

HVERGAL BRIAN ON MUSIC



Volume One: British Music
Edited by Malcolm MacDonald



Havergal Brian Perspective On The Music

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Havergal Brian Perspective On The Music:

Havergal Brian: [perspective on the Music]. Malcolm MacDonald, 1972 **Two Centuries of British Symphonism** Jürgen Schaarwächter, 2015-02-27 Die britische Sinfonik ist erst in jüngster Zeit ins allgemeine Interesse gerückt. Ein Überblick über die sinfonische Entwicklung im Vereinigten Königreich seit den Anfängen im 18. Jahrhundert bis ins 20. Jahrhundert blieb aber bis heute ein Desideratum. Der hier vorgelegte Überblick zeigt, wie sich die Identität einer britischen Sinfonik über mehr als hundert Jahre entwickelte, geprägt durch Einflüsse vom europäischen Kontinent und von dem Bedürfnis, eigene Wege zu finden. Gegen Ende des 19. Jahrhunderts nahm das sinfonische Schaffen in Großbritannien stark zu, brachte jedoch erst mit Edward Elgar einen prominenten Vertreter von internationalem Rang hervor. Ein besonderer Schwerpunkt dieser Publikation liegt auf jenen Werken, die zu einem gewissen Grade von anderen überschattet wurden, unveröffentlicht oder unaufgeführt blieben. Das Ergebnis ist das Bild einer vielgestaltigen sinfonischen Landschaft Großbritanniens, das die ästhetischen Perspektiven der einzelnen Komponisten wie auch ihre soziokulturellen Kontexte erhellt. Ein umfangreiches Verzeichnis aller bekannten Werke und eine ausführliche Bibliographie laden zu weiterer Erkundung des Sujets ein. Only in relatively recent times has any real attention been given to British symphonies. So a comprehensive survey showing what exists and how the situation in the United Kingdom developed from the beginnings in the 18th century until well into the 20th century is long overdue. The preliminary survey presented here shows how a British symphonic identity gradually took shape over more than a century through influences from abroad and at home, enterprising attempts to find new ways of expression. By the end of the 19th century British symphonists had produced an impressive body of work, yet only with the appearance of Elgar's two symphonies in the following decade did this flourishing school find a champion of international renown. In this publication light is shone on those works that have to some extent been overshadowed, as well as on those that have remained unpublished or unperformed. The result is a multifaceted panorama of British symphonism offering many insights into the composers' thinking and their socio-cultural contexts. A comprehensive catalogue of all known works and an extensive bibliography invite readers to delve further into the subject. *Choral Music in the Twentieth Century* Nick Strimple, 2005-11 Musical works for chorus are among the great masterpieces of 20th-century art. This guide, the first truly comprehensive volume on the choral music of the last century, covers the spectacular range of music for vocal ensembles from Saint-Saëns to Tan Dun. The book will be essential to every choral conductor and a valuable resource for choir members, choral societies and choruses. **HB** Jürgen Schaarwächter, 2018-12-21 First published in 1997, this volume brings together a wide selection of those articles which include interviews, personal recollections of Brian and several detailed analyses of some of his works, generously illustrated with music examples. The book concludes with a recently updated catalogue of works. *Historical Dictionary of Choral Music* Melvin P. Unger, 2010-06-17 The human voice, an incredibly beautiful and expressive instrument, and when multiple voices are unified in tone and purpose, a powerful statement is realized. No wonder

people have always wanted to sing in a communal context a desire apparently stemming from a deeply rooted human instinct. Consequently choral performance has often been related historically to human rituals and ceremonies especially rites of a religious nature. This *Historical Dictionary of Choral Music* examines choral music and practice in the Western world from the Medieval era to the 21st century focusing mostly on familiar figures like Bach, Beethoven, Brahms and Britten. But its scope is considerably broader and it includes all sorts of music religious, secular and popular from sources throughout the world. It contains a chronology, an introduction, a bibliography and more than 1 000 cross referenced dictionary entries on important composers, genres, conductors, institutions, styles and technical terms of choral music. *The Harvard Biographical Dictionary of Music* Don Michael Randel, 1996. Biographical dictionary emphasizes classical and art music also gives ample attention to the classics as well as Jazz, Blues, rock and pop and hymns and showtunes across the ages. ***The New Grove Dictionary of Music and Musicians: Borowski to Canobbio*** Stanley Sadie, John Tyrrell, 2001. This reference classic has approximately doubled in size since its last publication 20 years ago and the expansion involves more than the thorough revision and addition of articles about music of the past. More articles about 20th century composers and composer performers have been added as well as topical articles about the gender related, multicultural and interdisciplinary ways that music is now being studied. Add to these changes that New Grove is also available online making it a source that would have made its many faceted creator Sir George Grove proud. Outstanding reference sources. American Libraries May 2002. ***British Catalogue of Music, 1957-1985*** Michael D. Chapman, Elizabeth Robinson, 1988. *New Oxford History of Music: The modern age, 1890-1960, ed. by M. Cooper, 1974*. ***Music in Edwardian London*** Simon McVeigh, 2024. Traversing London's musical culture this book boldly illuminates the emergence of Edwardian London as a beacon of musical innovation. The dawning of a new century saw London emerge as a hub in a fast developing global music industry mirroring Britain's pivotal position between the continent, the Americas and the British Empire. It was a period of expansion, experiment and entrepreneurial energy. Rather than conservative and inward looking London was invigorated by new ideas from pioneering musical comedy and revue to the modernist departures of Debussy and Stravinsky. Meanwhile Elgar, Holst, Vaughan Williams and a host of ambitious younger composers sought to reposition British music in a rapidly evolving soundscape. Music was central to society at every level. Just as opulent theatres proliferated in the West End, concert life was revitalised by new symphony orchestras by the Queen's Hall, promenade concerts and by Sunday concerts at the vast Albert Hall. Through innumerable band and gramophone concerts in the parks, music from Wagner to Irving Berlin became available as never before. The book envisions a burgeoning urban culture through a series of snapshots, daily musical life in all its messy diversity. While tackling themes of cosmopolitanism and nationalism, high and low, brows, centres and peripheries, it evokes contemporary voices and characterful individuals to illuminate the period. Challenging issues include the barriers faced by women and people of colour and attitudes inhibiting the new generation of British composers, not to mention embedded imperialist ideologies reflecting

