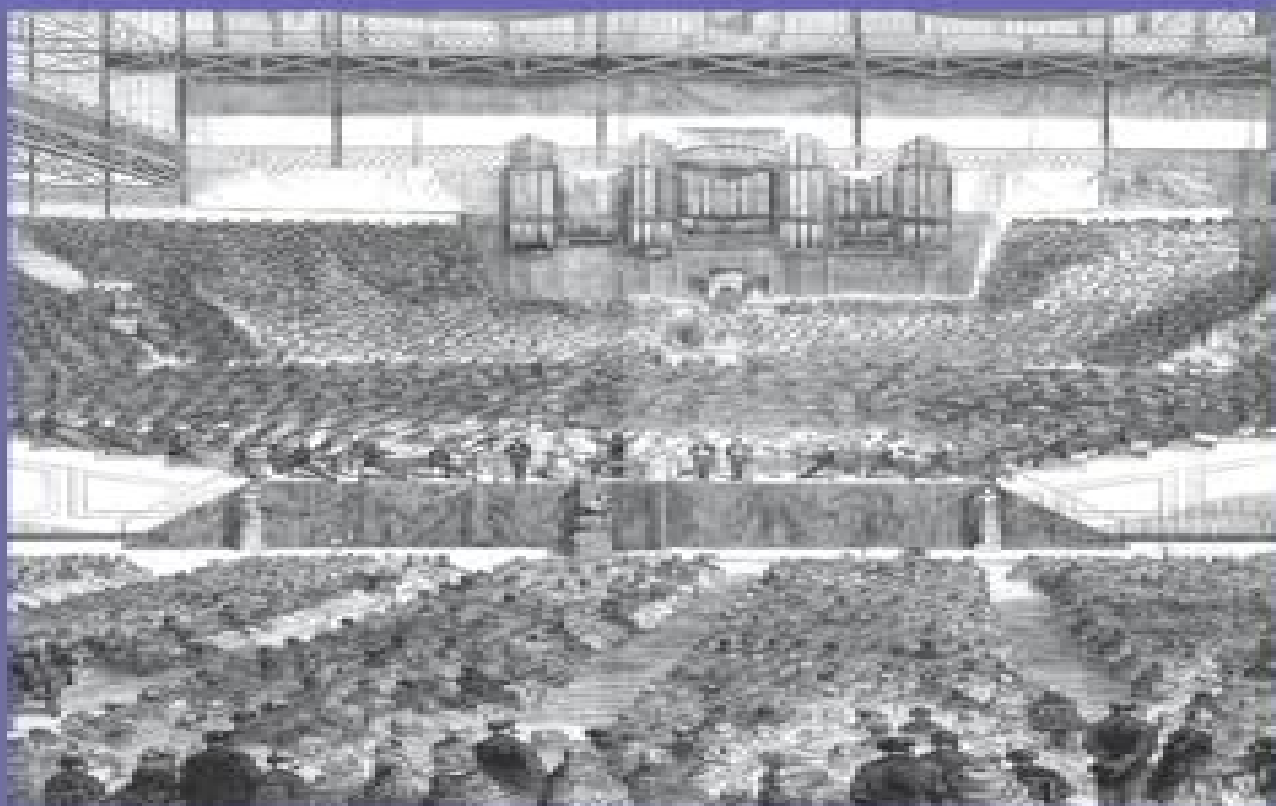


NINETEENTH-CENTURY CHORAL MUSIC



Edited by
DONNA M. DI GRAZIA

Nineteenth Century Choral Music Routledge Studies In Musical Genres

Stephanie Rocke



Nineteenth Century Choral Music Routledge Studies In Musical Genres:

Nineteenth-Century Choral Music Donna M. Di Grazia, 2013-03-05 Nineteenth Century Choral Music is an in depth examination of the rich repertoire of choral music and the cultural phenomenon of choral music making throughout the period The book is divided into three main sections The first details the attraction to choral singing and the ways it was linked to different parts of society and to the role of choral voices in the two principal large scale genres of the period the symphony and opera A second section highlights ten choral orchestral masterworks that are a central part of the repertoire The final section presents overview and focus chapters covering composers repertoire both small and larger works and performance life in an historical context from over a dozen regions of the world Britain and Ireland the Czech Republic France Germany Hungary Italy Latin America the Philippines Poland Russia Scandinavia and Finland Spain and the United States This diverse collection of essays brings together the work of 25 authors many of whom have devoted much of their scholarly lives to the composers and music discussed giving the reader a lively and unique perspective on this significant part of nineteenth century musical life

