

Old American Songs Clarinet And Piano

The years of the Great Depression, World War II, and their aftermath brought a sea change in American music. This period of economic, social, and political adversity can truly be considered a musical golden age. In the realm of classical music, Aaron Copland, Samuel Barber, Howard Hanson, Virgil Thompson, and Leonard Bernstein -- among others -- produced symphonic works of great power and lasting beauty during these troubled years. It was during this critical decade and a half that contemporary writers on American culture began to speculate about "the Great American Symphony" and looked to these composers for music that would embody the spirit of the nation. In this volume, Nicholas Tawa concludes that they succeeded, at the very least, in producing music that belongs in the cultural memory of every American. Tawa introduces the symphonists and their major works from the romanticism of Barber and the "all-American" Roy Harris through the theatrics of Bernstein and Marc Blitzstein to the broad-shouldered appeal of Thompson and Copland. Tawa's musical descriptions are vivid and personal, and invite music lovers and trained musicians alike to turn again to the marvelous and lasting music of this time.

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

In the 1930s, Aaron Copland began to write in an accessible style he described as "imposed simplicity." Works like *El Sal?n M?xico*, *Billy the Kid*, *Lincoln Portrait*, and *Appalachian Spring* feature a tuneful idiom that brought the composer unprecedented popular success and came to define an American sound. Yet the cultural substance of that sound--the social and political perspective that might be heard within these familiar pieces--has until now been largely overlooked. While it has long been acknowledged that Copland subscribed to leftwing ideals, *Music for the Common Man* is the first sustained attempt to understand some of Copland's best-known music in the context of leftwing social, political, and cultural currents of the Great Depression and Second World War. Musicologist Elizabeth Crist argues that Copland's politics never merely accorded with mainstream New Deal liberalism, wartime patriotism, and Communist Party aesthetic policy, but advanced a progressive vision of American society and culture. Copland's music can be heard to accord with the political tenets of progressivism in the 1930s and '40s, including a fundamental sensitivity toward those less fortunate, support of multiethnic pluralism, belief in social democracy, and faith that America's past could be put in service of a better future. Crist explores how his works wrestle with the political complexities and cultural contradictions of the era by investing symbols of America--the West, folk song, patriotism, or the people--with progressive social ideals. Much as been written on the relationship between politics and art in the 1930s and '40s, but very little on concert music of the era. *Music for the Common Man* offers fresh

insights on familiar pieces and the political context in which they emerged. *The Wind Band Music of Henry Cowell* studies the compositions for wind band by twentieth-century composer Henry Cowell, a significant and prolific figure in American fine art music from 1914-1965. The composer is noteworthy and controversial because of his radical early works, his interest in non-Western musics, and his retrogressive mature style—along with notoriety for his imprisonment in San Quentin on a morals charge. Eleven chapters are organized both topically and chronologically. An introduction, conclusion, series of eight appendices, bibliography, and discography complete this comprehensive study, along with an audio playlist of representative works, hosted on the CMS website. A mine of information for both general and specialist readers about the life and work of one of America's greatest composers.

A History of Twentieth-Century Music in a Theoretic-Analytical Context is an integrated account of the genres and concepts of twentieth-century art music, organized topically according to aesthetic, stylistic, technical, and geographic categories, and set within the larger political, social, economic, and cultural framework. While the organization is topical, it is historical within that framework. Musical issues interwoven with political, cultural, and social conditions have had a significant impact on the course of twentieth-century musical tendencies and styles. The goal of this book is to provide a theoretic-analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century. Focusing on the wide variety of theoretical issues spawned by twentieth-century music, *A History of Twentieth-Century Music in a Theoretic-Analytical Context* reflects the theoretical/analytical essence of musical structure and design.

Since it was first published in 1993, the *Sourcebook for Research in Music* has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the *Sourcebook* will continue to be an indispensable reference for years to come.

If you enjoy great music but want to know more about how it came to be the way it is - without investing time in a graduate degree - here are the background stories of over 200 great compositions. If you're only just coming to experiment

with great music, here are guideposts to help you understand and enjoy what you encounter. The stories and sounds behind the scenes: welcome to Classical Music Insights.

The Rough Guide to Classical Music is the ideal handbook, spanning a thousand years of music from Gregorian chant via Bach and Beethoven to contemporaries such as Thomas Adès and Kaija Saariaho. Both a CD buyer's guide and a who's who, the guide includes concise biographical profiles of more than 200 composers and informative summaries of the major compositions in all genres, from chamber works to operatic epics. For novices and experts alike, the fully updated fifth edition features contemporary composer Helmut Lachenmann and Widor, the 19th century organ composer of 'Toccata' wedding fame, as well as dozens more works added for existing composers. You'll find a new 'Top 10's' section with accessible introductory listings including the Top 10 operas and the Top 10 symphonies plus new essay boxes on topics such as "Baroque - a style or a period?" and "The clarinet comes of age". The Rough Guide to Classical Music features fresh and incisive reviews of hundreds of CDs, selecting the very best of the latest recordings and reissues as well as more than 150 illustrations of composers and performers, including a rare archive of photos.