London's precarious position at the centre of Empire Engagingly written Simon McVeigh's groundbreaking book reveals the exhilarating transformation of music in Edwardian London which laid the foundations for the century to come **Music, Books on Music, and Sound Recordings** Library of Congress, 1985 *The Oxford Handbook of Faust in Music* Lorna Fitzsimmons, Charles McKnight, 2019 Since its emergence in sixteenth century Germany the magician Faust's quest has become one of the most profound themes in Western history Though variants are found across all media few adaptations have met with greater acclaim than in music Bringing together more than two dozen authors in a foundational volume *The Oxford Handbook of Faust in Music* testifies to the spectacular impact the Faust theme has exerted over the centuries The Handbook's three part organization enables readers to follow the evolution of Faust in music across time and stylistic periods Part I explores symphonic choral chamber and solo Faust works by composers from Beethoven to Schnittke Part II discusses the range of Faustian operas and Part III examines Faust's presence in ballet and musical theater Illustrating the interdisciplinary relationships between music and literature and the fascinating tapestry of intertextual relationships among the works of Faustian music themselves the volume suggests that rather than merely retelling the story of Faust these musical compositions contribute significant insights on the tale and its unrivalled cultural impact *Gustav Holst* Mary Christison Huismann, 2011-04-26 First published in 2011 this text provides citations to the core Holst literature The volume is intended for students and researchers as well as those seeking an introduction to Holst The inclusion of materials for the non specialist seems entirely appropriate as Holst devoted much of his career to teaching amateur musicians The contents of this book presents a selective annotated list of essential materials published through the end of 2009 although a very few exceptions were made for a limited number of post 2009 print and web resources **Schoenberg** Malcolm MacDonald, 2008-09-26 In this completely rewritten and updated edition of his long indispensable study Malcolm MacDonald takes advantage of 30 years of recent scholarship new biographical information and deeper understanding of Schoenberg's aims and significance to produce a superb guide to Schoenberg's life and work MacDonald demonstrates the indissoluble links among Schoenberg's musical language particularly the enigmatic and influential twelve tone method his personal character and his creative ideas as well as the deep connection between his genius as a teacher and as a revolutionary composer Exploring newly considered influences on the composer's early life MacDonald offers a fresh perspective on Schoenberg's creative process and the emotional content of his music For example as a previously unsuspected source of childhood trauma the author points to the Vienna Ringtheater disaster of 1881 in which hundreds of people were burned to death including Schoenberg's uncle and aunt whose orphaned children were then adopted by Schoenberg's parents MacDonald brings such experiences to bear on the music itself examining virtually every work in the oeuvre to demonstrate its vitality and many sidedness A chronology of Schoenberg's life a work list an updated bibliography and a greatly expanded list of personal allusions and references round out the study and enhance this new edition **The Monthly Musical**

Record, 1924 **English Musical Renaissance, 1840-1940** Meirion Hughes, R. A. Stradling, 2001-12-07 This controversial study isolates and identifies the intellectual social and political assumptions which surrounded English music in the early 20th century. The authors deconstruct the established meanings of music in this period, arguing that music was not just for the elite but it had come to represent a stronghold of national values reflecting the reassuring Englishness of middle class life as well.

The Cambridge Companion to Brahms Michael Musgrave, 1999-05-27 This Companion gives a comprehensive view of the German composer Johannes Brahms 1833-97. Twelve specially commissioned chapters by leading scholars and musicians provide systematic coverage of the composer's life and works. Their essays represent recent research and reflect changing attitudes towards a composer whose public image has long been out of date. The first part of the book contains three chapters on Brahms's early life in Hamburg and on the middle and later years in Vienna. The central section considers the musical works in all genres while the last part of the book offers personal accounts and responses from a conductor Roger Norrington, a composer Hugh Wood and an editor of Brahms's original manuscripts Robert Pascall. The volume as a whole is an important addition to Brahms scholarship and provides indispensable information for all students and enthusiasts of Brahms's music.

London Lewis Foreman, Susan Foreman, 2005-01-01 The essential companion to musical London.

International Who's who in Music and Musicians' Directory David M. Cummings, 2000 First published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Storia della musica. The New Oxford History of Music M. Cooper, 1979

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