept seven-fifty, the people ordered them from Sears-Roebuck in Chicago. He started playing his songs in joints nearby his hometown, mostly in a owned by Colonel William Howard Stovall. In August , Alan Lomax went to Stovall, Mississippi and he brought his stuff down and recorded me right in my house, Muddy recalled in Rolling Stone, and when he played back the first song I sounded just like anybodys records. Man, you dont know how I felt that Saturday afternoon when I heard that voice, later on he sent me two copies of the pressing and a check for twenty bucks, and I carried that record up to the corner and put it on the jukebox 5. The school is the sixth-oldest Catholic and fourth-oldest Jesuit university in the United States, Xavier has an undergraduate enrollment of 4, students and graduate enrollment of 2, Xavier is primarily an undergraduate, liberal arts institution, the school was founded in as a mens college in downtown Cincinnati next to St. Francis Xavier Church on Sycamore Street. Xavier College moved in to its current North Avondale location, about 5 miles north of downtown Cincinnati, the original Athenaeum is now the seminary of the Archdiocese of Cincinnati. Xavier College and St. Xavier High School officially split in , the schools name was changed a second time to its current name, Xavier University, in The Williams College of Business was established in and Xaviers first doctoral program in psychology began in , Xavier fully admitted women in , but women began attending the college in in the evening, weekend, and summer school divisions. Edgecliff College, another Catholic college in Cincinnati, merged with Xavier University in , in , Xavier opened its doors to the Cintas Center, an arena for the Musketeers. Hoff was the Universitys 33rd President, â€”, hoffs successor and 34th President, still serves Xavier. Fenwick Place, a complex, opened in

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the fall of At the center of campus are the Gallagher Student Center and Bellarmine Chapel, Bellarmine Chapels roof is in the shape of a hyperbolic paraboloid, also known as a saddle roof, that will not collapse, even if the Chapel walls were removed. The chapel is the home to the Bellarmine Catholic Parish, six buildings with castle architecture sit elevated overlooking Victory Parkway to the west and resemble a single fortress. On the opposite side of the mall to the east stands the tallest structure on campus and it houses the Office of Admission and Office of Financial Aid as well as the Departments of Modern Languages, Classics, Communication Arts, Political Science, and Sociology. Next is McDonald Library followed by Alter Hall, which is being rebuilt, Alter Hall is the main classroom building on campus, and was scheduled to be reopened for the fall semester. Finally, Hailstones Hall, which was the home of the Williams College of Business, is adjoined behind Alter to the east 6. It was founded in by Thomas Nelson Haskell, the college enrolls approximately 2, undergraduates at its acre campus, 70 miles south of Denver. The college offers 42 majors and 33 minors, and has a student-faculty ratio of 10,1, famous alumni include Ken Salazar, Lynne Cheney, James Heckman, and Marc Webb. Colorado College was founded in on land designated by U. Slocum, president from to , oversaw the initial building of the campus, expanded the library and recruited top scholars in a number of fields. In Shove Chapel was erected by Mr. The tune has become somewhat of a school anthem for Colorado College and is commonly sung at commencement. In addition to its programs, the college offers a Master of Arts in Teaching degree. Tutt Library has approximately half a million bound volumes, in , Colorado College yielded a student-to-faculty ratio of 10,1. Blocks are only three weeks long during the session, during which there are also graduate blocks of differing lengths. In parallel with the students, professors teach only one block at a time, classes are generally capped at 25 students to encourage a more personalized academic experience. In its edition, U. The most innovative schools are making the most innovative improvements in terms of curriculum, faculty, students, campus life. Kiplingers Personal Finance places Colorado College 22nd in its ranking of best value liberal arts colleges in the United States, in , Forbes rated it 57th overall in Americas Top Colleges, which ranked national universities and liberal arts colleges. Later, he co-founded the groups Weather Report and the Zawinul Syndicate and he pioneered the use of electric piano and synthesizer. He went on to play with trumpeter Maynard Ferguson, where he first met Wayne Shorter after having had an influence in hiring him. Shorter left soon thereafter to play in Art Blakeys group and Zawinul was apparently dismissed from the Ferguson band for wanting too much control over personnel decisions, Zawinul then toured and recorded with singer Dinah Washington from to In , Zawinul joined the Quintet led by saxophonist Cannonball Adderley, during his nine-year stint with Adderley, he wrote the hit song Mercy, Mercy, Mercy. He also composed Walk Tall and Country Preacher, the latter a tribute to the American Civil Rights Movement leader Jesse Jackson, in the late s, Zawinul recorded with Miles Daviss studio band and helped create the sound of jazz fusion. Zawinul is known to have played live with Davis only once, on July 10,, in Paris, along with Wayne Shorter, shortly before Davis death. Zawinul, along with other Davis sidemen Chick Corea and Herbie Hancock, was one of the first to use electric pianos and he was also among the first to use an electric piano, the Wurlitzer. He used the Fender-Rhodes thereafter, adding a pedal and later the Mutron effect unit for a complex phased timbre. His creativity and attention to detail resulted in a modern sound. Their first two years emphasized an open, group improvisation format not dissimilar to what Miles Davis was doing in a more rock oriented format. However, Zawinul started making changes with their album, Sweetnighter. Funk elements such as bass, wah-wah pedal, etc. Even Weather Reports version received significant mainstream radio airplay “unusual for them”, the song won him three Grammys. Weather Report was active until the mids, with Zawinul and Shorter remaining the sole constant members through multiple personnel shifts 8. Herbie Mann “Herbert Jay Solomon, known by his stage name Herbie Mann, was an American jazz flautist and important early practitioner of world music.

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Chapter 3 : The Graceland College Book of Knowledge

The New Grove Dictionary of Music and Musicians The *New Grove Dictionary of Music and Musicians* is an encyclopedic dictionary of music and musicians. Along with the German-language *Die Musik in Geschichte und Gegenwart*, it is one of the largest reference works on western music.