Nineteenth-century Choral Music Donna Marie Di Grazia, 2013 Nineteenth Century Choral Music is a collection of essays studying choral music making as a cultural phenomenon one that had an impact on multiple parts of society Rather than merely offering a collection of raw descriptions of works the contributors focus their discussions on what these pieces reveal about their composers as craftsmen women Major works as well as other equally rich parts of the repertoire are discussed including smaller choral works and contributions by composers such as Fanny Mendelssohn Amy Beach Charles Stanford

The Politicized Concert Mass (1967-2007) Stephanie Rocke, 2022-07-29 Since the transformative 1960s concert masses have incorporated a range of political and religious views that mirror their socio cultural context Those of the long 1960s c1958 1975 reflect non conformism and social activism those of the 1980s environmentalism those of the 1990s universalism and those of the 2000s cultural pluralism Despite utilizing a format with its roots in the Roman Catholic liturgy many of these politicized concert masses also reflect the increasing religious diversification of Western societies By introducing non Catholic and often non Christian beliefs into masses that also remain respectful of Christian tradition composers in the later twentieth century have employed the genre to promote a conciliatory way of being that promotes the value of heterogeneity and reinforces the need to protect the diversity of musics species and spiritualities that enrich life In combining the political with the religious the case studies presented pose challenges for both supporters and detractors of the secularization paradigm Overarchingly they demonstrate that any binary division that separates life into either the religious or the secular and promotes one over the other denies the complexity of lived experience and constitutes a diminution of what it is to be human

The Origins and Ascendancy of the Concert Mass Stephanie Rocke, 2020-12-30 The mass is an extraordinary musical form Whereas other Western art music genres from medieval times have fallen out of favour the mass has not merely survived but flourished A variety of historical forces within

religious secular and musical arenas saw the mass expand well beyond its origins as a cycle of medieval chants become concertised and ultimately bifurcate Even as Western societies moved away from their Christian origins to become the religiously plural and politically secular societies of today and the Church itself moved in favour of congregational singing composers continued to compose masses By the early twentieth century two forms of mass existed the liturgical mass composed for church services and the concert mass composed for secular venues Spanning two millennia The Origins and Ascendancy of the Concert Mass outlines the origins and meanings of the liturgical texts defines the concert mass explains how and why the split occurred and provides examples that demonstrate composers gradual appropriation of the genre as a vehicle for personal expression on serious issues By the end of the twentieth century the concert mass had become a repository for an eclectic range of theological and political ideas

Uncovering Music of Early European Women (1250-1750) Claire Fontijn, 2020-04-28 Uncovering Music of Early European Women 1250 1750 brings together nine chapters that investigate aspects of female music making and musical experience in the medieval and early modern periods Part I Notes from the Underground treats the spirituality of women in solitude and in community Parts II and III Interlude and Music for Royal Rivals respond to Joan Kelly's famous feminist question and suggest that women of a certain stature did have a Renaissance Part IV Serenissime Sirene plays with the notion of the allure of music and its risks in Venice during the Baroque The process of uncovering requires close listening to women's creative endeavors in an ongoing effort to piece together equitably the terrain of early music Contributors include Cynthia J Cyrus Claire Fontijn Catherine E Gordon Laura Jeppesen Eva Kuhn Anne MacNeil Jason Stoessel Elizabeth Randell Upton and Laurence Wuidar An invaluable book for college students and scholars interested in the social and cultural meanings of women in early music Federico Moreno Torroba Walter Aaron Clark, William Craig Krause, 2013-04-12 The last of the Spanish Romantics composer conductor and impresario Federico Moreno Torroba 1891 1982 left his mark on virtually every aspect of Spanish musical culture during a career that spanned six decades and saw tremendous political and cultural upheavals After Falla he was the most important and influential musician in addition to his creative activities he was President of the General Society of Authors and Editors and director of the Academy of Fine Arts His enduring contributions as a composer include dozens of guitar works composed for Andr s Segovia and several highly successful zarzuelas which remain in the repertoire today Written by two leading experts in the field Federico Moreno Torroba A Musical Life in Three Acts explores not only his life and work but also the relationship of his music to the cultural milieu in which he moved It sheds particular light on the relationship of Torroba's music and the cultural politics of Francisco Franco's dictatorship 1939 75 Torroba came of age during a cultural renaissance that sought to reassert Spain's position as a unique cultural entity and authors Walter A Clark and William Krause demonstrate how his work can be understood as a personal musical response to these aspirations Clark and Krause argue that Torroba's decision to remain in Spain even during the years of Franco's dictatorship was based primarily not on political

