

Latin American Classical Composers A Biographical Dictionary

The Music Division Latin American Classical Composers The Fortress of Solitude Zarzuela American Pop: Popular Culture Decade by Decade [4 volumes] Journal of the Conductors' Guild Blacks in Classical Music A History of American Classical Music A Cultural History of Latin America Letters to Yeyito Music of Latin America and the Caribbean Ralph Peer and the Making of Popular Roots Music (Enhanced Edition) New York and the International Sound of Latin Music, 1940-1990 Contemporary Guitar Composers of the Americas Experiencing Latin American Music Imposing Harmony A Guide to the Latin American Art Song Repertoire Latin American and Caribbean Library Resources in the British Isles Tangos & Milongas for Solo Guitar Elite Art Worlds A Short History of Opera Music for the Piano The Latin American Art Song A Catalog of Cello Music by Latin American Composers The Choral Music of Latin America Handbook of Latin American Studies Dangerous Melodies: Classical Music in America from the Great War through the Cold War The Oxford Handbook of Music Censorship The Great German Composers Latin American Studies The Ellington Century Encyclopedia of Contemporary Latin American and Caribbean Cultures Latin American Guitar Ensembles Latin American Classical Composers Representing the Good Neighbor The Cambridge History of Latin America Musics of Latin America Women

ComposersAnthology of Latin American and Iberian Art Songs by Women
ComposersLatin American Classical Composers

The Music Division

Pop culture is the heart and soul of America, a unifying bridge across time bringing together generations of diverse backgrounds. Whether looking at the bright lights of the Jazz Age in the 1920s, the sexual and the rock-n-roll revolution of the 1960s, or the thriving social networking websites of today, each period in America's cultural history develops its own unique take on the qualities define our lives. American Pop: Popular Culture Decade by Decade is the most comprehensive reference on American popular culture by decade ever assembled, beginning with the 1900s up through today. The four-volume set examines the fascinating trends across decades and eras by shedding light on the experiences of Americans young and old, rich and poor, along with the influences of arts, entertainment, sports, and other cultural forces. Whether a pop culture aficionado or a student new to the topic, American Pop provides readers with an engaging look at American culture broken down into discrete segments, as well as analysis that gives insight into societal movements, trends, fads, and events that propelled the era and the nation. In-depth chapters trace the evolution of pop culture in 11 key categories: Key Events in American Life, Advertising, Architecture, Books, Newspapers,

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Magazines, and Comics, Entertainment, Fashion, Food, Music, Sports and Leisure Activities, Travel, and Visual Arts. Coverage includes: How Others See Us, Controversies and scandals, Social and cultural movements, Trends and fads, Key icons, and Classroom resources. Designed to meet the high demand for resources that help students study American history and culture by the decade, this one-stop reference provides readers with a broad and interdisciplinary overview of the numerous aspects of popular culture in our country. Thoughtful examination of our rich and often tumultuous popular history, illustrated with hundreds of historical and contemporary photos, makes this the ideal source to turn to for ready reference or research.

Latin American Classical Composers

The Fortress of Solitude

The first general reference work on Latin American choral music, this research guide catalogs composers and their works from 1550 to the present. It provides bi-bibliographical and stylistic information about composers and detailed information about specific works, including choral and instrumental requirements, and duration and source information such as publishers, manuscripts, locations, and recordings.

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In addition to the main catalog, the volume offers a brief history of music in Latin America emphasizing choral music; a guide to research in the field; bibliographies of literature on the subject, of biographies, and of periodicals; and a discography with library holdings. Useful appendixes list music publishers and recording companies of Latin American classical music; scholars, research institutions, and schools of music in the United States with a special interest in Latin American music; scholars, research institutions, and schools of music in Latin America; and music archives in Latin America. A comprehensive research tool for Latin American choral music, this volume will also serve scholars and researchers as a basic guide to sources for Latin American classical music. Both scholarly and practical, it will be valuable for choruses, orchestras, and other performing groups.

