



Arthur Bliss

Marc Trachtenberg



Arthur Bliss:

Arthur Bliss Giles Easterbrook, Lewis Foreman, 1982 *Arthur Bliss* Stewart R. Craggs, 2018-10-24 This title was first published in 2002 This volume of essays seeks to reflect aspects of the life and work of Arthur Bliss Master of the Queen's Music Though each is self contained the editor has attempted to keep a theme running throughout Looking beyond surface impressions is an attitude constantly expressed **Arthur Bliss** ,1938 Handwritten note partial envelope England Sir Arthur Edward Drummond Bliss CH KCVO 2 August 1891 27 March 1975 was an English composer and conductor Bliss's musical training was cut short by the First World War in which he served with distinction in the army In the post war years he quickly became known as an unconventional and modernist composer but within the decade he began to display a more traditional and romantic side in his music In the 1920s and 1930s he composed extensively not only for the concert hall but also for films and ballet In the Second World War Bliss returned to England from the US to work for the BBC and became its director of music After the war he resumed his work as a composer and was appointed Master of the Queen's Music In Bliss's later years his work was respected but was thought old fashioned and it was eclipsed by the music of younger colleagues such as William Walton and Benjamin Britten Since his death his compositions have been well represented on record and many of his better known works remain in the repertoire of British orchestras **Arthur Bliss** Stewart R.

Craggs, 1988-06-24 Sir Arthur Bliss was one of England's most renowned twentieth century composers This bio bibliography provides a brief biography prepared with the assistance of the composer's widow It then presents a complete list of works and performances classified by genre and arranged alphabetically by title of composition Each entry contains a list of premiere performances with references to commentaries from performance reviews cited in the bibliography Brief details are also given concerning original manuscripts and their location The next section contains a discography of commercially and privately produced sound recordings An annotated bibliography of writings by the composer and about him and his music follows Annotations are often in the form of quotations from performance reviews The bibliography concludes with appendices providing alphabetical and chronological listings of Bliss's works and a complete index of names and titles

Arthur Bliss ,1996 Master of the Queen's Music from 1953 to 1975 Arthur Bliss is now recognized as one of the most important figures in English music this century This source book the result of 20 years of research provides a detailed reference work for all those interested in Bliss's life and music It contains the most complete and up to date bibliography of references both by and about Bliss and features details of the composer's letters which have never before been published Also included are a discography a chronology and a special section on the manuscripts and first editions In bringing all this information together for the first time Stewart Craggs's volume will prove invaluable to music librarians and scholars alike

Music for Strings Arthur Bliss, 1930 *Bliss on Music* Arthur Bliss, 1991 Sir Arthur Bliss 1891 1975 was a leading figure in British music for five decades and one of the foremost British composers to emerge after the First World War His early

works such as the symphony *Morning Heroes* the ballet *Checkmate* and the opera *The Olympians* show the influence of Stravinsky and the French group *Les Six*. He gained prominence in the British musical establishment and was made Master of the Queen's Musick in 1953. Bliss was also a prolific writer of articles, reviews, lectures and broadcasts which provide a vivid commentary on twentieth century music, the English Musical Renaissance in particular, and display the characteristic vigor and vitality in keeping with his enfant terrible image of the 1920s. Arranged chronologically with biographical lists, the material ranges from self-analysis to a consideration of the place of music in modern society and this collection forms a valuable source for the study of his own music and the music of his contemporaries. *Two Centuries of British Symphonism* Jürgen Schaarwächter, 2015-02-27 Die britische Sinfonik ist erst in jüngster Zeit ins allgemeine Interesse gerückt. Ein Überblick über die sinfonische Entwicklung im Vereinigten Königreich seit den Anfängen im 18. Jahrhundert bis ins 20. Jahrhundert blieb aber bis heute ein Desideratum. Der hier vorgelegte Überblick zeigt, wie sich die Identität einer britischen Sinfonik über mehr als hundert Jahre entwickelte, geprägt durch Einflüsse vom europäischen Kontinent und von dem Bedürfnis, eigene Wege zu finden. Gegen Ende des 19. Jahrhunderts nahm das sinfonische Schaffen in Großbritannien stark zu, brachte jedoch erst mit Edward Elgar einen prominenten Vertreter von internationalem Rang hervor. Ein besonderer Schwerpunkt dieser Publikation liegt auf jenen Werken, die zu einem gewissen Grade von anderen überschattet wurden, unveröffentlicht oder unaufgeführt blieben. Das Ergebnis ist das Bild einer vielgestaltigen sinfonischen Landschaft Großbritanniens, das die ästhetischen Perspektiven der einzelnen Komponisten wie auch ihre soziokulturellen Kontexte erhellt. Ein umfangreiches Verzeichnis aller bekannten Werke und eine ausführliche Bibliographie laden zu weiterer Erkundung des Sujets ein. Only in relatively recent times has any real attention been given to British symphonies. So a comprehensive survey showing what exists and how the situation in the United Kingdom developed from the beginnings in the 18th century until well into the 20th century is long overdue. The preliminary survey presented here shows how a British symphonic identity gradually took shape over more than a century through influences from abroad and at home, enterprising attempts to find new ways of expression. By the end of the 19th century British symphonists had produced an impressive body of work, yet only with the appearance of Elgar's two symphonies in the following decade did this flourishing school find a champion of international renown. In this publication light is shone on those works that have to some extent been overshadowed, as well as on those that have remained unpublished or unperformed. The result is a multi-faceted panorama of British symphonism offering many insights into the composers' thinking and their socio-cultural contexts. A comprehensive catalogue of all known works and an extensive bibliography invite readers to delve further into the subject. [The Music of Space](#) Chris Carberry, 2024-02-22 Since the early days of motion picture production, film scores have helped define our emotional and aesthetic perception of stories on screen, particularly with space movies and television. The music from *The Day the Earth Stood Still* (2001), *A Space Odyssey*, *Star Wars*, *Star Trek*, *Battlestar Galactica* and others has helped define the public's awareness of space almost as much as the