Music is an art form and cultural activity whose medium is sound organized in time. The common elements of music are pitch, rhythm, dynamics, different styles or types of music may emphasize, de-emphasize or omit some of these elements. Common sayings such as the harmony of the spheres and it is music to my ears point to the notion that music is often ordered and pleasant to listen to. However, 20th-century composer John Cage thought that any sound can be music, saying, for example, There is no noise, the creation, performance, significance, and even the definition of music vary according to culture and social context. There are many types of music, including music, traditional music, art music, music written for religious ceremonies. For example, it can be hard to draw the line between some early s hard rock and heavy metal, within the arts, music may be classified as a performing art, a fine art or as an auditory art. According to the Online Etymological Dictionary, the music is derived from midc. Musike, from Old French musique and directly from Latin musica the art of music and this is derived from the. Greek mousike of the Muses, from fem. In classical Greece, any art in which the Muses presided, Music is composed and performed for many purposes, ranging from aesthetic pleasure, religious or ceremonial purposes, or as an entertainment product for the marketplace. With the advent of recording, records of popular songs. Some music lovers create mix tapes of their songs, which serve as a self-portrait. An environment consisting solely of what is most ardently loved, amateur musicians can compose or perform music for their own pleasure, and derive their income elsewhere. Professional musicians sometimes work as freelancers or session musicians, seeking contracts and engagements in a variety of settings, There are often many links between amateur and professional musicians. Beginning amateur musicians take lessons with professional musicians, in community settings, advanced amateur musicians perform with professional musicians in a variety of ensembles such as community concert bands and community orchestras. However, there are many cases where a live performance in front of an audience is also recorded and distributed. Live concert recordings are popular in classical music and in popular music forms such as rock, where illegally taped live concerts are prized by music lovers

2. Musicology

Musicology is the scholarly analysis and research-based study of music. Musicology is part of the humanities, a scholar who participates in musical research is a musicologist. Traditionally, historical musicology has been the most prominent sub-discipline of musicology, in the s, historical musicology is one of several large musicology sub-disciplines. Historical musicology, ethnomusicology, and systematic musicology are approximately equal in size, Ethnomusicology is the study of music in its cultural context. Cognitive musicology is the set of surrounding the computational modeling of music. Musical knowledge is applied in medicine, education, and music therapy which, Music history or historical musicology is concerned with the composition, performance, reception, and criticism of music over time. Like the comparable field of art history, different branches and schools of historical musicology emphasize different types of musical works, there are also national differences in various definitions of historical musicology. In theory, music history could refer to the study of the history of any type or genre of music, in practice, these research topics are more often considered within ethnomusicology and historical musicology is typically assumed to imply Western Art music of the European tradition. The methods of historical musicology include source studies, paleography, philology, style criticism, historiography, musical analysis, Music historians may examine issues in a close focus, as in the case of scholars who examine the relationship between words and music for a given composers art songs. New musicology is a term applied since the late s to a body of work emphasizing cultural study,

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analysis. Such work may be based on feminist, gender studies, queer theory, or postcolonial theory, or the work of Theodor Adorno. Charles Rosen, however, retorts that McClary, sets up, like so many of the new musicologists, a man to knock down, the dogma that music has no meaning. Ethnomusicology, formerly comparative musicology, is the study of music in its cultural context and it is often considered the anthropology or ethnography of music. Jeff Todd Titon has called it the study of making music. Some ethnomusicologists primarily conduct historical studies, but the majority are involved in long-term participant observation, or combine ethnographic, therefore, ethnomusicological scholarship can be characterized as featuring a substantial, intensive fieldwork component, often involving long-term residence within the community studied. Closely related to ethnomusicology is the branch of sociomusicology. For instance, Ko proposed the hypothesis of Biliterate and Trimusical in Hong Kong sociomusicology, the first journal focusing on popular music studies was *Popular Music*, which began publication in 1975. The same year an academic society devoted to the topic was formed.

3. Oxford University Press – Oxford University Press is the largest university press in the world, and the second oldest after Cambridge University Press. It is a department of the University of Oxford and is governed by a group of 15 academics appointed by the known as the delegates of the press. They are headed by the secretary to the delegates, who serves as OUPs chief executive, Oxford University has used a similar system to oversee OUP since the 17th century. The university became involved in the print trade around 1485, and grew into a printer of Bibles, prayer books. Moves into international markets led to OUP opening its own offices outside the United Kingdom, by contracting out its printing and binding operations, the modern OUP publishes some 6,000 new titles around the world each year. OUP was first exempted from United States corporation tax in 1971, as a department of a charity, OUP is exempt from income tax and corporate tax in most countries, but may pay sales and other commercial taxes on its products. OUP is the largest university press in the world by the number of publications, publishing more than 6,000 new books every year, the Oxford University Press Museum is located on Great Clarendon Street, Oxford. Visits must be booked in advance and are led by a member of the archive staff, displays include a 19th-century printing press, the OUP buildings, and the printing and history of the Oxford Almanack, *Alice in Wonderland* and the Oxford English Dictionary. The first printer associated with Oxford University was Theoderic Rood, the first book printed in Oxford, in 1477, an edition of Rufinuss *Expositio in symbolum apostolorum*, was printed by another, anonymous, printer. Famously, this was mis-dated in Roman numerals as MDCCLXXVI, thus apparently pre-dating Caxton, Roods printing included John Ankywylls *Compendium totius grammaticae*, which set new standards for teaching of Latin grammar. After Rood, printing connected with the university remained sporadic for over half a century, the chancellor, Robert Dudley, 1st Earl of Leicester, pleaded Oxfords case. Some royal assent was obtained, since the printer Joseph Barnes began work, Oxfords chancellor, Archbishop William Laud, consolidated the legal status of the universitys printing in the 1630s. Laud envisaged a unified press of world repute, Oxford would establish it on university property, govern its operations, employ its staff, determine its printed work, and benefit from its proceeds. To that end, he petitioned Charles I for rights that would enable Oxford to compete with the Stationers Company and the Kings Printer and these were brought together in Oxfords Great Charter in 1634, which gave the university the right to print all manner of books. Laud also obtained the privilege from the Crown of printing the King James or Authorized Version of Scripture at Oxford and this privilege created substantial returns in the next years, although initially it was held in abeyance. The Stationers Company was deeply alarmed by the threat to its trade, under this, the Stationers paid an annual rent for the university not to exercise its full printing rights – money Oxford used to purchase new printing equipment for smaller purposes.

