

READ FREE LATIN AMERICAN CLASSICAL COMPOSERS A BIOGRAPHICAL DICTIONARY AUTHOR MIGUEL FICHER PUBLISHED ON DECEMBER 2002

Latin American Classical Composers

Building on the strengths of the first edition, the second edition of *Latin American Classical Composers: A Biographical Dictionary* presents expanded and updated coverage of its topic with an aim to be comprehensive. The authors have conducted exhaustive research to fill in gaps and correct minor errors in the first edition, adding young composers and documenting deaths since 1996, when the first edition appeared. Hundreds of composers are represented in this volume, which presents biographical data, including dates of birth and death, personal information about composers' background and training, and a selective listing of each composer's works. Sources for further study are noted within each entry. An index of composers by country rounds out this work.

Choice

A reference guide to the vast array of art song literature and composers from Latin America, this book introduces the music of Latin America from a singer's perspective and provides a basis for research into the songs of this richly musical area of the world. The book is divided by country into 22 chapters, with each chapter containing an introductory essay on the music of the region, a catalog of art songs for that country, and a list of publishers. Some chapters include information on additional sources. Singers and teachers may use descriptive annotations (language, poet) or pedagogical annotations (range, tessitura) to determine which pieces are appropriate for their voices or programming needs, or those of their students. The guide will be a valuable resource for vocalists and researchers, however familiar they may be with this glorious repertoire.

A Guide to the Latin American Art Song Repertoire

Publisher description

The End of Early Music

This book constitutes the proceedings of the First International Conference on Language, Data and Knowledge, LDK 2017, held in Galway, Ireland, in June 2017. The 14 full papers and 19 short papers included in this volume were carefully reviewed and selected from 68 initial submissions. They deal with language data; knowledge graphs; applications in NLP; and use cases in digital humanities, social sciences, and BioNLP.

Language, Data, and Knowledge

In the midst of spiraling ecological devastation, multispecies feminist theorist Donna J. Haraway offers provocative new ways to reconfigure our relations to the earth and all its inhabitants. She eschews referring to our current epoch as the Anthropocene, preferring to conceptualize it as what she calls the Chthulucene, as

it more aptly and fully describes our epoch as one in which the human and nonhuman are inextricably linked in tentacular practices. The Chthulucene, Haraway explains, requires sym-poiesis, or making-with, rather than auto-poiesis, or self-making. Learning to stay with the trouble of living and dying together on a damaged earth will prove more conducive to the kind of thinking that would provide the means to building more livable futures. Theoretically and methodologically driven by the signifier SF—string figures, science fact, science fiction, speculative feminism, speculative fabulation, so far—Staying with the Trouble further cements Haraway's reputation as one of the most daring and original thinkers of our time.

Staying with the Trouble

The dream of scientific management was a rationalized machine world where life would approach the perfection of an assembly line. But since its early twentieth-century peak this dream has come to seem a dehumanizing nightmare. Henry Ford's assembly lines turned out a quarter of a million cars in 1914, but all of them were black. Forgotten has been the unparalleled new aesthetic beauty once seen in the ideas of Ford and scientific management pioneer Frederick Winslow Taylor. In *The Taylorized Beauty of the Mechanical*, Mauro Guillén recovers this history and retells the story of the emergence of modernist architecture as a romance with the ideas of scientific management—one that permanently reshaped the profession of architecture. Modernist architecture's pioneers, Guillén shows, found in scientific management the promise of a new, functional, machine-like—and beautiful—architecture, and the prospect of a new role for the architect as technical professional and social reformer. Taylor and Ford had a signal influence on Bauhaus founder Walter Gropius and on Le Corbusier and his *Towards a New Architecture*, the most important manifesto of modernist architecture. Architects were so enamored with the ideas of scientific management that they adopted them even when there was no functional advantage to do so. Not a traditional architectural history but rather a sociological study of the profession of architecture during its early modernist period, *The Taylorized Beauty of the Mechanical* provides a new understanding of the degree to which modernist architecture emerged from a tradition of engineering and industrial management.