Zarzuela

A Juilliard-trained musician and professor of history explores the fascinating entanglement of classical music with American foreign relations. *Dangerous Melodies* vividly evokes a time when classical music stood at the center of twentieth-century American life, occupying a prominent place in the nation's culture and politics. The work of renowned conductors, instrumentalists, and singers—and the activities of orchestras and opera companies—were intertwined with momentous international events, especially the two world wars and the long Cold War. Jonathan Rosenberg exposes the politics behind classical music, showing

how German musicians were dismissed or imprisoned during World War I, while numerous German compositions were swept from American auditoriums. He writes of the accompanying impassioned protests, some of which verged on riots, by soldiers and ordinary citizens. Yet, during World War II, those same compositions were no longer part of the political discussion, while Russian music, especially Shostakovich's, was used as a tool to strengthen the US-Soviet alliance. During the Cold War, accusations of communism were leveled against members of the American music community, while the State Department sent symphony orchestras to play around the world, even performing behind the Iron Curtain. Rich with a stunning array of composers and musicians, including Karl Muck, Arturo Toscanini, Wilhelm Furtwängler, Kirsten Flagstad, Aaron Copland, Van Cliburn, and Leonard Bernstein, *Dangerous Melodies* delves into the volatile intersection of classical music and world politics to reveal a tumultuous history of twentieth-century America.

American Pop: Popular Culture Decade by Decade [4 volumes]

Traces the history of American classical music from colonial times to the present and includes eighteen pieces by such greats as Stephen Foster, John Philip Sousa, and George Gershwin on the accompanying CD.

Journal of the Conductors' Guild

A captivating memoir from one of jazz's most beloved practitioners, a fascinating tour of a life lived in music and a useful guidebook for aspiring artists everywhere. Years after receiving a fan letter with no return address, Latin jazz legend Paquito D'Rivera began to write Letters to Yeyito in the hope of reaching its author, a would-be musician. In the course of advising his Cuban compatriot on love, life and musicianship, D'Rivera recounts his own six-decade-long journey in the arts. Full of humour, entertaining anecdotes, and expert advice.

Blacks in Classical Music

Explores music produced during the lifetime of Duke Ellington and the pursuit of musicians to keep up with constantly changing modern life.

A History of American Classical Music

"The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama. After surveying anticipations of the operatic form in the lyric theater of the Greeks, medieval dramatic music, and other forerunners, the book reveals the genre's beginnings in the seventeenth

century and follows its progress to the present day."--Jacket.

A Cultural History of Latin America

The Latin American studies collections at many community, junior and four year colleges, and large public libraries often contain materials that are too specialized, uneven, outdated, incomplete, or written in Spanish or Portuguese--thus rendering them essentially useless to English-reading patrons. Better materials are out there, but librarians simply have not had, until now, a good resource guide to help in locating them. This work, designed as an acquisitions tool for colleges and libraries, is an annotated bibliography of approximately 1,400 recommended books published from 1986 through 2000 in the field of Latin American studies. It is divided into chapters that deal with reference works, descriptive accounts and travel guides, the humanities, language and literature, the social sciences, and science and technology. For the purposes of this book, Latin America is defined as all geographic locations south of the Rio Grande. While these are chiefly Spanish and Portuguese speaking regions, works about French, English, and Dutch speaking areas are also included. The literary works of authors living abroad are included if they are considered quintessentially Latin American. Periodicals, children's literature, audio-visual resources, and works about the Hispanic and Latino experience in the United States are not included. The majority of the works presented here were selected based on reviews from Booklist, Choice, Hispanic

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American Historical Review, Library Journal, Los Angeles Times Book Review, New York Review of Books, New York Times Book Review and Publisher's Weekly; also consulted were the catalogs of major university presses that focus on Latin American studies.

Letters to Yeyito

Music of Latin America and the Caribbean

Now in its third edition, Latin American Classical Composers provides a singular English-language resource for biographical information on hundreds of composers from Central and South America and the Hispanic Caribbean. Gathered from a variety of sources, it fills the gaps left by other major English-language music dictionaries and encyclopedias.

Ralph Peer and the Making of Popular Roots Music (Enhanced Edition)

An anthology of art songs by Latin American and Iberian women composers in Spanish, Portuguese, and Catalan

New York and the International Sound of Latin Music, 1940-1990

The third edition of this volume, a joint publication with the Advisory Council on Latin American and Iberian information Resources (ACLAIIR), provides details of more than 200 collections in national, university, public and special libraries in the United Kingdom and the Republic of Ireland. The scope of each collection is described and details are given of opening hours, admission requirements, addresses and other contact information. Where available, the URLs of internet home pages and addresses of online catalogues via telnet or the Web are listed. The volume is indexed by subject, country/region and organization/institution. Details are also given of collections which appeared in earlier editions and which have since been renamed or incorporated in other libraries.

