

EDWARD BURLINGAME HILL

A Bio-Bibliography

LINDA L. TYLER

Edward Burlingame Hill A Bio Bibliography

Richard Bailey



Edward Burlingame Hill A Bio Bibliography:

Edward Burlingame Hill Linda L. Tyler, 1989-03-27 Breaking with the Teutonic tradition of his predecessors composer Edward Burlingame Hill was among the first Americans to study composition in Paris His music in which he incorporated new harmonic instrumental and textural devices helped foster acceptance for many early twentieth century innovations Hill also shared his predilection for French music with students at Harvard where he taught from 1908 until 1940 Through his courses in orchestration and music history Hill's students were exposed first hand to modern French compositional techniques and the latest European musical trends As a writer Hill served as a Boston music critic authored many journal articles on contemporary music and wrote the first systematic English language study of French musical thought from Chabrier to Les Six This volume charts Hill's life and career as a composer educator and writer in the context of early twentieth century American culture The first section consists in a biographical and interpretive essay that details his multifaceted career and identifies his contributions to American music Subsequent chapters provide the first complete listing of his musical and prose writings a bibliography of writings about him and a discography of commercially produced recordings This bio bibliography represents the first study of Edward Burlingame Hill to appear in print and it offers an in depth look at this important musical figure through annotated citations of his works and their performances writings by and about him and his recorded works It illustrates the significance of his role in the early twentieth century musical scene as composer influential mentor and early music historian A useful guide to further research as well this work will serve as an important resource for musicologists music historians and students of American music *Dictionary of American Classical Composers* Neil Butterworth, 2013-10-02 The Dictionary of American Classical Composers covers over 650 composers active from the 18th century to today Covering all classical styles it offers the most comprehensive overview of key composers in the United States available Entries include basic biographical information and critical analysis of each composer's key works and ideas Entries also include worklists and bibliographic information Whenever possible the entries will have been checked by the composers themselves to assure greatest possible accuracy This new edition completely updated and expanded from the 1984 edition also includes over 200 historic photographs Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in

music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come **Choral Music** James Michael Floyd, Avery T. Sharp, 2012-07-26 This is an annotated bibliography to books recordings videos and websites on choral music This book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition Music Library and Research Skills Jane Gottlieb, 2017 Concise and engaging this text covers a wide range of reference sources for research in all genres of music Through this practical introduction to the key concepts of music research students will develop a firm understanding of the tools used to gather data including what types of sources exist how they are arranged and how they may best be used to do research Choral Music Avery T. Sharp, James Michael Floyd, 2011 This is an annotated bibliography to books recordings videos and websites on choral music This book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition

Neoclassical Music in America R. James Tobin, 2014-07-02 From the 1920s to the 1950s neoclassicism was one of the dominant movements in American music Today this music is largely in eclipse mostly absent in performance and even from accounts of music history in spite of and initially because of its adherence to an expanded tonality No previous book has focused on the nature and scope of this musical tradition *Neoclassical Music in America* Voices of Clarity and Restraint makes clear what neoclassicism was how it emerged in America and what happened to it Music reviewer and scholar R James Tobin argues that efforts to define musical neoclassicism as a style largely fail because of the stylistic diversity of the music that fall within its scope However neoclassicists as different from one another as the influential Igor Stravinsky and Paul Hindemith did have a classical aesthetic in common the basic characteristics of which extend to other neoclassicists This study focuses in particular on a group of interrelated neoclassical American composers who came to full maturity in the 1940s These included Harvard professor Walter Piston who had studied in France in the 1920s Harold Shapero the most traditional of the group Irving Fine and Arthur Berger his colleagues at Brandeis Lukas Foss later an experimentalist composer whose origins lay in neoclassicism of the 1940s Alexei Haieff and Ingolf Dahl both close associates of Stravinsky and others Tobin surveys the careers of these figures drawing especially on early reviews of performances before offering his own critical assessment of individual works Adventurous collectors of recordings performing musicians concert and broadcasting programmers as well as music and cultural historians and those interested in musical aesthetics will find much of interest here Dates of composition approximate duration of individual works and discographies add to the work's reference value **Checklist of Writings on American Music, 1640-1992** Guy A. Marco, 1996 Cumulative index to all three volumes of *Literature of American Music in Books and Folk Music Collections* *Monarch of the Flute* Nancy Toff, 2005-08-18 The first biography of Barr re this book examines the profound influence of this Frenchman on twentieth

century American musical life through his development of the flute and flute pedagogy his promotion of new genres and repertoire and new works dedicated to him *The Sibley Muse*, 1990 Henry F. Gilbert Sherrill Martin, 2004-06-30 During his lifetime Henry F Gilbert was regarded as one of the foremost composers of the day and a trailblazer in America's rich musical heritage Often called the Mark Twain of American Music Gilbert was one of American music's nonconformists He was a maverick who became a true prophet of American music as a composer writer editor and lecturer This volume contains a short biography of Gilbert a listing of his compositions including the different versions of the works and the holding libraries A discography is included which puts emphasis on the inclusion of excerpts from contemporary performances This book captures much of the new material on Gilbert that has surfaced since the Henry F Gilbert Papers were presented to Yale The volume is divided into six sections The first is the biography which includes a sketch of Gilbert's life and his importance in establishing an American school of composition The Works and Performances section provides the name of the work publisher and date and revisions of the work Scoring for the compositions is also given along with cross references to Gilbert's program notes and reviews An annotated Bibliography of writings by Gilbert summarizes his philosophy of American music and illuminates his own compositional style A discography general bibliography and a bibliography of works and performances are also concluded This bio bibliography will appeal to musicians and American enthusiasts alike The Sonneck Society Bulletin, 1991 Encyclopedia of Music in the 20th Century Lol Henderson, Lee Stacey, 2014-01-27 The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century It covers the major musical styles concert music jazz pop rock etc and such key genres as opera orchestral music be bop blues country etc Articles on individuals provide biographical information on their life and works and explore the contribution each has made in the field Illustrated and fully cross referenced the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information A good first point of reference for students librarians and music scholars as well as for the general reader