The Music Division

"A unique account of the rise of the Berber cultural identity, in particular of the Kabyles of Algeria, in modern times. Luminaries such as Amrouche, Feraoun, Matoub, and Farès are impressively brought back to life."--Abdourahman A. Waberi, author of *Passage of Tears* "An insightful and important addition to the field of postcolonial French studies, tracing the development of Berber consciousness in the 1930s to the events of the 'Arab Spring.'"--Patricia Geesey, University of North Florida "A sensitive account of the paradoxical effects of colonialism and its aftermath on the formerly colonized. It is a must-read for anthropologists, literary scholars, and historians of the period."--Vincent Crapanzano, author of *The Harkis* "An intimate and forceful inquiry into the Berber cultural movement and the conditions of postcoloniality more generally. Incorporating literature and music, history and politics, *We Are Imazighen* brings the cultural life of the Kabyle people to an English-speaking audience with grace and passion."--David Crawford, author of *Moroccan Households in the World Economy* "Provides a framework for analyzing literary and oral material rooted in Berber culture and expressing an alternative way of conceptualizing identity."--Mildred Mortimer, author of *Writing from the Hearth* To the world they are known as Berbers, but they prefer to call themselves Imazighen, or "free people." The claim to this unique cultural identity has been felt most acutely in Algeria in the Kabylia region, where an Amazigh consciousness gradually emerged after WWII. By tracing the cultural production of the Kabyle people--their songs, oral traditions, and literature--from the early 1930s through the end of the twentieth century, Fazia Aitel shows how they have defined their own culture over time. Ultimately, she argues that the Amazigh literary tradition is founded on dual priorities: the desire to foster a genuine dialogue while retaining a unique culture.

The Taylorized Beauty of the Mechanical

"This volume contains interviews with twenty-six of the most prominent oboists from around the world. The

chapters are in prose format and highlight different aspects of each musician's career, focusing on musicianship and pedagogy in ways that are applicable to all musicians. The interviews contain topics such as creating musical interpretations and shaping phrases, the relationship of vocal to instrumental music, taking orchestral auditions and being a good ensemble player/colleague. The subjects describe their pedagogy and their thoughts on breathing and support on wind instruments, developing finger technique and creating a useful warm-up routine. The oboists discuss their ideals in reedmaking, articulation and vibrato. They also share stories from their life and careers. The oboists and English hornists profiled from North America profiled are Pedro Diaz, Elaine Douvas and Nathan Hughes (Metropolitan Opera Orchestra), John Ferrillo (Boston Symphony Orchestra), Carolyn Hove (LA Philharmonic), Richard Killmer (Eastman School), Nancy Ambrose King (University of Michigan), Frank Rosenwein and Robert Walters (Cleveland Orchestra), Humbert Lucarelli (soloist), Grover Schiltz (formerly Chicago Symphony), Eugene Izotov (Chicago Symphony, originally from Russia), Allan Vogel (LA Chamber Orchestra), David Weiss (formerly LA Philharmonic), Randall Wolfgang (New York City Ballet and formerly Orpheus Chamber Orchestra), Alex Klein (Brazil, formerly Chicago Symphony and currently Calgary, CA), and Sarah Jeffrey, Toronto Symphony Orchestra. The performers based in Europe are Neil Black, Nicholas Daniel, and Gordon Hunt (England); Maurice Bourgue, and David Walter (France); Thomas Indermühle (Switzerland); László Hadady (Hungary and France); and Omar Zoboli (Italy). From Australia is Diana Doherty of the Sydney Symphony Orchestra"--

We are Imazighen

This is an edited volume of approximately 17 essays that deal with various types of spontaneous shrines and other, related public memorializations of death. The articles address events such as New York after 9/11; roadside crosses, and the use of 'Day of the Dead' altars to bring attention to deceased undocumented immigrants.

Great Oboists on Music and Musicianship

Women engineers have been in the public limelight for decades, yet we have surprisingly little historically grounded understanding of the patterns of employment and education of women in this field. Most studies are either policy papers or limited to statistical analyses. Moreover, the scant historical research so far available emphasizes the individual, single and unique character of those women working in engineering, often using anecdotal evidence but ignoring larger issues like the patterns of the labour market and educational institutions. *Crossing Boundaries, Building Bridges* offers answers to the question why women engineers have required special permits to pass through the male guarded gates of engineering and examines how they have managed this. It explores the differences and similarities between women engineers in nine countries from a gender point of view. Through case studies the book considers the mechanisms of exclusion and inclusion of women engineers.