ideology but rather on an unwillingness to leave his native soil Rather than abandon Spain to participate in the dynamic musical life abroad he continued to compose music that reflected his conservative view of his national and personal heritage The authors contend that this pursuit did not necessitate allegiance to a particular regime but rather to the non political exaltation of Spain s so called eternal tradition or the culture and spirit that had endured throughout Spain s turbulent history Following Franco s death in 1975 there was ambivalence towards figures like Torroba who had made their peace with the dictatorship and paid a heavy price in terms of their reputation among expatriates Moreover his very conservative musical style made him a target for the post war avant garde which disdained his highly tonal and melodic *españolismo* With the demise of high modernism however the time has come for this new more distanced assessment of Torroba s contributions Richly illustrated with photographs and musical examples and with a helpful chronology and works list for reference this biography brings a fresh perspective on this influential composer to Latin American and Iberian music scholars performers and lovers of Spanish music alike

Choral Music James Michael Floyd, Avery T. Sharp, 2019-05-23 *Choral Music* A Research and Information Guide Third Edition offers a comprehensive guide to the literature on choral music in the Western tradition Clearly annotated bibliographic entries guide readers to resources on key topics within choral music individual choral composers regional and sacred choral traditions choral techniques choral music education genre studies and more providing an essential reference for researchers and practitioners Covering monographs bibliographies selected dissertations reference works journals electronic databases and websites this research guide makes it easy to locate relevant sources Comprehensive indices of authors titles and subjects keep the volume user friendly The new edition has been brought up to date with entries encompassing the latest scholarship and updated references and annotations throughout capturing the continued growth of literature on choral music since the publication of the second edition

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

The Woman Composer Jill Halstead, 2017-07-05 Unlike previous anthologizing examinations of women and musical composition this book concentrates on the reasons why there have been and continue to be so few women composers Jill Halstead focuses on the experiences of nine composers born in the twentieth century Avril Coleridge Taylor Grace Williams Elizabeth Maconchy Minna Keal Ruth Gipps Antoinette Kirkwood Enid Luff Judith Bailey and Bryony Jagger to explore the physiological social and political factors that have inhibited women from pursuing careers as composers Is there a biological argument for inferior female creativity Do social structures such as marriage serve to restrict potential women composers Is the gender of a composer reflected in the music they write If so how would this manifest itself The conclusions that are reached are as complex and challenging as the questions that are raised This powerful and provocative book aims to open up debate on these issues which have all too often

be avoided by critics and musicologists whose writings have perpetuated arguments that denigrate women's ability to compose. By confronting these arguments, this study will hopefully begin a reassessment of attitudes towards women and music so that women composers are less of a rarity by the end of the next century. *Church and Worship Music in the United States* James Michael Floyd, Avery T. Sharp, 2016-08-12 This fully updated second edition is a selective annotated bibliography of all relevant published resources relating to church and worship music in the United States. Over the past decade, there has been a growth of literature covering everything from traditional subject matter such as the organ works of J. S. Bach to newer areas of inquiry including folk hymnology, women and African American composers, music as a spiritual healer, to the music of Mormon, Shaker, Moravian, and other smaller sects. With multiple indices, this book will serve as an excellent tool for librarians, researchers, and scholars sorting through the massive amount of material in the field.

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