This is a new reference handbook for conductors and orchestral librarians searching for available repertoire for orchestral 'pops' concerts. Various appendixes allow for easy cross-referencing for efficient searches.

Sketches of classical composers and CD reviews.

(Book). Art Song: Linking Poetry and Music is a follow-up to author Carol Kimball's bestselling Song: A Guide to Art Song Style and Literature . Rather than a general survey of art song literature, the new book clearly and insightfully defines the fundamental characteristics of art song, and the integral relationship between lyric poetry and its musical settings. Topics covered include poetry basics for singers, exercises for singers in working with poetry, insights into composers' musical settings of poetry, building recital programs, performance suggestions, and recommended literature for college and university classical voice majors. The three appendices address further aspects of poetry, guidelines for creating a recital program, and representative classical voice recitals of various descriptions. Art Song: Linking Poetry and Music is extremely useful as an "unofficial" text for college/university vocal literature classes, as an excellent resource for singers and voice teachers, and of interest to all those who are fascinated by the rich legacy of the art song genre.

20 favorite American folk songs arranged for easy clarinet duet. Includes: All the Pretty Little Horses, Arkansas Traveler, Aura Lee, Careless Love, Clementine, Come All Ye Fair and Tender Maidens, The Cruel War, Home on the Range, I've Been Working on the Railroad, Johnny Has Gone for a Soldier, Michael Row the Boat Ashore, Oh! Susanna, On Top of Old Smoky, Red River Valley, Shenandoah, Sloop John B, Sometimes I Feel Like a Motherless Child, Sweet Betsy from Pike, Swing Low Sweet Chariot, When Johnny Comes Marching Home.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune

and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

This volume provides lively and clearly written expositions of those figures who have done most to shape our views in the period since 1914. Music, cinema, drama, art, fiction, poetry and philosophy are just some of the fields covered

A Who's Who of Western culture, from Woody Allen to Emile Zola... Containing four hundred essay-style entries, and covering the period from 1850 to the present, *The Concise New Makers of Modern Culture* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, with John Ruskin is Salman Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping rubs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin. With its global reach, *The Concise New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing as well as an index of names and key terms.

The greatest albums of all time . . . and how they happened. Organised chronologically and spanning seven decades, *The MOJO Collection* presents an authoritative and engaging guide to the history of the pop album via hundreds of long-playing masterpieces, from the much-loved to the little known. From The Beatles to The Verve, from Duke Ellington to King Tubby and from Peggy Lee to Sly Stone, hundreds of albums are covered in detail with chart histories, full track and personnel listings and further listening suggestions. There's also exhaustive coverage of the soundtrack and hit collections that every home should have. Like all collections, there are records you listen to constantly, albums you've forgotten, albums you hardly play, albums you love guiltily and albums you thought you were alone in treasuring, proving *The MOJO Collection* to be an essential purchase for those who love and live music.

New Makers of Modern Culture is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth-Century Culture*, published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day, due to the high quality of the writing, the distinguished contributors, and the cultural sensitivity shown in the selection of those individuals included. *New Makers of Modern Culture* takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, *New Makers of Modern Culture* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, next to John Ruskin is Salman Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics, such as Sam Beer, Bernard Crick, Edward Seidensticker and Paul Preston. In a few cases, for example Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries. With its global reach, *New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is an index of names and key terms.

The universally acclaimed and award-winning *Oxford History of Western Music* is the eminent

musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates—through a representative sampling of masterworks—the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Music in the Early Twentieth Century, the fourth volume in Richard Taruskin's history, looks at the first half of the twentieth century, from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II. Taruskin discusses modernism in Germany and France as reflected in the work of Mahler, Strauss, Satie, and Debussy, the modern ballets of Stravinsky, the use of twelve-tone technique in the years following World War I, the music of Charles Ives, the influence of peasant songs on Bela Bartok, Stravinsky's neo-classical phase and the real beginnings of 20th-century music, the vision of America as seen in the works of such composers as W.C. Handy, George Gershwin, and Virgil Thomson, and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich. Recordings of works composed for band and suitable for grades 2-5.

In addition, she offers a wealth of information on foodways and on the origins and celebration of holy days, from Christmas Eve vigils to the Dyngus Day festivals of the Easter season."--BOOK JACKET.

