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# Lieder Und Balladen Ballate E Canzoni Italienisch

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Music, Books on Music, and Sound Recordings

Library of Congress Catalog

A Catalogue of Music and Books on Music

Maschinen für die Oper. Der Komponist Max Brand

National Union Catalog

Monthly Bulletin. New Series

Monthly Bulletin

Balladen Und Lieder

Schwann-1, Record & Tape Guide

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The New Grove Dictionary of Music and Musicians: Florence to Gligo

THE INDIAN RADIO TIMES

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Catalogue of the Library of the Boston Athenaeum, 1807-1871

The Hutchinson Concise Dictionary of Music

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The Norton/Grove Dictionary of Women Composers

Catalogue of Title Entries of Books and Other Articles

The Companion to The Mechanical Muse: The Piano, Pianism and Piano Music, c.1760-1850

Subject Headings Used in the Dictionary Catalogs of the Library of Congress [from 1897 Through December 1955]

The Times Literary Supplement Index, 1902-1939

Allgemeine Musikalische Zeitung

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## **TYRESE SHAFFER**

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*A Catalogue of Music and Books on Music* Hollitzer Wissenschaftsverlag

"Teachers' bulletin", vol. 4- issued as part of v. 23, no. 9-

**Maschinen für die Oper. Der Komponist Max Brand** Scarecrow Press

Throughout history women have been composing music, but their achievements have usually gone unrecognized.

*National Union Catalog* Routledge

Als Zeitgenosse von Arnold Schönberg und Kurt Weill war Max Brand eine Figur zwischen Spätromantik, Futurismus und aufbrechendem Elektronikzeitalter. Der Kulturbruch durch die Nationalsozialisten, vor denen er ab 1937 aus Wien floh und schließlich in Rio de Janeiro landete, setzte einer viel versprechenden Karriere als Opernkomponist ein Ende. 1940 siedelte er sich in New York an, wo er seinen Visionen einer elektronischen Musikmaschine für die Bühne nachging. Viele Versuche führten nicht weiter, einer davon war ein optischer Synthesizer mit selbstgezeichneten Kurvenformen, schließlich das Moogtonium, ein an das Mixturtrautonium Oskar Salas angelehnter, von Robert A. Moog gebauter Synthesizer. Die Entwicklungsarbeit an der Maschine zog sich viel zu lange hin, sodass Brand seinen Traum, ein elektronisches Ein-Mann-Orchester für die Opernbühne zu haben, nie realisieren konnte. 1975 kehrte er nach Österreich zurück, wo er in Langenzersdorf lebte und 1980 verstarb. As a contemporary of Arnold Schönberg and Kurt Weill, Max Brand was a figure shaped by late romanticism, futurism, and the early electronic age. The cultural upheaval caused by the Nazis, from whom he fled from Vienna to Rio de Janeiro in 1937, put an end to a very promising career as an opera composer. In 1940 he settled in New York, where he worked to realize his visions of an electronic music machine for the stage. There were many attempts, which all fell short, one of these was an optical synthesizer with waveforms he drew himself, and finally the Moogtonium, a synthesizer based on Oskar Sala's Mixtur-Trautonium and engineered by Robert A. Moog. But development took much too long, and Brand was never able to fulfill his dream of an electronic one-man-orchestra for the opera stage. In 1975 he returned to Austria, where he lived in Langenzersdorf until his death in 1980.

*Monthly Bulletin. New Series* W. W. Norton & Company

Pete Seeger is one of the most recorded artists in American history, and his recording catalog tells us not just the story of his career but the story of our culture and its political and social history. A Pete Seeger Discography: Seventy Years of Recordings is a comprehensive listing of the 45s, 78s, LPs, and CDs recorded by Seeger in his various incarnations: with the Almanac Singers, with the Weavers, as a solo artist, and with other musicians and contributors. David King Dunaway provides information, with easy to use cross-references, on rare recordings and archival collections. The discography offers details on Seeger's recording history, including the album title, song(s), other artists on the recording, the publisher and number, and the year or exact recording date if known, as well as the original release date and the re-releases of each recording. Structured to make locating details easy for readers, the recordings are organized chronologically and categorized by albums, singles, private pressings, and foreign releases. Readers can easily cross-reference through album and song title indexes and a contributing artist index. An appendix listing the unreleased archival holdings of the Smithsonian Folkways collection under Moe Asch completes the volume, and a photospread with more than 30 of Seeger's album covers convey a pictorial recording history of this well-loved artist. The authors gratefully acknowledge Furthermore: a program of the J.M. Kaplan Fund, for their funding assistance in preparing this discography.