Spontaneous Shrines and the Public Memorialization of Death

The perfect accompaniment to courses on eighteenth-century opera for both students and teachers, this Companion is a definitive reference resource.

Crossing Boundaries, Building Bridges

An interdisciplinary tour de force that examines past and present to consider how new forms of knowledge production, epistemic plurality, and intellectual and political movements are bringing sweeping change today.

The Cambridge Companion to Eighteenth-Century Opera

The Companion to Baroque Music is an illuminating survey of musical life in Europe and the New World from 1600 to 1750. With informative essays on the social, national, geographical, and cultural contexts of the music and musicians of the period by such internationally known scholars as Peter Holman, Louise Stein, Michael Talbot, Julie Anne Sadie, Stanley Sadie, and David Fuller, the Companion offers a fresh perspective on the musical styles and performance practices of the Baroque era. The Companion to Baroque Music is an illuminating survey of musical life in Europe and the New World from 1600 to 1750. With informative essays on the social, national, geographical, and cultural contexts of the music and musicians of the period by such internationally known scholars as Peter Holman, Louise Stein, Michael Talbot, Julie Anne Sadie, Stanley Sadie, and David Fuller, the Companion offers a fresh perspective on the musical styles and performance practices of the Baroque era.

Rethinking Intellectuals in Latin America

This book presents a state-of-the-art overview of the relationship between globalization studies and literature and literary studies, and the bearing that they have on each other. It engages with the manner in which globalization is thematized in literary works, examines the relationship between globalization theory and literary theory, and discusses the impact of globalization processes on the production and reception of literary texts. Suman Gupta argues that, while literature has registered globalization processes in relevant ways, there has been a missed articulation between globalization studies and literary studies. Examples are given of some of the ways in which this slippage is now being addressed and may be taken forward, taking up such themes as the manner in which anti-globalization protests and world cities have figured in literary works; the ways in which theories of postmodernism and postcolonialism, familiar in literary studies, have diverged from and converged with globalization studies; and how industries to do with the circulation of literature are becoming globalized. This book is intended for university-level students and teachers, researchers, and other informed readers with an interest in the above issues, and serves as both a survey of the field and an intervention within it.

Companion to Baroque Music

This important cultural analysis tells two stories about food. The first depicts good food as democratic. Foodies frequent 'hole in the wall' ethnic eateries, appreciate the pie found in working-class truck stops, and reject the snobbery of fancy French restaurants with formal table service. The second story describes how food operates as a source of status and distinction for economic and cultural elites, indirectly maintaining and reproducing social inequality. While the first storyline insists that anybody can be a foodie, the second asks foodies to look in the mirror and think about their relative social and economic privilege. By simultaneously considering both of these stories, and studying how they operate in tension, a delicious sociology of food becomes available, perfect for teaching a broad range of cultural sociology courses.

Globalization and Literature

This authoritative reference work investigates the roots of the Sacred Harp, the central collection of the deeply influential and long-lived southern tradition of shape-note singing. David Warren Steel and Richard H. Hulan concentrate on the regional culture that produced the Sacred Harp in the nineteenth century and delve deeply into history of its authors and composers. They trace the sources of every tune and text in the Sacred Harp, from the work of B. F. White, E. J. King, and their west Georgia contemporaries who helped compile the original collection in 1844 to the contributions by various composers to the 1936 to 1991 editions. Drawing on census reports, local histories, family Bibles and other records, rich oral interviews with descendants, and Sacred Harp Publishing Company records, this volume reveals new details and insights about the history of this enduring American musical tradition. David Warren Steel is an associate professor of music and southern culture at the University of Mississippi. Richard H. Hulan is an independent scholar of

American folk hymnody.