Collection of 50 traditional melodies for solo Bb Soprano or Bass Clarinet, comfortable range and key, easy for beginners (grade 0.5-1.5). Contents: Amazing Grace - Arirang - Bamboo Flute, the - Banks of the Don, the - Bella Ciao - Big Rock Candy Mountain - Cockles and Mussels - Day-O - Down By The Sally Gardens- Drink to Me Only with Thine Eyes - El Cóndor Pasa - El Noi de la Mare - El Testament d'Amèlia - El vito - Foggy Dew - Frère Jacques - Furusato - Galway Piper, the - Happy Birthday! - Home on the range - Homeward from the Mountains - House of rising sun, The - I'se the B'y That Builds the Boat - Indiana - Kalinka - Londonderry Air -Manang Biday - Mary Don't You Weep - Mexican Hat Dance - Oh! Susanna - Old MacDonald - Raggle Taggle Gypsy, the - Rising of the Moon, the - Sakura Sakura - Santa Lucia - Scarborough Fair - Simple Gifts - Siúil a Rún - Skye Boat Song, the - Spanish Romance - Star of the County Down - Suo Gân - The Oak and the Ash -Turkey in the Straw - Waltzing Matilda -Water is wide, the - Wayfaring Stranger, the - When Johnny Comes Marching Home -Yankee Doodle - Yellow Rose of Texas, the.

(Boosey & Hawkes Chamber Music). Copland's classic settings for voice and piano of 10 American folksongs have been transcribed for solo instrument and piano, with keys chosen especially for each instrument, and with adaptations suitable to the instrument. Contents: At the River * The Boatmen's Dance * Ching-a-ring Chaw * The Dodger * The Golden Willow Tree * I Bought Me a Cat * The Little Horses * Long Time Ago * Simple Gifts * Zion's Walls.

Professionally-recorded piano accompaniments are available for download or streaming using the unique code in each book.

Leonard Bernstein touched millions of lives as composer, conductor, teacher, and activist. He frequently visited homes around the world through the medium of television, particularly through his fifty-three award-winning Young People's Concerts (1958-1972), which at their height were seen by nearly ten million in over forty countries. Originally designed for young viewers but equally attractive to eager adults, Bernstein's brilliance as a teacher shined brightly in his televised presentations. And yet, despite the light touch of the "maestro," the innocence of his audience, and the joyousness of each show's topic, the turbulence of the times would peek through. In this first in-depth look at the series, Alicia Koppfstein-Penk's Leonard Bernstein and His Young People's Concerts illustrates how the cultural, social, political, and musical upheavals of the long sixties impacted Bernstein's life and his Young People's Concerts. Responding to trends in corporate sponsorship, censorship, and arts programming from the Golden Age of Television into the 1970s, the Young People's Concerts would show the impact of and reflect the social and cultural politics of the Cold War, Vietnam,

the Civil Rights and Women's Movements, and the Counterculture. Bernstein cheerfully bridged classical and popular tastes, juxtaposing the Beatles with Mozart even as he offered personal, televised pleas for peace and unity. At the same time, the concerts reflect Bernstein's troubled relationship as a professional musician with the dominance of atonality and his quest to nurture American music. Anyone who enjoys the oeuvre of Leonard Bernstein, has watched his Young People's Concerts, or is passionate about the history of the long sixties will find in Leonard Bernstein and His Young People's Concerts a story of all three captured in this monumental study.

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

Volumes 1 and 2 provide information sufficient for getting players to the "beginning professional level": embouchures, concepts of blowing, tone, fingerings reeds, practicing, performing; beginning methods for each instrument; samples from the orchestral repertory; college woodwind-class materials; Bach's complete Clavier Buchlein for woodwinds with analysis; and a means, for those who wish it, for certification.

Written for the both the scholar and amateur enthusiast interested in modern classical music and American social history, Nationalist and Populist Composers creates a contextual frame through which all audiences can better understand such eternal works as Rhapsody in Blue, Appalachian Spring, and West Side Story.

Creating music twenty years ago was done very differently from the way its created today. Musicians can write, record, and mix their own music from a laptop, rather than waiting to make it big through more traditional means. This guide to the modern age of digital music and careers that can be found within that field takes readers through basic coding concepts, real-world career advice, and some of the career paths that can be explored by the music and technology savvy.

The purpose of this work has been to deal with clarinet performance as it has evolved in the literature since approximately 1950: to identify or "catalogue" the practices now prevalent which differ from those formerly standardized; to provide some perspective on specific performance capabilities and limitations; and, whenever appropriate, to include suggestions for performance based on the author's own experience. It is intended as a guidebook for composers as well as a manual to which clarinetists might refer in working out various problems associated with new music performance. --pref.

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