

Francis Poulenc 1928 1982

Francis Poulenc Benjamin Ivry.1996-09-25 The work of Poulenc in the context of his colourful personal life.

Music Reference and Research Materials Vincent Harris Duckles, Ida Reed, Michael A. Keller.1997 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.

Sound Pleasure Donald Ivey.1985

Arts & Humanities Citation Index .1986 A multidisciplinary index covering the journal literature of the arts and humanities. It fully covers 1,144 of the world's leading arts and humanities journals, and it indexes individually selected, relevant items from over 6,800 major science and social science journals.

Phonographie de Francis Poulenc Francine Bloch.1984

Britten, Voice and Piano Graham Johnson.2017-10-03 This collection of eight 'lectures' by internationally acclaimed pianist, Graham Johnson, is based on a series of concert talks given at the

Guildhall School of Music and Drama as part of the Benjamin Britten festival in 2001. The focus of the book is on Britten's songs, starting with his earliest compositions in the genre. Graham Johnson suggests that the nature of Britten's creativity is especially apparent in his setting of poetry, that he becomes the poet's alter-ego. A chapter on Britten's settings of Auden and Eliot explores the particular influences these writers brought to bear at opposite poles of the composer's life. The inspiration of fellow musicians is also discussed, with a chapter devoted to Britten's time in Russia and his friendship with the Rostropovitch family. Closer to home, the book places in context Britten's folksong settings, illustrating how he subverted the English folksong tradition by refusing to accept previous definitions of what constituted national loyalty. Drawing on letters and diaries, and featuring a number of previously unpublished photographs, this book illuminates aspects of Britten's songs from the personal perspective of the pianist who worked closely with Peter Pears after Benjamin Britten was unable to perform through illness. Johnson worked with Pears on learning the role of Aschenbach in 'Death in Venice' and was official pianist for the first master class given by Peter Pears at Snape in 1972.

A Practical Guide to Solo Piano Music Trevor Barnard.2006 (Meredith Music Resource). An invaluable, quick reference tool for any teacher, performer or student of the piano who desires an extensive listing of the most significant works composed for solo piano. Accurate, concise and thoroughly researched entries provide an at-a-glance overview of a composer's output, with information on difficulty levels, opus numbers, movement titles, publisher sources and so forth. Whether searching for new material or refreshing one's perspective, this portable database of information will prove itself indispensable for repertoire study and planning. A must-have resource for any pianist's bookshelf or piano. (a href=http://youtu.be/FyL_dNk9z8w target=_blank)Click here

for a YouTube video on A Practical Guide to Solo Piano Music(/a)

Gramophone Classical Catalogue .1982-09

The Grove Book of Opera Singers Laura Williams Macy.2008 Covering over 1500 singers from the birth of opera to the present day, this marvelous volume will be an essential resource for all serious opera lovers and an indispensable companion to the enormously successful Grove Book of Operas. The most comprehensive guide to opera singers ever produced, this volume offers an alphabetically arranged collection of authoritative biographies that range from Marion Anderson (the first African American to perform at the Met) to Benedict Zak (the classical tenor and close friend and colleague of Mozart). Readers will find fascinating articles on such opera stars as Maria Callas and Enrico Caruso, Ezio Pinza and Fyodor Chaliapin, Lotte Lehmann and Jenny Lind, Lily Pons and Luciano Pavarotti. The profiles offer basic information such as birth date, vocal style, first debut, most memorable roles, and much more. But these articles often go well beyond basic biographical information to offer colorful portraits of the singer's personality and vocal style, plus astute evaluations of their place in operatic history and many other intriguing observations. Many entries also include suggestions for further reading, so that anyone interested in a particular performer can explore their life and career in more depth. In addition, there are indexes of singers by voice type and by opera role premiers. The articles are mostly drawn from the acclaimed Grove Music Online and have been fully revised, and the book is further supplemented by more than 40 specially commissioned articles on contemporary singers. A superb new guide from the first name in opera reference, *The Grove Book of Opera Singers* is a lively and authoritative work, beautifully illustrated with color and black-and-white pictures. It is an essential volume--and the perfect gift--for opera lovers everywhere.