Foundations in Music Bibliography Richard D Green, 2012-12-06 As more and more music literature is published each year librarians scholars and bibliographers are turning to music bibliography to retain control over the flood of information Based on the Conference of Music Bibliography this timely book provides vital information on the most important aspects of the scholarly practice of music bibliography Foundations in Music Bibliography provides librarians with great insight into bibliographic issues they face every day including bibliographic control of primary and secondary sources the emergence of enumerative and analytical bibliography bibliographic instruction and bibliographic lacunae Foundations in Music Bibliography features the perspectives of prominent scholars and music librarians on contemporary issues in music bibliography often encountered by music librarians It offers practical insights and includes chapters on teaching students how to use microcomputer programs to search music bibliographies organizing a graduate course in music bibliography and

researching film music bibliography The book also provides a supplement to Steven D Westcott's *A Comprehensive Bibliography of Music for Film and Television* This insightful volume demonstrates the many ways that bibliography relates music publications to each other and endows grander meaning to individual scholarly observations Some of the fascinating topics covered by *Foundations in Music Bibliography* include the history of thematic catalogs indexing Gregorian chant manuscripts general principles of bibliographic instruction analyses of Debussy discographies musical ephemera and their importance in various types of musicological research bibliographical lacunae i e lack of access to visual sources failure to control primary sources and lack of communication with the rest of the performing arts *Foundations in Music Bibliography* shows librarians how bibliography can be used to help music students and researchers find the information they need among the innumerable available sources It is an indispensable asset to the shelves of all music reference libraries that wish to provide their patrons with the latest bibliographic tools

Biography Index Bea Joseph, 1990 A cumulative index to biographical material in books and magazines

The Music Information Explosion and Its Implications for College Teachers and Students College Music Society. Meeting, 1992

Sergei Rachmaninoff Robert E. Cunningham

Jr., 2000-10-30 Sergei Rachmaninoff was a renowned composer pianist and conductor Because he was a member of the Russian aristocracy he fled the country after the tsar's abdication and eventually relocated in the United States Many of his compositions are for piano yet he also composed orchestral and symphony works three operas choral and liturgical works some chamber works and numerous songs This guide catalogues his numerous works and performances provides a detailed bibliography and includes a discography of recordings released within the last half century Cross referenced throughout this volume should appeal to music and Rachmaninoff scholars who are looking for a comprehensive guide to further research

Against the Grain Anthony Marcus Lien, 2002 Although the art song was a favorite genre for American composers at the turn of the twentieth century its favor declined rapidly and significantly during and after the 1910s and for the rest of the first half of the century the genre held a marginalized place in the output of the most significant American composers Concomitant with this decline in song composition song publication also declined considerably after 1920 and a significant percentage of the songs published thereafter were authored by composers who specialized in songs and shorter works expressly intended for the domestic song market and written in a conservative musical idiom which appealed to mass audiences In contrast to these earlier declines the number of song concerts in New York City and Chicago increased steadily until about 1930 even as the percentage of song concerts to other concerts held steady After 1930 however the number and percentage of song concerts in these two cities declined as well The emergence of modernism on the musical landscape in the United States after 1915 was largely responsible for the decline in song publication and composition Among other things musical modernism valorized dissonance melodic fragmentation and objectivity these characteristics ran counter to the largely Romantic orientation of the art song with its long spun lyricism and subjectivity As a revision of current thought this

study broadens the accepted corpus of modernist composers to include neo Romantics such as Samuel Barber whose music retained an essentially Romantic character but was frequently imbued with modernistic elements This study also shows that composers in certain stylistic professional and demographic categories wrote songs in significantly greater numbers than others For example in looking at the total song output of over 100 American and transplanted composers there was a direct correlation between musical style and song production the more progressive a composer's musical style the fewer songs he authored In addition to the impact of modernism on the art song these declines were also exacerbated by the art song's close association with other song types which lowered the art song's aesthetic credentials **Bibliographic Index**, 1989

Literature of American Music III, 1983-1992 Guy A. Marco, 1996 Literature of American Music III 1983 1992 is the second supplement to the original Literature of American Music in Books and Folk Music Collections Taken together the three volumes provide a comprehensive inventory of the 5 100 books representing the core literature on American music This volume cites and critically annotates monographs on American music published from 1983 to 1992 but does not include literature in folk music collections More than 1 300 entries cover all aspects of American music including folk blues jazz rock music of major cities festivals the music industry instruments music education and music for TV and film Entries are arranged according to Library of Congress classification numbers which allows librarians to check their own holdings Each citation provides full imprint data ISBN facts about earlier editions series notes references to reviews in standard media descriptions of favorable and unfavorable features and special notes of reference elements such as indexes and bibliographies Includes title and subject indexes Author indexing is included in the Checklist of Writings on American Music 1640 1992

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