**Monthly Bulletin** Rowman & Littlefield Publishers

THE INDIAN RADIO TIMES was the first programme journal of ALL INDIA RADIO, formerly known as The Indian State Broadcasting Service, Bombay, it was started publishing from 16 July, 1927. Later, it has been renamed to The Indian Listener w.e.f. 22 December, 1935. It used to serve the listener as a Bradshaw of broadcasting, and used to give listener the useful information in an interesting manner about programmes, who writes them, take part in them and produce them along with photographs of performing artists. It also contains the information about major changes in the policy and service of the organisation. NAME OF THE JOURNAL: THE INDIAN RADIO TIMES LANGUAGE OF THE JOURNAL: English DATE, MONTH & YEAR OF PUBLICATION: 22-01-1935 PERIODICITY OF THE JOURNAL: Fortnightly NUMBER OF PAGES: 74 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 161-178 VOLUME NUMBER: Vol. IX, No. 3 ARTICLE: The Radio Exhibition In India Document ID: IRT-1934-35(J-D)-VOL-I -3

*Balladen Und Lieder* Routledge

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*Schwann-1, Record & Tape Guide* Routledge

Intended as a supplement to *The Mechanical Muse: The Piano, Pianism and Piano Music, c.1760-1850*, this Companion provides additional information which, largely for reasons of space but also of continuity, it was not possible or desirable to include in that volume. The book is laid out alphabetically and full biographical entries are provided for all musical figures mentioned, including composers, performers, theoreticians and teachers, as well as piano makers and publishers of music, within the period covered by *The Mechanical Muse*. There are also entries on figures of importance from outside the period but whose influence is palpably important within it, such as J.S. Bach. As well as biographical information, all these entries contain lists of principal works and a section on further reading so that readers can follow up people and matters of particular interest. Also included in *The Companion* are entries devoted to particular works and other information of relevance, such as descriptions of musical forms, characteristics of dances and so on, as well as some technical information on music and explanations of technical terms pertaining to keyboard instruments themselves and to ways of playing them. This Companion is not intended to replace existing reference books such as *Grove* or *Musik in Geschichte und Gegenwart*, but will be useful for those who desire to know more about a particular topic and do not necessarily have access to more specialist reference works, or time to visit large or specialist libraries. As such it is indispensable to users of *The Mechanical Muse*.

[Essays in Musicology](#) The AMS

The ancient Greek myth of Prometheus, the primordial Titan who defied the Olympian gods by stealing fire from the heavens as a gift for humanity, enjoyed unprecedented popularity during the Romantic era. An international coterie of writers such as Goethe, Monti, Byron, the Shelleys, Sainte-Hue, Coleridge, Browning, and Bridges engaged with the legend, while composers such as Beethoven, Reichardt, Schubert, Wolf, Liszt, Hal, Saint-Sa, Holm FaurParry, Goldmark, and Bargiel based works of diverse genres on the fable. Romantic authors and composers developed a unique perspective on the myth, emphasizing its themes of rebellion, punishment for transgression and creative autonomy, in great contrast to artists of the preceding era, who more characteristically ignored the tribulations of Prometheus and depicted him as the animator of a na, Arcadian mankind who, when awakened from their spiritual dormancy, expressed astonishment at the wonders of nature and paid homage to the Titan as a new god. Paul Bertagnolli charts the progress of the myth during the nineteenth century, as it articulates an extraordinary variety of issues pertaining to

culture, society, aesthetics, and philosophy. Drawing on archival research, dance history, sketch studies, literary theory, linear analysis, topos theory, and reception history, individual chapters demonstrate that the legend served as a vehicle to express opinions on subjects as diverse as aristocratic patronage, movements of the body on the public stage, rebellion against political and religious authority, outright atheism, humanitarianism of the German Enlightenment, interest in the music of Greek antiquity, industrialization, nationalism inflamed by war, populism, and the aesthetics of musical form. Composers often resorted to varied and unorthodox musical techniques in order to reflect such remarkable subjects: Beethoven outraged critics by implying a key other than the tonic at the outset of the overture to

[Schwann Opus Vol. 10](#) Nabu Press

Due to be published in September 2000, this essential guide contains reviews by the world's leading writers on classical music. Whether you're looking for a Mozart symphony or a Turnadge opera, a Liebermann concerto or a Haydn string quartet, the Gramophone Classical Good CD Guide provides you with access to the expertise to ensure that the choices you make are the best possible. With a Suggested Basic Library, ratings for the best discs and over 5,000 reviews, the Gramophone Classical Good CD Guide is the essential buy for anyone interested in classical music.

*The New Grove Dictionary of Music and Musicians: Florence to Gligo* PRASAR BHARATI CENTRAL ARCHIVES

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**THE INDIAN RADIO TIMES** Gramophone Publications

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Gramophone Publications

**Gramophone Classical Good CD Guide 1998**

[A Pete Seeger Discography](#)

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