Annotations .1986

Chamber Music Mark A Radice.2012-01-19 Intended for the music student, the professional musician, and the music lover, Chamber Music: An Essential History covers repertoire from the Renaissance to the present, crossing genres to include string quartets, piano trios, clarinet quintets, and other groupings. Mark A. Radice gives a thorough overview and history of this long-established and beloved genre, typically performed by groups of a size to fit into spaces such as homes or churches and tending originally toward the string and wind instruments rather than percussion. Radice begins with chamber music's earliest expressions in the seventeenth century, discusses its most common elements in terms of instruments and compositional style, and then investigates how those elements play out across several centuries of composers- among them Mozart, Bach, Haydn, and Brahms- and national interpretations of chamber music. While Chamber Music: An Essential History is intended largely as a textbook, it will also find an audience as a companion volume for musicologists and fans of classical music, who may be interested in the background to a familiar and important genre.

Making Music Modern Carol J. Oja.2000-11-16 New York City witnessed a dazzling burst of creativity in the 1920s. In this pathbreaking study, Carol J. Oja explores this artistic renaissance from the perspective of composers of classical and modern music, who along with writers, painters, and jazz musicians, were at the heart of early modernism in America. She also illustrates how the aesthetic attitudes and institutional structures from the 1920s left a deep imprint on the arts over the 20th century. Aaron Copland, George Gershwin, Ruth Crawford Seeger, Virgil Thomson, William Grant Still, Edgar Varèse, Henry Cowell, Leo Ornstein, Marion Bauer, George Antheil-these were the leaders of a talented new generation of American composers whose efforts made New York City the

center of new music in the country. They founded composer societies--such as the International Composers' Guild, the League of Composers, the Pan American Association, and the Copland-Sessions Concerts--to promote the performance of their music, and they nimbly negotiated cultural boundaries, aiming for recognition in Western Europe as much as at home. They showed exceptional skill at marketing their work. Drawing on extensive archival material--including interviews, correspondence, popular periodicals, and little-known music manuscripts--Oja provides a new perspective on the period and a compelling collective portrait of the figures, puncturing many longstanding myths. American composers active in New York during the 1920s are explored in relation to the Machine Age and American Dada; the impact of spirituality on American dissonance; the crucial, behind-the-scenes role of women as patrons and promoters of modernist music; cross-currents between jazz and concert music; the critical reception of modernist music (especially in the writings of Carl Van Vechten and Paul Rosenfeld); and the international impulse behind neoclassicism. The book also examines the persistent biases of the time, particularly anti-Semitism, gender stereotyping, and longstanding racial attitudes.

The Phonograph Effect Mark Katz.1999

American Reference Books Annual Bohdan S. Wynar.1991 1970- issued in 2 vols.: v. 1, General reference, social sciences, history, economics, business; v. 2, Fine arts, humanities, science and engineering.

Audio Preservation Associated Audio Archives.1988

The Musical Legacy of Wartime France Leslie A. Sprout.2013-05-25 For the forces competing for political authority in France during World War II, music became the site of a cultural battle that reflected the war itself. In this book, Leslie A. Sprout explores how several well-known composers

struggled to balance artistic integrity with political survival.

Jahrbuch des Staatlichen Instituts für Musikforschung (SIM) Preussischer Kulturbesitz, 1994

Günther Wagner.2017-02-18

The Cambridge Companion to Twentieth-Century Opera Mervyn Cooke.2005-12-08 A collection of specially commissioned essays investigating the extraordinary diversity of twentieth-century opera.

Francis Poulenc: Articles and Interviews Nicolas Southon.2014-02-28 'He plays the piano well,' wrote the society hostess Mme de Saint-Marceaux in her diary on 18 March 1927. 'His compositions are not devoid of talent but he's not a genius, and I'm afraid he thinks he is.' Intelligent though the lady was, she got this one spectacularly wrong. Poulenc has in fact outpaced his colleagues in *Les Six* by many a mile, as singers and instrumentalists all over the world will attest, and while he would never have accepted the title of 'genius', preferring 'artisan', a genius is increasingly what he appears to have been. Part of the answer lay in always being his own man, and this independence of spirit shows through in his writings and interviews just as brightly as in his music, whether it's boasting that he'd be happy never to hear *The Mastersingers* ever again, pointing out that what critics condemn as the 'formlessness' of French music is one of its delights, voicing his outrage at attempts to 'finish' the *Unfinished Symphony*, writing 'in praise of banality' - or remembering the affair of Debussy's hat. And in every case, his intelligence, humour and generosity of spirit help explain why he was so widely and deeply loved. This volume comprises selected articles from *Francis Poulenc: J'écris ce qui me chante* (Fayard, 2011) edited by Nicholas Southon. Many of these articles and interviews have not been available in English before and Roger Nichols's translation, capturing the very essence of Poulenc's lively writing style, makes more widely accessible this significant contribution to Poulenc scholarship.