4. Grove was trained as a engineer, and successful in that profession. When responsible for the orchestral concerts at the Crystal Palace. Their researches led to their discovery of the lost score of Schuberts Rosamunde music in 1845, Grove was the first director of the Royal College of Music, from its foundation in 1862 until his retirement in 1905. In addition to his work, Grove had a deep knowledge of music. He contributed to the English

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literature on the subject, including a concordance in and he was a co-founder of the Palestine Exploration Fund. Grove was born in Clapham, the eighth of the children of Thomas Grove, fishmonger and venison dealer. He next entered Stockwell Grammar School, run by Charles Pritchard, the astronomer, the educational curriculum was based on classics, divinity, mathematics and natural philosophy, and rigorously tested by annual examination. Pritchard also encouraged his pupils to develop interests in literature and music, Grove was a regular worshipper at Holy Trinity church, Clapham, where he heard the music of Bach and Handel. By the age of sixteen, he was competent in classics and mathematics, he left the school in and was apprenticed to Alexander Gordon, in his free time, he immersed himself in music, attending concerts and studying scores. After completing his apprenticeship, Grove was admitted as a graduate of the Institution of Civil Engineers, a year later he went to Glasgow, gaining further experience in the factory of Robert Napier. In Grove had an affair with a woman called Elizabeth Blackwell, between and , Grove spent most of his time in the West Indies, as resident engineer during the building of cast-iron lighthouses. After this he joined the staff of the Chester and Holyhead Railway and then assistant to Edwin Clark. An account of the first floating of the tubes of the bridge is recorded in *The Spectator* of 23 June , during this period, he lived in Chester, hearing music in the cathedral and also becoming familiar with Welsh folksong. While working on the Britannia Bridge Grove came into contact with Robert Stephenson, Isambard Kingdom Brunel, Sir Charles Barry and these distinguished men, Grove later recalled, noticed me and were as good as gold to me. They counselled me to go to London and forced me into the secretaryship of the Society of Arts and this was in , when the Great Exhibition of was in preparation. Grove was the secretary for the duration of the exhibition 5. He is widely considered one of the most important and influential composers of the 20th century, Stravinskys compositional career was notable for its stylistic diversity. The works from this tended to make use of traditional musical forms, drawing on earlier styles. In the s, Stravinsky adopted serial procedures, Stravinsky was born on 17 June in Oranienbaum, a suburb of Saint Petersburg, the Russian imperial capital, and was brought up in Saint Petersburg. Stravinskys family branch most likely came from Stravinkas, polonized Lithuanian land owners and it is still unclear to when exactly the Soulima part of the surname was dropped. Stravinsky recalled his schooldays as being lonely, later saying that I never came across anyone who had any attraction for me. Stravinsky began piano lessons as a boy, studying music theory. In , he saw a performance of Tchaikovskys ballet *The Sleeping Beauty* at the Mariinsky Theatre, despite his enthusiasm for music, his parents expected him to study law. Stravinsky enrolled at the University of Saint Petersburg in , Stravinskys father died of cancer that year, by which time his son had already begun spending more time on his musical studies than on law. Thereafter, he concentrated on studying music, in , he began to take twice-weekly private lessons from Rimsky-Korsakov, whom he came to regard as a second father. These lessons continued until Rimsky-Korsakovs death in , in Stravinsky was betrothed to his cousin Katherine Gavrylivna Nosenko, whom he had known since early childhood. Diaghilev was sufficiently impressed by *Fireworks* to commission Stravinsky to carry out some orchestrations and then to compose a ballet score. In this house Igor Stravinsky worked on his seventeen early compositions, among which were orchestral fantasy *Fireworks*, ballets *Firebird*, *Petrushka*, currently, after its renovation this house is the only composers house-museum opened to the public 6. Richard Wagner

â€” Wilhelm Richard Wagner was a German composer, theatre director, polemicist, and conductor who is primarily known for his operas. Unlike most opera composers, Wagner wrote both the libretto and the music for each of his stage works and he described this vision in a series of essays published between and Wagner realised these ideas most fully in the first half of the four-opera cycle *Der Ring des Nibelungen* and his advances in musical language, such as extreme chromaticism and quickly shifting tonal centres, greatly influenced the development of classical music. His *Tristan und Isolde* is sometimes described as marking the start of modern music, Wagner had his own opera house built, the Bayreuth Festspielhaus, which embodied many novel design features. The *Ring* and *Parsifal* were premiered here and his most

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important stage works continue to be performed at the annual Bayreuth Festival, until his final years, Wagners life was characterised by political exile, turbulent love affairs, poverty and repeated flight from his creditors. His controversial writings on music, drama and politics have attracted extensive comment, notably, since the late 20th century, where they express antisemitic sentiments. The effect of his ideas can be traced in many of the arts throughout the 20th century, his influence spread beyond composition into conducting, philosophy, literature, Richard Wagner was born to an ethnic German family in Leipzig, where his family lived at No. He was the child of Carl Friedrich Wagner, who was a clerk in the Leipzig police service, and his wife, Johanna Rosine. Wagners father Carl died of typhus six months after Richards birth, afterwards his mother Johanna lived with Carls friend, the actor and playwright Ludwig Geyer. In August Johanna and Geyer probably married although no documentation of this has found in the Leipzig church registers. She and her family moved to Geysers residence in Dresden, until he was fourteen, Wagner was known as Wilhelm Richard Geyer. He almost certainly thought that Geyer was his biological father, Geysers love of the theatre came to be shared by his stepson, and Wagner took part in his performances. In his autobiography *Mein Leben* Wagner recalled once playing the part of an angel, in late , Wagner was enrolled at Pastor Wetzels school at Possendorf, near Dresden, where he received some piano instruction from his Latin teacher. He struggled to play a scale at the keyboard and preferred playing theatre overtures by ear. At this period Wagner entertained ambitions as a playwright and his first creative effort, listed in the *Wagner-Werk-Verzeichnis* as WWV1, was a tragedy called *Leubald*. Begun when he was in school in , the play was influenced by Shakespeare 7. Parody is a work created to imitate, make fun of, or comment on an original work its subject, author, style, or some other target by means of satiric or ironic imitation. As the literary theorist Linda Hutcheon puts it, parody is imitation, another critic, Simon Dentith, defines parody as any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice. Parody may be found in art or culture, including literature, music, animation, gaming, the writer and critic John Gross observes in his *Oxford Book of Parodies*, that parody seems to flourish on territory somewhere between pastiche and burlesque. According to Aristotle, Hegemon of Thasos was the inventor of a kind of parody, in ancient Greek literature, a *parodia* was a narrative poem imitating the style and prosody of epics but treating light, satirical or mock-heroic subjects.

