

Paul Creston A Bio Bibliography Slomski Monica

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Paul Creston Paul Creston Voices in the Wilderness Music Library and Research Skills Dictionary of American Classical Composers The Sonneck Society Bulletin Against the Grain American Organ Music of the Twentieth Century Music Reference and Research Materials Brio Notes Music Cataloging Bulletin Geological Survey of Canada, Open File 2373 The Publisher and Bookseller Whitaker's Five-year Cumulative Book List Bulletin of Bibliography Journal of the American Musicological Society Proceedings of the ... Annual Session of the Iowa State Bar Association Proceedings of the ... Annual Meeting of the Iowa State Bar Association ... Bibliographic Index *Monica J. Slomski Monica J. Slomski Walter Simmons Jane Gottlieb Neil Butterworth Anthony Marcus Lien Sharon L. Hettinger Vincent Harris Duckles Music Library Association American Musicological Society Iowa State Bar Association Iowa State Bar Association*

although born giuseppe guttovergi to a poor immigrant italian family it was as paul creston that giuseppe rose to prominence becoming one of the most widely performed american composers rhythm was a continued subject of research for this composer and by 1945 he had established a terminology of rhythmic structures which he observed both in his music and the music of other composers even writing two books on the subject this volume presents for the first time a complete descriptive account of the life of the composer as well as access to currently available materials by and about him

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despite the modernist search for new and innovative aesthetics and rejection of traditional tonality several twentieth century composers have found their own voice while steadfastly relying on the aesthetics and techniques of romanticism and 19th century composition principles musicological and reference texts have regarded these composers as isolated exceptions to modern thoughts of composition exceptions of little importance treated simplistically and superficially music critic and scholar walter simmons however believes these composers and their works should be taken seriously they are worthy of more scholarly consideration and deserve proper analysis assessment and discussion in their own regard in voices in the wilderness the first in a series of books celebrating the twentieth century traditionalist simmons looks at six neo romantic composers ernest bloch howard hanson vittorio giannini paul creston samuel barber nicolas flagello through biographical overviews and a comprehensive assessment of musical works simmons provides readers with a clear understanding of the significance of the composers their bodies of work and their placement in musicological history the chapters delve deeply and objectively into each composer s oeuvre addressing their origins stylistic traits and consistencies phases of development strengths and weaknesses and affinities with other composers the composers most representative works are identified and each chapter concludes with a discography of essential recordings visit the author s website to read samples from the book and to listen to representative excerpts of each composer s work

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

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

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 those in 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

this text has been the standard guide to source literature of music and contains critically annotated listings of over 3 500 key sources this comprehensive guide to reference sources is organized into chapters by category of source the text s organization introduces students to a vast array of sources to include dictionaries and encyclopedias histories and chronologies sources of systematic and historical musicology bibliographies of music music literature and music business reference works on individual composers and their music catalogs of libraries and musical instrument collections discographies yearbooks directories electronic resources

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