Foodies

New interpretations of an art form ubiquitous in the Middle Ages. English alabasters played a seminal role in the artistic development of late medieval and early modern Europe. Carvings made of this lustrous white stone were sold throughout England and abroad, and as a result many survived the iconoclasm that destroyed so much else from this period. They are a unique and valuable witness to the material culture of the Middle Ages. This volume incorporates a variety of new approaches to these artefacts, employing methodologies drawn from a number of different disciplines. Its chapters explore a range of key points connected to alabasters: their origins, their general history and their social, cultural, intellectual and devotional contexts. ZULEIKA MURAT is a Research Fellow and Lecturer in the History of Medieval Art at the University of Padua. Contributors: Jennifer Alexander, Jon Bayliss, Claire Blakey, Stephanie De Roemer, Rachel King, Andrew Kirkman, Aleksandra Lipinska, Zuleika Murat, Luca Palozzi, Sophie Phillips, Nigel Ramsay, Christina Welch, Philip Weller, Kim Woods, Michaela Zöschg

The Makers of the Sacred Harp

Explores the relationship between listening and musical composition focusing on nine American women composers inspired by the sounds of the natural world

English Alabaster Carvings and Their Cultural Contexts

Through current theories of ideology, propaganda and musical reception, examines the development and impact of early opera in Spain and the Americas through close examination of the New World's first three extant operas: Tomás de Torrejón's Lima production of "La púrpura de la rosa" (1701), Domenico Zipoli's Jesuit opera, "San Ignacio de Loyola" (ca. 1720), and a recently-discovered indigenous opera from the Jesuit missions, the anonymous "San Francisco Xavier" (ca. 1720-1740).

Music and the Skillful Listener

The Routledge Reader in Politics and Performance brings together for the first time a comprehensive collection of extracts from key writings on politics, ideology, and performance. Taking an interdisciplinary approach to the subject, and including new writings from leading scholars, the book provides material on: * post-coloniality and performance theory and practice * critical theories and performance * intercultural perspectives * power, politics and the theatre * sexuality in performance * live arts and the media * theatre games.

Music by Black Women Composers

From the exhilarating impact of Isaac Albeniz at the beginning of the century to today's complex and adventurous avant-garde, this complete interpretive history introduces twentieth-century Spanish music to English-speaking readers. With graceful authority, Tomas Marco, award-winning composer, critic, and bright light of Spanish music since the 1960s, covers the entire spectrum of composers and their works: trends and movements, critical and popular reception, national institutions, influences from Europe and beyond, and the effect of such historic events as the Spanish Civil War and the death of Franco. Marco's penetrating aesthetic critiques are threaded throughout each phase of this rich account. Marco provides detailed coverage of the key figures, including a chapter devoted entirely to Manuel de Falla--Spain's most celebrated twentieth-century composer--and a panoramic survey of recent arrivals on the contemporary music scene. Exploring the rise and fall of the zarzuela, the author highlights innovative works in this authentic Spanish genre. He analyzes the attempts to find an audience for Spanish opera; demonstrates the flowering of symphonic and

chamber music at the beginning of this century; traces currents such as romanticism, impressionism, and neoclassicism; and tracks the influence of Spain's distinctive regional folk traditions. Covering musical innovation after Spain's emergence from its period of isolation, Marco notes the speed with which many composers absorbed the work of Stravinsky and Bartok, the twelve-tone system, aleatory forms, electronic techniques, and other European developments. English-speaking scholars, musicians, critics and general readers have for decades been without full information on the rich and varied work coming out of Spain in this century. This lively history fills a long-felt need and fills it superbly, with the knowledge and insights of a major figure in the musical world.

Transatlantic Arias

Covers writers from the ancient Greeks to 20th-century authors. Includes biographical-bibliographical entries on nearly 500 writers and approximately 550 entries focusing on significant works of world literature. Each author entry provides a detailed overview of the writer's life and works. Work entries cover a particular piece of world literature in detail.

The Routledge Reader in Politics and Performance

This booklet hardly needs a preface; the contents, I think, speak for themselves. It contains a short and carefully brought up to date resume of all that I, as a private University Lecturer in Amsterdam, have tried to teach my pupils. It is intended as a general introduction to ethno-musicology, before going on to the study of the forms of separate music-cultures. I sincerely hope that those, who wish to teach themselves and to qualify in this branch of knowledge, will find a satisfactory basis for self tuition in the matter here brought together. Regarding the possibility of a new edition, any critical remarks or information as to possible desiderata would be very gratefully received. J.K. PREFACE TO THE SECOND EDITION My request for critical remarks and desiderata has not been ignored. My sincere thanks to all who took the trouble to let me know what they missed in my booklet. Through their collaboration the contents have undergone a considerable improvement and enlargement as compared to the original edition issued in 1950 by the Royal Tropical Institute, Amsterdam, under the title 'Musicologica'. I have taken care to add many particulars from non-European sources, with the result that now the book is no longer so Europe-centric as it was.