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Chapter 4 : William S. Fischer - WikiVisually

" *The New Grove Dictionary of Music and Musicians and were of special significance in Webern's development in that they were written during a time of transition.*"¹⁷ Although she quoted Webern's recollection of crossing off individual notes to insure each was used only www.nxgvision.com *New Grove Dictionary of Music and Musicians*.

Transcription 1 Reconsidering and Contextualising the Vernacular Tradition: Popular Music and British Manuscript Compilations Stephen William John Campbell Doctor of Philosophy University of York Department of Music October 2 Abstract Current interest in traditional music is driving a search for new repertoire as scholars and enthusiasts seek to unearth working musical manuscripts from the eighteenth and nineteenth centuries. This thesis looks at a selection of such compilations, examining their origins and cultural contexts and re-contextualizing them within the current revivalist milieu. It examines the journey of melody from printed sources to performance, a process in which the manuscripts represent a key step: The first chapter sets the scene for the thesis, exploring the origins and contexts of the manuscripts that will be considered. It offers a review of literature and presents a challenge to some of the accepted notions surrounding folk and traditional music, such as genre a relatively recent construct , authenticity and the acquiring of melodies as an end in itself. The second chapter explores the current drive toward establishing regional styles, which are unstable constructs, and it examines the use of music as a catalyst for nationalist and racist agendas. It also concerns music as a product of the critical political economy and addresses aspects of repertoire, variation and the downward filtration of culture. It contextualizes twentieth-century interest in traditional music. It considers Playford s impact on the many subsequent publications of country-dance music and the adoption of country-dance melodies into popular usage. As evidence of the deployment of these melodies along with military music and popular song, the pre manuscripts of Henry Atkinson, William Vickers and Joshua Jackson are scrutinised. Chapter Four addresses the main focus of the work, the anonymous Campbell I manuscript circa , which demonstrates a melange of dance music, military music, art music and song. The chapter highlights the interdependence of these musics and the social settings from which they emanate. The final chapter argues that genre boundaries, as currently understood, are not borne out by the evidence presented in the manuscript compilations. The epilogue looks at the continuing use of score for the creation of music for social interaction through an examination of a recent manuscript, Campbell II. The thesis as a whole highlights a mismatch between the current perception of vernacular music and the actuality of that music in its original context. Figure 3 In the days when we went Gipsying, Leadley Ms. Figure 4 The Gentleman s Musical Companion, title page, p. Figure 6 Here we meet too soon to part, p. Country dances selected as perform d at court and all publick assemblies and entertainments, title page, p. Figure 9 The Harriott, p. Figure 11 Caledonian Laddie, p. Figure 12 The Waterman, p. Figure 14 My Ain Kind Dearie, p. Figure 15 Figure 16 Single-keyed, open-system fife, p. The Unfortunate Lad, p. Figure 17 Tunes from Oscar and Malvina, p. Figure 18 Photograph of Lawrence Leadley, p. Figure 19 We May be Happy Yet, p. Figure 20 Long, Long Ago, p. Figure 21 Figure 22 The Girl I left behind me, p. Figure 23 Figure 24 The Blighted Flower, p. Summer is Icumen in, p. Figure 25 Lovely Nancy, I, p. Figure 26 Lovely Nancy, II, p. Figure 28 Lovely Nancy, IV, p. Images of sheet music taken from the National Library of Australia, John Hopkins University, the National Library of Scotland and the Library of Congress collections are cited in footnotes and used by kind permission. Introduction Introduction to the Archive: Musical Subculture Contemporary Contexts: Concluding Discussion Part One: Observations and Analysis Methodology Establishment of Format: The Handwritten Manuscript Roles and Deployments 10 6. A Restriction on Performance? Parts Titles Part Two: A Definition Appendix 2: Watermarks and Countermarks Appendix 5: Untraced Pieces from Campbell I Appendix 6: Untraced Pieces from the Benwell Manuscripts Vol. II Resource List 11 Acknowledgments This

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work has been many decades in the making, with many individuals contributing to its formation. I wish to thank those who have encouraged me in its preparation, criticised it when necessary and otherwise assisted in its creation.

Methodological Concerns Overview

This thesis focuses on the context and content of a selection of handwritten manuscripts containing dance, song, military and other music, mainly emanating from the North of England and Scottish Borders. The study is centred on manuscripts in the writer's possession, in particular one dating from c. 1800 that contains a broad selection of country dance, martial and song melodies. In-depth analysis of these collections raises numerous musicological questions, with implications for the negotiation of genre boundaries; the social, political and economic contexts of the manuscripts; and the function of ephemeral music in popular culture. Considering the significance of the collections to the compilers and their audiences along with their relevance today is essential to this study. Notions of folk, art and traditional music are brought into question, using evidence of the downward filtration of culture through the echelons of society, by tracing the deployment and re-contextualisation of melody. The instigation of the work was the examination of the contents of an anonymous leather-bound book of handwritten music I discovered in a second-hand bookshop in Micklegate, York, c. 1800. I refer to the manuscript as Campbell I, as it bears no title or other means of distinction. The unravelling of the complex bundle of 1 See Appendix 1. My interest in traditional music, especially that used to accompany social dance, was well established by I had studied with folk-music specialist Gwen Marchant Polwarth at Newcastle upon Tyne. The manuscript presented much material that lay outside the social dance music canon, and the majority of pieces were not confined to the usual violin first-position range of country dance melodies. The volume lay dormant on a bookshelf for over 30 years. I was aware, prior to the collection's coming to light, of the existence of other such manuscripts, having been involved with revivals of pieces taken from Joshua Jackson's book dated 1800, unearthed in Harrogate in the early 1800s. This thesis deals with the content, contexts and musicological significance of this and other, similar collections, considering their relation to the timeframes from which they emanate and their pertinence today.