Contemporary Guitar Composers of the Americas

This is the first biography of Ralph Peer, the adventurous—even revolutionary—A&R man and music publisher who saw the universal power locked in regional roots music and tapped it, changing the breadth and flavor of popular music around the world. It is the story of the life and fifty-year career, from the age of cylinder recordings to the stereo era, of the man who pioneered the recording,

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marketing, and publishing of blues, jazz, country, gospel, and Latin music. The book tracks Peer's role in such breakthrough events as the recording of Mamie Smith's "Crazy Blues" (the record that sparked the blues craze), the first country recording sessions with Fiddlin' John Carson, his discovery of Jimmie Rodgers and the Carter Family at the famed Bristol sessions, the popularizing of Latin American music during World War II, and the postwar transformation of music on the airwaves that set the stage for the dominance of R&B, country, and rock 'n' roll. But this is also the story of a man from humble midwestern beginnings who went on to build the world's largest independent music publishing firm, fostering the global reach of music that had previously been specialized, localized, and marginalized. Ralph Peer redefined the ways promising songs and performers were identified, encouraged, and promoted, rethought how far regional music might travel, and changed our very notions of what pop music can be. This enhanced e-book includes 49 of the greatest songs Ralph Peer was involved with, from groundbreaking numbers that changed the history of recorded music to revelatory obscurities, all linked to the text so that the reader can hear the music while reading about it.

Experiencing Latin American Music

Contains biographical data on hundreds of composers from Latin America: dates of birth and death, information on their background and training, a selective listing of

their works, and sources for further study, with an index of composers by country.

Imposing Harmony

This volume discusses trends in twentieth-century Latin American literature, philosophy, art, music, and popular culture.

A Guide to the Latin American Art Song Repertoire

New York City has long been a generative nexus for the transnational Latin music scene. Currently, there is no other place in the Americas where such large numbers of people from throughout the Caribbean come together to make music. In this book, Benjamin Lapidus seeks to recognize all of those musicians under one mighty musical sound, especially those who have historically gone unnoticed. Based on archival research, oral histories, interviews, and musicological analysis, Lapidus examines how interethnic collaboration among musicians, composers, dancers, instrument builders, and music teachers in New York City set a standard for the study, creation, performance, and innovation of Latin music. Musicians specializing in Spanish Caribbean music in New York cultivated a sound that was grounded in tradition, including classical, jazz, and Spanish Caribbean folkloric music. For the first time, Lapidus studies this sound in detail and in its context. He

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offers a fresh understanding of how musicians made and formally transmitted Spanish Caribbean popular music in New York City from 1940 to 1990. Without diminishing the historical facts of segregation and racism the musicians experienced, Lapidus treats music as a unifying force. By giving recognition to those musicians who helped bridge the gap between cultural and musical backgrounds, he recognizes the impact of entire ethnic groups who helped change music in New York. The study of these individual musicians through interviews and musical transcriptions helps to characterize the specific and identifiable New York City Latin music aesthetic that has come to be emulated internationally.

Latin American and Caribbean Library Resources in the British Isles

This vast three-volume Encyclopedia offers more than 4000 entries on all aspects of the dynamic and exciting contemporary cultures of Latin America and the Caribbean. Its coverage is unparalleled with more than 40 regions discussed and a time-span of 1920 to the present day. "Culture" is broadly defined to include food, sport, religion, television, transport, alongside architecture, dance, film, literature, music and sculpture. The international team of contributors include many who are based in Latin America and the Caribbean making this the most essential, authoritative and authentic Encyclopedia for anyone studying Latin American and

Caribbean studies. Key features include: * over 4000 entries ranging from extensive overview entries which provide context for general issues to shorter, factual or biographical pieces * articles followed by bibliographic references which offer a starting point for further research * extensive cross-referencing and thematic and regional contents lists direct users to relevant articles and help map a route through the entries * a comprehensive index provides further guidance.

Tangos & Milongas for Solo Guitar

Throughout history and across the globe, governments have taken a strong hand in censoring music. Whether in the interests of "safeguarding" the moral and religious values of their citizens or of promoting their own political goals, the character and severity of actions taken to suppress and control music that has been categorized as unacceptable, immoral, or as the Nazi's termed the music of Jewish and modernist composers, "degenerate," ranges from economic sanctions to forced immigration, imprisonment, and death. Yet in almost all cases composers found methods to counter this suppression and to let their voices be heard, even through the very music they were often forced to compose for the oppressing parties. In this first major collection of its kind, thirty contributors tackle centuries of music censorship across the globe from the medieval era to the modern day. Case studies address a number of instances both well- and lesser-known, including the tumultuous history of Wagner and Israel, rap music in the United States,

silencing of women composers, and music in post-revolutionary Iran. Sections are organized by nature of censorship - religious, racial, and sexual - and type of government enforcement - democratic, totalitarian, and transitional. Focusing on individual composers and artists as well as eras within single countries, this Handbook champions the efficacy of music as an agent of collective power and resilience.