Spanish Music in the Twentieth Century

For decades, Translation Studies has been perceived not merely as a discipline but rather as an interdiscipline, a trans-disciplinary field operating across a number of boundaries. This has implied and still implies a considerable amount of interaction with other disciplines. There is often much more awareness of and attention to translation and Translation Studies than many translation scholars are aware of. This volume crosses the boundaries to other disciplines and explicitly sets up dialogic formats: every chapter is co-authored both by a specialist from Translation Studies and a scholar from another discipline with a special interest in translation. Sixteen disciplinary dialogues about and around translation are the result, sometimes with expected partners, such as scholars from Computational Linguistics, History and Comparative Literature, but sometimes also with less expected interlocutors, such as scholars from Biosemiotics, Game Localization Research and Gender Studies. The volume not only challenges the boundaries of Translation Studies but also raises issues such as the institutional division of disciplines, the cross-fertilization of a given field, the trends and turns within an interdiscipline.

Reference Guide to World Literature

This is the first comprehensive historical overview of music created by women from the 9th through the 20th centuries. Each volume features 10-25 complete musical scores or complete movements from multi-movement compositions--most of which have been previously inaccessible. Expert scholars provide original essays about the composers, including biographical information, a discussion of the music in historical

context, and critical analysis of each work. Entries also include bibliography, a list of works by the composer, and a discography.

Early American Anthems, Part 1

The Linguistics of Newswriting focuses on text production in journalistic media as both a socially relevant field of language use and as a strategic field of applied linguistics. The book discusses and paves the way for scientific projects in the emerging field of linguistics of newswriting. From empirical micro and theoretical macro perspectives, strategies and practices of research development and knowledge transformation are discussed. Thus, the book is addressed to researchers, teachers and coaches interested in the linguistics of professional writing in general and newswriting in particular. Together with the training materials provided on the internet www.news-writing.net, the book will also be useful to anyone who wants to become a more "discerning consumer" (Perry, 2005) or a more reflective producer of language in the media.

Music in Latin America, an Introduction

The transitions that occurred in everyday life after the new "America" was created after the Revolutionary War are reflected in the type of wind music local amateur groups were performing. New composers began writing original works, always trying to wean themselves from the British musical traditions so imbedded in daily life. Selected works of Joseph Herrick, Oliver Shaw, Timothy Olmsted, William Whiteley, Ezekiel Goodale, and Henry E. Moore are analyzed and explored here. The present volume, which will appeal to music lovers and historians alike, traces the development of these new compositions found in available Instrumental Tutors, as well as the instruments most commonly used.

Ethno-Musicology

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.

The Annex of the Library of Congress

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

Woodwind Music of Black Composers

Saint Ignatius of Loyola was a man who saw above and beyond his century, a man of vision and calm hope, who could step comfortably into our era and the Church of our time and show us how to draw closer to Christ. Ignatius' autobiography spans eighteen very important years of this saint's 65-year life...from his wounding at Pamplona (1521) through his conversion, his university studies and his journey to Rome in order to place his followers and himself at the disposal of the Pope. These critical years reveal the incredible transformation and spiritual growth in the soul of a great saint and the events that helped to bring about that change in his life. This classic work merits a long life. Apart from providing a splendid translation of the saint's original text, Father Tylenda has included an informative commentary which enables the modern reader to grasp various allusions in the text-and to gain a better view of a saintly man baring his soul.

Border Crossings

Les oeuvres électroacoustiques de Xenakis ne comptent que pour un dixième dans sa production, mais elles sont très importantes. Composées à des moments clés de l'évolution de Xenakis, ces oeuvres peuvent s'analyser pour comprendre divers aspects de sa pensée musicale, théorique, esthétique et interdisciplinaire : recherches sur le bruit, théorie du granulaire, expérimentations en matière de spatialisation, réalisations interartistiques. (Des articles en français et en anglais).

Women Composers

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