Research Questions

This work examines the formation of a popular and traditional music canon using handwritten music manuscripts as evidence. Attention is drawn to the wide variety of music in the manuscripts, demonstrating the eclectic tastes of both the compilers and their audiences. The thesis illustrates the selection of high-brow, composed melody for vernacular usage, exemplifying the social mobility of music. The placing of melody into varied contexts is examined; the redeployments of melody in a range of roles and settings over time demonstrates its adaptability and pliability. The thorny question of the definition of folk and traditional music is addressed in the context of current thinking. An analysis of the current reception of traditional music, its role and relevance 14 15 today, forms the concluding section of the work. In brief, the thesis will address the following questions: What are the consequences of applying contemporary genre boundaries to the popular music of the eighteenth and nineteenth centuries? How does eighteenth- and nineteenth-century popular music challenge the way we think about genre today? How can we approach an understanding of eighteenth- and nineteenth-century popular music as experienced in its time? To what extent does the canon of traditional British dance music and song comply with folk paradigm notions of an organically evolved vernacular culture? What factors have contributed to the current fascination with and emphasis on regionalism in traditional music performance in the British Isles? How can we identify regional difference deriving from performance style as distinct from difference deriving from actual area-specific melodic features? How does popular music of the eighteenth- and nineteenth-centuries challenge our understanding of the distinction between high and low culture?

Historical Contexts

The contents of the manuscript collection uncovered in York and also that of Joshua Jackson include country dance and martial music alongside popular song from the theatre. They also contain published pieces by composers of the likes of Charles Dibdin and extracts from larger composed works. The manuscripts thus feature a wide-ranging variety of pieces and sources. These volumes present evidence of eclectic repertoire

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that 15 16 does not readily fall into current musical genres or categories. To classify these collections as early examples of folk dance or traditional music is to oversimplify their actuality and to brush over the complex nature of their makeup and diversity. Much of the study of folk and traditional music of the British Isles during the twentieth century by Cecil Sharp, A. Lloyd and other scholars, is somewhat insular in that the folk music tradition is often examined as a separate entity from other popular and art music. The multifaceted makeup of manuscript collections like that of Jackson form part of the wider musical landscape of late eighteenth-century and early nineteenth-century Britain. Ian Gammie and Derek McCulloch, in their examination of the music manuscripts of Jane Austen, refer to the sheer scope and variety of the music contained within the eight volumes, showing just how rich the public and private musical life of Britain must have been in the period from about to about They add that in Austen s collection [v]irtually all genres apart from the symphony are present. By tracing the changing form and contents of manuscript collections over several centuries, it is possible to establish commonality of purpose whilst also placing them within the context of broader philosophical movements. Thus the role of manuscript collections may be observed through the Baroque, Classical and Romantic periods. As one would expect, marked differences are manifest in such collections over time, but similarities in contents, purpose and format are more striking. Such compilations are the tools of the trade of performing musicians, and judging by the large number that have survived over the centuries, it must have been standard practice for instrumentalists to gather together such collections. For example, the publication of pieces from Lawrence Leadley s manuscripts contains little mention of the violin arrangement of the whole of the overture to Rossini s *L Italiana in Algeri*. The many recent publications of melodies taken from manuscript sources of the likes of Leadley s are restricted to the folk market. They do not purport to be rigorous academic works, but they nonetheless contribute to a blinkered understanding of the varied music and performance of artists like Leadley Sources and Influences The accumulation of empirical evidence has been assisted greatly by the identification of pieces through the use of the many library collections and databases available online. This vast amount of accessible material has enabled informed historical positioning of the manuscripts contents. By tracing the printed sources of melodies, this thesis illustrates the extent of the material s proliferation as well as its provenance. The observations and conclusions drawn with respect to the contents of the archives are based on the adoption of pieces into popular circulation and their subsequent recontextualisation. The deployment of melody in differing roles, from the printed page to vernacular usage, is much in evidence. My research paints a clear picture of the music that was performed in particular economic, social and political milieus over the last three hundred years, placing the manuscripts it analyses firmly in context. The broader philosophy of the era from which the manuscripts are derived, notably the Romantic 4 Seattle, Matt and James Merryweather, eds. *Victorian Music from a North Yorkshire Village, Dragonfly Music, Newbiggin-by-the-sea, 18 Movement*, has shed further light upon the motivations and aspirations of the compilers and their audiences Provenance As stated above, the Campbell I collection has no name or indication as to its compiler or provenance. The paper was traceable by means of watermarks and countermarks, which established its date of production as This date was further verified through indepth analysis of contents.

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Chapter 5 : e-ICB by Andrea Angelini - Issuu

William S. Fischer (born March 5, , Shelby, Mississippi) is an American keyboardist, saxophonist, arranger, and composer.. Fischer worked early in his career with blues and R&B musicians, playing in the s with Ray Charles, Guitar Slim, Big Joe Turner, and Muddy Waters.

Transcription 1 The Reception of the Music of Gustav Holst In Australia by Christopher Allen Alomes BMus Hons Submitted in fulfilment of the requirements for the degree of Doctor of Philosophy Music Tasmanian College of the Arts Conservatorium of Music University of Tasmania October 2 Declaration of Originality I declare that this exegesis contains no material that has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the exegesis. I have read the University statement on Academic misconduct Plagiarism on the University website at and to the best of my knowledge and belief the exegesis contains no material previously published or written by another person except where due acknowledgement is made in the text, nor does the exegesis contain any material that infringes copyright. Statement of Authority of Access This thesis may be made available for loan and limited copying in accordance with the Copyright Act Name: Christopher Allen Alomes Signed: October 28, 3 ABSTRACT The contribution of Gustav Holst to the establishment of a distinctive British voice in the European compositional tradition has been historically undervalued and generally focused on just a handful of works, particularly his suite for orchestra, The Planets. Yet Holst s individual style and contribution in Britain and beyond must be re-evaluated to provide a fuller picture of British music and its influence in the first half of the twentieth century. Much of what was written about Holst in his own era reflected the concerns of British nationalism at the time and the prominence of other figures such as Ralph Vaughan Williams. Recent scholarship has been attempting to redress the balance and this research constitutes a contribution to the efforts to re-evaluate the contribution of Holst, the originality of his music and his legacy. The historiography surrounding Holst has been examined and analysed to establish the prevailing attitudes and opinions of his work in Britain in this period and how these were propagated. The thesis then compares the objective reception history of Holst s compositions in Britain and in the far-flung outpost of Australia. Such a comparison throws significant light on British influences on Australian musical culture in the first half of the twentieth century and identifies key figures and institutions in the transmission of British music to the Australian public and its reception. Many were long-standing friends and colleagues of Holst or had been involved in performances of his work in Britain. This thesis explores the reception of the music of Gustav Holst by the generally conservative Australian musical public in the first half of the twentieth century and argues that the reception of Holst s music in Australia was resoundingly successful. Such was the praise that musicians, audiences, and critics alike heaped on his music that it is surprising that there were not more performances given. The Australian music scene has been shown through this 4 study of the reception of Holst to have been far more open to modern music than was expected. In doing so it arrives at a new narrative that reassesses not only the influential contribution of the composer, providing evidential balance to the historically one-sided account, but also expounds the pivotal role played by champions in the Australian music scene in the broadening of musical taste. The research has also highlighted the difficulties faced by many contemporary British composers, not only in Australia, but also in their native England to have their music performed and for it to find a permanent place in the repertory. Without their support, this would not have been possible. A big thank you those who have put up with me during the writing of this thesis Mara, Will, Chris, and Alexandra. A special thanks to Allyce for her support, and for helping to keep me sane through challenging times. To my family brothers Jon and Thomas, Dad, and my Grandma and Grandad your love and support has been the reason I ve been able to do what I ve been doing leading up to and through this