Elite Art Worlds

A collection of seven original compositions for guitar quartet by renowned guitarist and composer, Alfonso Montes. the printed book contains the score and 1st guitar part. the 2nd, 3rd and 4th guitar parts are free internet downloads. Also, an audio recording of each composition is available as a download. These compositions reflect a colorful array of Latin music genres and are wonderfully guitaristic in sound.

A Short History of Opera

Contemporary Guitar Composers of the Americas is a unique collection of 51 solo works representing 17 composers from the American continents. This anthology addresses continental guitar music; music from North, Central and South

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America. It features many composers who have helped to enrich its repertoire, giving rise to a diverse palette of styles, textures, rhythms, moods and melodies. A worthwhile addition to the library of any classical guitarist.

Music for the Piano

A New York Times Book Review EDITORS' CHOICE. From the National Book Critics Circle Award-winning author of *Motherless Brooklyn*, comes the vividly told story of Dylan Ebdus growing up white and motherless in downtown Brooklyn in the 1970s. In a neighborhood where the entertainments include muggings along with games of stoopball, Dylan has one friend, a black teenager, also motherless, named Mingus Rude. Through the knitting and unraveling of the boys' friendship, Lethem creates an overwhelmingly rich and emotionally gripping canvas of race and class, superheros, gentrification, funk, hip-hop, graffiti tagging, loyalty, and memory. "A tour de force. Belongs to a venerable New York literary tradition that stretches back through *Go Tell It on the Mountain*, *A Walker in the City*, and *Call it Sleep*." --The New York Times Magazine "One of the richest, messiest, most ambitious, most interesting novels of the year. Lethem grabs and captures 1970s New York City, and he brings it to a story worth telling." --Time

The Latin American Art Song

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The Centro Latinoamericano de Altos Estudios Musicales (CLAEM) in Buenos Aires operated for less than a decade, but by the time of its closure in 1971 it had become the undeniable epicenter of Latin American avant-garde music. Providing the first in-depth study of CLAEM, author Eduardo Herrera tells the story of the fellowship program--funded by the Rockefeller Foundation and the Di Tella family--that, by allowing the region's promising young composers to study with a roster of acclaimed faculty, produced some of the most prominent figures within the art world, including Rafael Aponte Ledee, Coriún Aharonián, and Blas Emilio Atehortúa. Combining oral histories, ethnographic research, and archival sources, *Elite Art Worlds* explores regional discourses of musical Latin Americanism and the embrace, articulation, and resignification of avant-garde techniques and perspectives during the 1960s. But the story of CLAEM reveals much more: intricate webs of US and Argentine philanthropy, transnational currents of artistic experimentation and innovation, and the role of art in constructing elite identities. By looking at CLAEM as both an artistic and philanthropic project, Herrera illuminates the relationships between foreign policy, corporate interests, and funding for the arts in Latin America and the United States against the backdrop of the Cold War.

A Catalog of Cello Music by Latin American Composers

A reference guide to the vast array of art song literature and composers from Latin

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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.

The Choral Music of Latin America

Handbook of Latin American Studies

First published by Holt, Rinehart and Winston in 1954.

Dangerous Melodies: Classical Music in America from the Great War through the Cold War

Although the authors of this condensed biographical dictionary claim to have restricted the entries to 'composers who have written in the classical or cultivated tradition,' a few composers of salon music are also included. Compiles brief biographical information on 377 composers from Argentina, 3

The Oxford Handbook of Music Censorship

Imposing Harmony is a groundbreaking analysis of the role of music and musicians in the social and political life of colonial Cuzco. Challenging musicology's cathedral-centered approach to the history of music in colonial Latin America, Geoffrey Baker demonstrates that rather than being dominated by the cathedral, Cuzco's musical culture was remarkably decentralized. He shows that institutions such as parish churches and monasteries employed indigenous professional musicians, rivaling Cuzco Cathedral in the scale and frequency of the musical performances they staged. Building on recent scholarship by social historians and urban musicologists and drawing on extensive archival research, Baker highlights European music as a significant vehicle for reproducing and contesting power relations in Cuzco. He examines how Andean communities embraced European music, creating an extraordinary cultural florescence, at the same time that Spanish missionaries used the music as a mechanism of colonialization and control. Uncovering a musical life of considerable and unexpected richness throughout the diocese of Cuzco, Baker describes a musical culture sustained by both Hispanic institutional

patrons and the upper strata of indigenous society. Mastery of European music enabled elite Andeans to consolidate their position within the colonial social hierarchy. Indigenous professional musicians distinguished themselves by fulfilling important functions in colonial society, acting as educators, religious leaders, and mediators between the Catholic Church and indigenous communities.