films themselves In some cases they have redefined the norms of film music Star Wars not only revived the popularity of orchestral film scores but also helped stimulate an increased public interest in classical orchestral music around the world This work explores the music and the composers who have helped define the sound of space for over a century transforming how we perceive space and even inspiring greater interest in space exploration This book also details how music has been performed and played in space since the early days of the space race **Sixteenth Street Architecture** Sue A.

Kohler,Jeffrey R. Carson,United States. Commission of Fine Arts,1978 LIFE ,1947-07-14 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century It now lives on at LIFE com the largest most amazing collection of professional photography on the internet Users can browse search and view photos of today s people and events They have free access to share print and post images for personal use British Music and Modernism, 1895-1960 Matthew

Riley,2017-07-05 Imaginative analytical and critical work on British music of the early twentieth century has been hindered by perceptions of the repertory as insular in its references and backward in its style and syntax escaping the modernity that surrounded its composers Recent research has begun to break down these perceptions and has found intriguing links between British music and modernism This book brings together contributions from scholars working in analysis hermeneutics reception history critical theory and the history of ideas Three overall themes emerge from its chapters accounts of British reactions to Continental modernism and the forms they took links between music and the visual arts and analysis and interpretation of compositions in the light of recent theoretical work on form tonality and pitch organization

Ubiquitous Musics Marta García Quiñones,Anahid Kassabian,Elena Boschi,2016-02-17 Ubiquitous Musics offers a multidisciplinary approach to the pervasive presence of music in everyday life The essays address a variety of situations in which music is present alongside other activities and does not demand focused attention from sometimes involuntary listeners The contributors present different theoretical perspectives on the increasing ubiquity of music and its implications for the experience of listening The collection consists of nine essays divided into three sections Histories Technologies and Spaces The first section addresses the historical origins of functional music and the debates on how reproduced music including a wide range of styles and genres spread so quickly across so many environments The second section focuses on more contemporary sound technologies including mobile phones in India the role of visible playback technology in film and listening to portable digital players The final section reflects on settings such as malls stores gyms offices and cars in which ubiquitous musics are often present but rarely thought about This last section and ultimately the whole collection seeks to foster a wider understanding of listening practices by lending a fresh critical ear **The Katyn Forest Massacre** United

States. Congress. House. Select Committee to Conduct an Investigation and Study of the Facts, Evidence, and Circumstances on the Katyn Forest Massacre,1952 *The Cold War and After* Marc Trachtenberg,2012-03-12 A new way of looking at international relations from a leading expert in the field What makes for war or for a stable international system Are there

general principles that should govern foreign policy In *The Cold War and After* Marc Trachtenberg a leading historian of international relations explores how historical work can throw light on these questions The essays in this book deal with specific problems with such matters as nuclear strategy and U S European relations But Trachtenberg s main goal is to show how in practice a certain type of scholarly work can be done He demonstrates how in studying international politics the conceptual and empirical sides of the analysis can be made to connect with each other and how historical theoretical and even policy issues can be tied together in an intellectually respectable way These essays address a wide variety of topics from theoretical and policy issues such as the question of preventive war and the problem of international order to more historical subjects for example American policy on Eastern Europe in 1945 and Franco American relations during the Nixon Pompidou period But in each case the aim is to show how a theoretical perspective can be brought to bear on the analysis of historical issues and how historical analysis can shed light on basic conceptual problems **Gerald Finzi's Letters, 1915-1956**