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undertaking Above all, I would like to thank my mother, Anna, for being my primary inspiration as an academic and a human being. Without the 28 years of hard work you have put in, I wouldn't be the person I am today. Paul's Suite Figure 7. Australian Performances Of St. Paul's Suite Figure 8. Such research contributes to the broader body of knowledge about major influences on the development of Australian classical music and post-colonial cultural capital. The period under consideration is , chosen because it encapsulated Holst's entire creative life after leaving the Royal College of Music where he trained, and the consequent reception of his music for a period after his death. The springboard to enable an understanding of the Australian reception was an analysis of reviews and other media from the period. While Gustav Holst was generally considered a major figure of British composition in the first half of the twentieth century, he was at the same time overshadowed by some of his peers who outlived him and produced a larger body of work, and the writing of British musical history has tended to underrate his significance. Seeking to explain this duality, current scholarship on Holst was examined starting from modern secondary sources and progressing through to the evidence contained in primary sources. While these will be previewed in the opening chapter, it will be useful to flag for the reader the unfolding context and one of the glaring contradictions when considering this important body of work. This thesis has aimed to build a comprehensive picture of Holst's musical performances in Australia and the reception of these works by critics and the musical public. In order to contextualise this information a profile of Holst's reception at home in Britain prepared from secondary sources is provided to serve as a comparison. This counterpoint will also serve the Australian picture that emerges, by providing direct links with what was happening with Holst's music in Britain during the given timeframe. The chosen pathway to detect the missing pieces was to first track down the critics reviews of Australian performances of Holst works and use these eyewitness accounts from print media of the day as a starting point to carefully piece together the circumstances that coalesced to make these performances possible. With the additional research layers comprising private letters, public talks and the interesting recurrence of a mere handful of names as the catalyst for the appearance of Holst scores and subsequent interpretations, an unusual picture began to appear which contracted the prevalent view which persists in the literature of twentieth-century British music. The analysis of the collected evidence revealed Holst as the forgotten man of British musical history. The research of other Holst scholars has been outlined in the following chapters, along with a brief review of seminal works and how they have contributed to what may be referred to as the traditionally accepted view of Gustav Holst the starting point for exploring the forgotten man perspective. From this it has been argued that evident gaps ought to be addressed in order to provide a more comprehensive account than that which currently 1 The British comparison contains a useful number of reviews and articles primarily contained Chapter 3 , however the majority of these accounts comprise reporting from the major London papers and journals. The vast majority of the public would have come across discussion of Holst's performances from critical reviews. This snapshot of British reviews while limited, will serve as a useful comparative study against the more comprehensive Australian picture. To seek out and analyze every review for all works by Holst performed in Britain during the timespan under investigation was well beyond the scope of this thesis. The processes used to gather new information will be highlighted and explained prior to dealing with each relevant section in the remainder of this work. The collected information provided an initial picture of Holst's reception in the Australian music scene and as a result has highlighted additional questions for future scholars. There has been considerable disagreement among critics regarding the innovativeness and modernist tendencies and influence of Holst's compositional language. Perhaps best known for his orchestral suite *The Planets* - as well as his *St Paul's Suite* for strings, choral and orchestral work the *Hymn of Jesus*, and his opera *Savitri* - Holst's compositional language was infused with exoticism and folk influences, but more than that it was a distinctly individual language. Holst's idiomatic style could be heard in his works, and his great friend Ralph Vaughan Williams acknowledged this stating, it is the blend of

