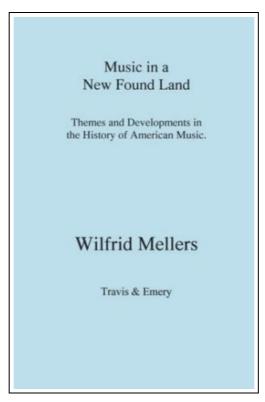
Music in a New Found Land - Themes and Developments in the History of American Music (Paperback)



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Reviews

Extensive manual! Its such a great read. It really is loaded with knowledge and wisdom You wont really feel monotony at at any time of your time (that's what catalogs are for regarding if you ask me). (Myrl Hintz)

MUSIC IN A NEW FOUND LAND - THEMES AND DEVELOPMENTS IN THE HISTORY OF AMERICAN MUSIC (PAPERBACK)



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Travis and Emery Music Bookshop, United Kingdom, 2008. Paperback. Condition: New. Language: English . Brand New Book ***** Print on Demand *****. One of the most original and insightful surveys of American music is now available in a revised edition. Published to wide acclaim in 1965, Music in a New Found Land, in its original edition, selectively reviewed the development of American musical traditions from the 1600s to the early 1960s. With the addition of a new afterword and a revised bibliography, Wilfrid Mellers brings his book up to date, discussing the important developments in American music in the past 20 years. A British musical scholar and composer, Wilfrid Mellers brings to this work not only his musical scholarship but the objectivity of a European writing about American music. As an outsider, he writes, I may see and hear things that cannot be experienced from within the American context. Mellers explores the development of unique musical traditions within the confines of America s shores, dividing his work into two parts, the first concentrating on serious art-music, the second on popular music, jazz, and show tunes. Beginning with the primitives (the New England hymnodists), the section on serious music shows how the styles of all the great American classical composers developed. Mellers uses as examples only those composers whose work he considers to have had a lasting effect on the history of American music. Among these are Charles Ives, the first authentic American composer ; Carl Ruggles; Aaron Copland, the first artist to define precisely, in sound, an aspect of our urban experience ; Charles Griffes; and John Cage, who took abstraction to an extreme, considering each sound an audible event, with no past and no future. He also examines the importance of Samuel Barber and Virgil Thomson, decidedly non-avant-garde 20th-century composers,...

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