The Gramophone Classical Catalogue .1982-12

Kirill Kondrashin Gregor Tassie.2009-12-29 Kirill Kondrashin: His Life in Music presents a full biography of the artist, from his humble background and early conducting experience at age 17, through his 20 years in Leningrad and at the Bolshoi Theatre; from his breaking with the Bolshoi and the expanded symphonic career that followed, through his defection in 1978 and his unexpected death of a heart attack in 1981. Twenty photos are included, as well as a full discography, bibliography, and index.

Francis Poulenc 1928 - 1982 Francine Bloch.1984

Francis Poulenc .1990-07-26 Francis Poulenc: A Bio-Bibliography is a thorough presentation of the works of this often performed and critically appreciated 20th-century composer. George R. Keck traces events in Poulenc's life and offers a list of works and performances with the primary focus on those facts and influences which contributed to the development of the composer's distinctive musical style. Included in the text is a substantial discography as well as annotated entries by and about the composer which cover every phase of his career and affirm Poulenc's place in 20th-century music. The highly selective annotated bibliography comprises the major portion of the text. Since Keck's documentation of the development of Poulenc's style covers only representative works, he includes a list of all of Poulenc's compositions, arranged both alphabetically and chronologically, in the two appendixes. A complete index of names, places, and titles concludes the book.

Notes Music Library Association.1997

Fontes Artis Musicae International Association of Music Libraries.1985

Sumários periódicos de música .1985

Music, Books on Music, and Sound Recordings Library of Congress.1987

Annotations Indiana University, Bloomington. Music Library.1985

Cum Notis Variorum .1985

NU Quarter Notes .1994

An Opera Bibliography .1995

Jahrbuch des Staatlichen Instituts für Musikforschung preussischer Kulturbesitz Staatliches Institut für Musikforschung Preussischer Kulturbesitz.1995

ARSC Journal .1987

The Da Capo Catalog Of Classical Music Compositions Jerzy Chwialkowski.1996-03-21 An exhaustive list of the works of 132 major composers. Gives the essential information about each work, including proper title; English title; variant titles or nicknames; dates of composition and revision; names of any librettists, playwrights, poets, screenwriters, or directors associated with the work; intended instrumental or vocal ensemble; opus and catalog numbers.

Poulenc Roger Nichols.2020-04-09 An authoritative account of the life and work of Francis Poulenc, one of the most prolific and striking figures in twentieth-century classical music An assured overview of Poulenc's life and work.--Alex Ross, *New Yorker* Essential reading for anyone interested in the French musical culture of Poulenc's time. This is the biography the composer deserves.--Christopher Dingle, *BBC Music Magazine*, Named one of the Best Books on Classical Music in 2020 by *BBC Music Magazine* Francis Poulenc is a key figure in twentieth-century classical music, as well as an unorthodox and striking individual. Roger Nichols draws upon Poulenc's music and other primary sources to write an authoritative life of this great artist. Although associated with five other French composers in what came to be called Les Six, Poulenc was very much sui generis in personality and in his music, where he excelled over a wide repertoire--opera, songs, ballet scores,

chamber works, piano pieces, sacred and secular choral works, orchestral works and concertos. This book fully covers this wide range, while also describing the vicissitudes of Poulenc's life and the many important relationships he had with major figures such as Satie, Ravel, Stravinsky, Diaghilev, Cocteau and others.

Revue analyse musicale .1990

Journal - Association for Recorded Sound Collections Association for Recorded Sound Collections.1984

Phonographic Bulletin .1985

Sonata for flute and piano Francis Poulenc.1994 (Music Sales America). This Sonata For Flute and Piano is a virtuosic flute solo by renowned influential French composer Francis Poulenc. Written in 1956-57, this is an elegant, dreamy chamber work and he has demonstrated his obvious compositional skill, also highlighting the French affinity with the sweet sounds of the flute. Carefully edited by Carl Schmidt in 1994, this is an authoritative edition that contains a detailed history and comprehensive commentary of the editorial process in English, French and German.

Bibliographic Guide to Music New York Public Library. Music Division.1993

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