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the visionary with the realist that gives Holst's music its distinctive character. By creating an account of Holst's performances in Australia and the reception of his works by the public, performers and critics alike, an argument is offered to counter how this truly original and creative English composer has been overlooked in most historical accounts of British music. Oxford University Press, . In his essay, A Note on Gustav Holst Vaughan Williams links Holst and Beethoven together in that they are both uncompromisingly direct in their utterance Literature Review In order to contextualize Gustav Holst's musical reception in Australia, it is important to first discover how he was perceived at home in Britain as a baseline. Looking at the many newspaper and musical journal reviews and articles on performances of Holst's music in Australia can only give a part of the overall picture that is sought. Other factors have been important in gaining understanding about the reception of Holst's music, such as how audiences were predisposed to hearing this new music, and the esteem in which fellow musicians and critics held Holst. These factors can be determined by studying both Holst's reception in the British press, and in his standing in contemporary musical biographies and historical texts. Resources specific to Holst giving scholars a broad overview of other works are the most useful place to start. Influential Secondary Sources to assist Holst Scholars When considering the contemporary secondary sources to begin this investigation it is useful to look at the work of Mary Christison Huismann, Michael Short, and Jon. Huismann's approach to the examination of Holst and his work has been particularly helpful to this thesis by way of the divisions conceived, highlighting sections 3 Mary Christison Huismann, Gustav Holst - Research and Information Guide New York: These reviews have been used as a starting point to create a picture of Holst's reception among his British contemporaries. These reviews are in essence what the current study is looking at through an Australian lens, but taking it a step further and analysing those voices usually representing a contemporary opinion of a work or composer. Huismann's reviews not only contain the source, but also the date, paper number, and the title or headline of the article for easy location. Most references contain a short write-up describing the content in a small but helpful space. This format also shows what is contained in source materials such as correspondence, Holst's own writings, diaries and collected editions. As complete and thorough as the British aspect covered in Huismann's book, there were still reviews for some of Holst's works found in this study that were not listed by Huismann. A greater search of digitized archives of those major London papers revealed more reviews and discussions, however not significantly more than listed by Huismann to indicate that a significant portion was missing. Apart from a reference to the Fritz Hart correspondence in the National Library of Australia it refers to no other materials from Australia. This research guide was an invaluable resource for the historiographical British study undertaken in Chapter 2 of this thesis. Most of the articles examine the specific aspects or analysis of particular pieces. Whilst the reception of particular works is determined through reviews and 4 Whilst the research guide is quite comprehensive, there were instances of some performance reviews being either missed or omitted, which were found in a separate search through digitized archives and in references from other resources. Short's biography Gustav Holst: Including His American Years is a thorough biographical account accompanied by perhaps the next most comprehensive bibliographic collection of Holst materials in one book, complimenting the Huismann research guide. The current thesis is perhaps a more concentrated take on a very Australian version of Mitchell's American ideas. Alan Gibbs and Paul Holmes give other accounts of Holst's life. Gibbs focussed on Holst's circle of friends and associates through festivals and other activities, 6 and Holmes account is a useful collection of information and letters that provide depth to the composer's trips and family life. Holst among Friends London: Head has also reviewed much of the output of other people's publications on Holst, 10 and explored other aspects of Holst's works from an analytical standpoint. Ashgate, , Head's long time interest in Holst is documented on his personal website under the title Gustav Holst Scholar stating: Head also Published a complete Urtext edition of Holst's Wind Quintet in , and published a previously unpublished piano work A Piece for Yvonne accessed January 13, The Boydell Press, , 16 8 Wagnerian influence to his fully

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individual musical voice. Imperialism and Wagner in the Music of Gustav Holst. An exploration of Socialist Music focussing on Holst and Vaughan Williams is presented in the most recent thesis discovered, in which Ian Wallace examines the relationship the two composers had with William Morris and the influence such exposure may have had on their music. Ashgate, , Ian Wallace. There are also specialist books on Holst s works such as *The Planets* by two respected Holst scholars. Holst, 26 give a special, more intimate insight in to Holst s life and works in a more narrative style than many other accounts. Cambridge University Press, Oxford University Press, Faber and Faber, There is a red-flag raised by Byron Adams in an article which questions Imogen Holst s intentions in the reflection and discussion of her father in her accounts postulating that her rough treatment in many instances reflected jealousy and bitterness in her own station as the daughter of the man who wrote the planets, and not the musician in her own right she was. Byron Adams, "Gustav Holst: An interesting take on Imogen Holst s accounts, but one which is disagreed with in this thesis. The use of a feature on the Libraries Australia website for searching and viewing digitized newspaper files has been invaluable in gathering and collecting all the newspaper articles in every major Australian newspaper from before the turn of the twentieth century through to the nineteen-sixties. Along with an investigation of primary and secondary sources, this comprised the initial foundation stone of research completed for the thesis - setting the basic foundation for compiling a comprehensive picture of contemporary opinion of Holst and his music in Australia. Such a compilation of reviews and articles has already been gathered in the British context in Huismann s Holst research guide. Making the connection with attaining a score from England and its performance has been important in establishing a timeline and the processes by which Holst s music came to be performed in Australia. The British Music Society Catalogue is housed at the State Library of Victoria and was investigated for programs and material related to any Holst performances. All this relevant material was dealt with in a paper by Daniela Kaleva titled *Patronage through Dissemination*: Melbourne University Press, Further research into all of these ensemble or artist entries has uncovered very few reviews of Holst s performances. As Kay Dreyfus remarks in the preface to the Index, the journal was the only music journal of its kind published in Australia, the *Australian Musical News* is a unique chronicle of Australian musical life in the period Published in Melbourne it was nevertheless national in orientation as well as reporting on the activities of Australians abroad. Being the only journal reporting like this, any information or review uncovered on Holst from the *Australian Musical News*, as rare as they may be, is a required piece in the jigsaw to constructing a more complete final image.

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Chapter 6 : The Well Tempered Blog:

The New Grove Dictionary of Music and Musicians." in Stanley Sadie.. but his use was sporadic while Moretti's was consistent. Ferandiere's book was in many respects.. containing guitar solos. the use of courses was still in vogue in Spain.

At age 99, Pianist Mieczyslaw Horszowski makes his only appearance on the series. Soprano Dawn Upshaw appears with Richard Goode. The English Concert makes its first appearance on the series, conducted by Trevor Pinnock. Malcolm Bilson performs on his fortepiano—the first time such an instrument had been heard on a Kansas City stage. Bilson had recently made history by making the first recording of the Mozart piano concertos on the fortepiano, with John Elliot Gardiner conducting The English Baroque Soloists. The Uptown String Quartet, the first professional African American string quartet, makes its first appearance on the series in partnership with the Gem Theater. Pianist Edward Aldwell performs four concerts that celebrate the Art of the Fugue. The programs include the complete Preludes and Fugues of J. Ivan Moravec makes his first appearance on the series. He will appear 11 times in the series. The Waverly Consort performs their fully-staged, costumed Christmas Story, a 12th-century pageant, and the first program of its kind ever to be seen in Kansas City. Over the next twenty years, the program will offer over performances throughout the community, the largest and most successful music education program designed for a lay audience ever launched in Kansas City. Early s For the next ten years, The Friends helps several worthy arts organization grow by providing administrative support and advice. These organizations are chosen because they are important additions to the rich field of chamber music for the community that the Friends cannot fulfill alone. The Friends of Chamber Music Encore! The Friends commissions a new work written by Rob Kapilow entitled Shuttlecocks for two string quartets performed by the St. Lawrence and Ying String Quartets. The Corigliano quartet wins the Grammy Award for best contemporary work written that year. The Quartet creates the Cleveland quartet Award to identify, honor and support an emerging quartet capable of a significant international career and creates an endowment to fund an eight-city tour of the U. The Friends is selected to be one of those eight presenters. The Friends is now able to present a Cleveland Quartet winner every two years, in perpetuity. This award will become the most important competition for a string quartet in the United States. They will perform eight times on the series. Although The Friends has presented early music concerts since the season, it now creates a series dedicated to early music, The Early Music Series, which continues to this day. Gidon Kremer conducts Kremerata Baltica, the first professional chamber orchestra comprised of musicians exclusively from the Baltic countries to tour the world. Pianists John Browning and Ignat Solzhenitsyn appear on the series. Stephen Hough makes his first appearance on the series. Pierre-Laurent Aimard performs on the series. Viennese pianist Rudolph Buchbinder makes his first appearance. Venice Baroque Orchestra with violinist Giuliano Carmignola, performs on the series. Ward Senior Curator of European Arts. The Moscow Soloists performs with Yuri Bashet, violist. The work is written for Chanticleer and the Shanghai String Quartet, the first time in history that a work has been written for this combination. Chen Yi writes From the Path of Beauty, a minute, seven-movement work, each movement of which honors a specific art form that dominated seven specific Chinese dynasties. Australian Chamber Orchestra with violinist and conductor Richard Tognetti makes its first appearance. Pianists Konstantin Lifschitz and Giles Vonsattel perform on the series. This brought together the music and scientific community in one of the most exciting and unprecedented artistic ventures ever presented in Kansas City. Abduraimov, at age 18, has just won the London International Piano Competition, the youngest pianist in history ever to win this competition. Chanticleer performs at the Kauffman Center. Pianist Jonathan Biss performs four concerts focusing on the works of Schumann. They will record these works soon thereafter. The Elias Quartet makes its first