Gerald Finzi, 2021 A fully annotated edition of more than 1600 letters from and to Gerald Finzi spanning the composer s life from ca the early 1920s up until his untimely death in 1956 WINNER of the 2022 C B Oldman prize by the International Association of Music Libraries Archives and Documentation Centres IAMLS UK Irl Gerald Finzi s 1901 1956 masterpiece is the radiant and touching cantata *Dies Natalis* He is also highly regarded for his Thomas Hardy song settings for his *Intimations of Immortality* and for his fine cello and clarinet concertos As a scholar he championed the then neglected composers Hubert Parry and Ivor Gurney and the eighteenth century John Stanley William Boyce and Richard Mudge composers he revived with the amateur orchestra he founded Diana McVeagh Finzi s biographer brings together more than 1600 letters from and to Gerald Finzi spanning the composer s life from the early 1920s until his untimely death in 1956 His more than 160 correspondents include Ralph Vaughan Williams Herbert Howells Edmund Rubbra Arthur Bliss and Howard Ferguson Michael Tippett Benjamin Britten and Sir John Barbiroli the poet Edmund Blunden and the artist John Aldridge making this a portrait not only of Gerald Finzi but also of his group of composer musician and artist friends in the first half of the twentieth century In these mostly unpublished letters Finzi emerges as a multi faceted and complex character developing from a solitary introverted youth into a man with strong views and wide interests education pacifism vegetarianism the Arts and Crafts movement and the English pastoral tradition among others From amusing trivia to the deeply serious ideas and principles Finzi set out at the onset of war and in the 1950s these letters allow for first hand insights into his personality and background This definitive edition is fully annotated offering context with substantial commentaries on the correspondence illustrations by Joy Finzi a chronology bibliography and a catalogue of works Congressional Record United States. Congress, 1952 The Congressional Record is the official record of the proceedings and debates of the United States Congress It is published daily when Congress is in session The Congressional Record began publication in 1873 Debates for sessions prior to 1873 are recorded in *The Debates and Proceedings in the Congress of the United States* 1789 1824 the Register of

Debates in Congress 1824 1837 and the Congressional Globe 1833 1873 *Kinkaid of the Seventh Fleet* Gerald E. Wheeler, 1995 Sacred Music Drama Carl Gerbrandt, 2006-12-28 The indelible imprint of sacred music drama throughout history is undeniable and its resurgence in the twentieth and twentieth first centuries stirs the curiosity Carl Gerbrandt in pursuing these issues has brought to our fingertips a stimulating historical perspective on sacred music drama as well as an extensively annotated list of repertoire Years of research have gone into providing information on centuries of sacred music dramas operas which for the most part have been known to very few Included in these pages of his Second Edition are over 330 sacred music dramas operas each with scholarly and practical information that will be of interest and great value to the opera director the performer the scholar the conductor and the church musician Gerbrandt s SETTING THE STAGE section is an enlightening overview of sacred music history The repertoire selected includes works from the Middle Ages to works being written today Each work is reviewed with regard to the source of libretto the style and difficulty of its musical content the date and location of the first performance the number of acts and scenes and the performance length of the work Additionally each role is listed by name and voicing and in most cases the vocal range is indicated The choral demands orchestrations and dance requirements are identified A thorough plot synopsis as well as the location of scores and parts is given Ten appendices cross reference textual sources and topical content while assisting in the selection of works for worship services or theatrical performances Select contact information of publishers and composers is also included Sacred Music Drama The Producer s Guide fills a long standing void by acquainting directors students performers and interested readers with the numerous sacred music dramas which are available *The National Union Catalog, Pre-1956 Imprints* Library of Congress, American Library Association. Committee on Resources of American Libraries. National Union Catalog Subcommittee, 1969

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Table of Contents Arthur Bliss

1. Understanding the eBook Arthur Bliss
 - The Rise of Digital Reading Arthur Bliss
 - Advantages of eBooks Over Traditional Books
2. Identifying Arthur Bliss
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Arthur Bliss
 - User-Friendly Interface
4. Exploring eBook Recommendations from Arthur Bliss
 - Personalized Recommendations
 - Arthur Bliss User Reviews and Ratings
 - Arthur Bliss and Bestseller Lists
5. Accessing Arthur Bliss Free and Paid eBooks
 - Arthur Bliss Public Domain eBooks

- Arthur Bliss eBook Subscription Services
- Arthur Bliss Budget-Friendly Options
- 6. Navigating Arthur Bliss eBook Formats
 - ePub, PDF, MOBI, and More
 - Arthur Bliss Compatibility with Devices
 - Arthur Bliss Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Arthur Bliss
 - Highlighting and Note-Taking Arthur Bliss
 - Interactive Elements Arthur Bliss
- 8. Staying Engaged with Arthur Bliss
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Arthur Bliss
- 9. Balancing eBooks and Physical Books Arthur Bliss
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Arthur Bliss
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Arthur Bliss
 - Setting Reading Goals Arthur Bliss
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Arthur Bliss
 - Fact-Checking eBook Content of Arthur Bliss
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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