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appearance on the series. Stile Antico, the young Renaissance vocal ensemble from England, make their first appearance on the series. Jaroussky is considered by critics to be the finest counter-tenor in the world. Pianist Arnaldo Cohen and Ben Grosvenor make their first appearances on the series. With this performance, The Friends forges new relationships in the community, and casts its programming net further than ever in its historic, geographic and cultural reach. Vox Luminous, the Belgian ensemble specializing in the 16th century literature, makes its first appearance. He plays the first of two programs dedicated to the late works of Haydn, Mozart, Beethoven and Schubert. Tafelmusik performs their multi-media Galileo Project for The Friends which partners with the Linda Hall Library which provides images from the Renaissance for an exhibit at the Folly Theater. Lecture Series The Lecture Series is free for concert ticket holders. How and why did people start performing musical works with costumes and sets? The theatrical nature of many musical works, especially when text is involved, invites this sort of performance. Many factors contribute to this idea, not only chronological age. Late works possess extraordinary qualities in terms of musical processes and emotional content. Historical and Performance Considerations Polsky Theater at 7 p. This concert by the Bach Collegium Japan demonstrates the thoroughly international reach of the famous Baroque German composer. Piano trios constitute a remarkable repertory within the realm of chamber music. From its earliest days through the 21st century, the combination of violin, cello, and piano have presented composers, performers, and audiences with some delightful and challenging musical experiences. At first glance, fantasies and fugues might seem to reflect opposite points of a pole with pure imagination fantasie on one end and extreme planning fugue on the other. But are they really that far removed from one another? William Everett and Dr. Choose your seats online and print tickets at home [www. Monday-Friday, 9 am-5 pm](http://www.mondayfriday.com) On Location: There are no refunds. Ticket exchanges are free for series subscribers up to 48 hours before the performance. There are no exchanges for single tickets. If you are unable to attend a concert, please return your tickets to The Friends 24 hours before the concert. You will receive a tax deduction letter for your donation. Ticket orders that do not meet these criteria cannot be confirmed or guaranteed. You may also purchase tickets the night of the performance at the Box Office beginning 90 minutes before each performance. Senior and student rush tickets see explanation of discounts below are sold 30 minutes before each performance at the box office window. For more information on series subscriptions, request a subscription brochure or visit us online at chambermusic.com. Please contact the box office manager at [816-432-7272](tel:8164327272). Please call for more details. The Venues Employee Share Discounts: If your employer participates in our Employee Share Program, you may pay as little as half of the total single ticket price your employer pays the balance. Call The Friends of Chamber Music or check our website for a current list of participating companies. Ask for information on how your company can become part of our Employee Share Program! For details, call the Folly Theater at [816-432-7272](tel:8164327272). If the lot is full, free overflow parking is available across 13th Street in the Kansas City Southern Headquarters parking garage. Enter the garage from Washington Street on the west. This may not be combined with any other promotion or discount. Paid parking is available at a variety of downtown lots. If you are a series subscriber and are unable to attend a performance on your subscription series, you may exchange your tickets for a different performance. All exchanges must be made within the same season and you must call The Friends of Chamber Music at least 48 hours before the performance. This privilege is not applicable for Orpheus Chamber Orchestra Tickets are non-refundable. If you are not a series subscriber and unable to attend a concert, but would like to release your tickets, we will mail you an acknowledgement of a tax-deductible contribution for the amount you paid for your tickets. To release your seats, please call The Friends of Chamber Music at least 48 hours before the performance. If you have lost your tickets, please contact us at least 48 hours before the performance. We will hold reprinted tickets for you in Will Call. If you forget your tickets on a performance night, please see the Box Office Manager in the box office to reprint your tickets. Infants and children under six years old are not allowed at concerts. The main entrance is on College Boulevard at Oakmont Street. The

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closest place to park is in either the East or West Carlsen Center parking garage. There is a parking garage directly attached to the Kauffman Center just south of the building with multiple access points to surrounding streets. Because of other events downtown, there may be times when the garages are full, and you may be directed to another parking area by the attendant. Please plan your trip accordingly. Sign up for our e-newsletters for up-to-date information on downtown parking for upcoming events. It was their first full-length feature film, and reportedly took a decade to finance.

Chapter 7 : The Friends of Chamber Music Kansas City by Sunflower Publishing - Issuu

The Early Music Series is underwritten, in part, by The Friends of Chamber Music Endowment Funds The International Chamber Music Series is underwritten, in part, by the William T. Kemper.

Chapter 8 : The Reception of the Music of Gustav Holst. In Australia Christopher Allen Alomes - PDF

Swiss conductor and composer Ernest Ansermet has argued that classical musical language is a precondition for musical expression with its clear harmonic structures and that a tone system can only lead to a uniform perception of music if it is deduced from a single interval, the fifth.

Chapter 9 : Stephen William John Campbell. Doctor of Philosophy. University of York Department of Music

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