The Great German Composers

Music of Latin America and the Caribbean, Second Edition is a comprehensive textbook for undergraduate students, which covers all major facets of Latin American music, finding a balance between important themes and illustrative examples. This book is about enjoying the music itself and provides a lively, challenging discussion complemented by stimulating musical examples couched in an appropriate cultural and historical context—the music is a specific response to the era from which it emerges, evolving from common roots to a wide variety of musical traditions. Music of Latin America and the Caribbean aims to develop an understanding of Latin American civilization and its relation to other cultures. NEW to this edition A new chapter overviewing all seven Central American countries An expansion of the chapter on the English- and French-speaking Caribbean An added chapter on transnational genres An end-of-book glossary featuring bolded terms within the text A companion website with over 50 streamed or linked audio tracks keyed to Listening Examples found in the text, in addition to other student and

instructors' resources Bibliographic suggestions at the end of each chapter, highlighting resources for further reading, listening, and viewing Organized along thematic, historical, and geographical lines, Music of Latin America and the Caribbean implores students to appreciate the unique and varied contributions of other cultures while realizing the ways non-Western cultures have influenced Western musical heritage. With focused discussions on genres and styles, musical instruments, important rituals, and the composers and performers responsible for its evolution, the author employs a broad view of Latin American music: every country in Latin America and the Caribbean shares a common history, and thus, a similar musical tradition.

Latin American Studies

Experiencing Latin American Music draws on human experience as a point of departure for musical understanding. Students explore broad topics—identity, the body, religion, and more—and relate these to Latin American musics while refining their understanding of musical concepts and cultural-historical contexts. With its brisk and engaging writing, this volume covers nearly fifty genres and provides both students and instructors with online access to audio tracks and listening guides. A detailed instructor's packet contains sample quizzes, clicker questions, and creative, classroom-tested assignments designed to encourage critical thinking and spark the imagination. Remarkably flexible, this innovative textbook

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empowers students from a variety of disciplines to study a subject that is increasingly relevant in today's diverse society. In addition to the instructor's packet, online resources for students include: customized Spotify playlist online listening guides audio sound links to reinforce musical concepts stimulating activities for individual and group work

The Ellington Century

The most up-to-date and comprehensive Latin American music survey available. Covering one of the most musically diverse regions in the world, Musics of Latin America emphasizes music as a means of understanding culture and society: each author balances an analysis of musical genres with discussion of the historical and cultural trends that have shaped them. Chapters cover traditional, popular, and classical repertoire, and in-text listening guides ensure that students walk away with a solid understanding of the music.

Encyclopedia of Contemporary Latin American and Caribbean Cultures

Latin American Guitar Ensembles

This study of the Latin American art song and its development in the context of musical nationalism shows how the song is a mirror in which the processes of conformation to Latin American national identity are reflected.

Latin American Classical Composers

A new collection by Argentine guitar virtuoso and composer Jorge Morel. This collection features solos by three renowned Latin composers plus two original solo guitar compositions by the author/compiler. All works are in the tango/milonga dance form and are presented in notation and tablature. Selections include: Don Agustin Bardi, by Horacio Salgan; Gallo Ciego, by Agustin Bardi; El Choclo, by Angel Villoldo; and Milonga del Viento and Otro Tango; Buenos Aires, by Jorge Morel. A companion CD featuring Mr. Morel's performance of each solo is included.

Representing the Good Neighbor

The first in a projected series of idiom-specific bibliographies in black music, this work treats classical music. It is a comprehensive index to newspaper and periodical indexes, biographical dictionaries, bibliographies, dissertations and theses, music collections, and published discographies. . . . Scholars, researchers, students, and reference librarians will find that this guide makes searching easier;

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bibliographers will welcome its detailed and helpful bibliographies. . . . A very fine addition for all music and academic libraries. Choice This comprehensive guide is the first to cover the full range of black activity in classical music, with more than 4,000 references to over 300 performers and ensembles. Compiler John Gray has organized a wealth of resources spanning from the mid-eighteenth century to the present, and ranging geographically from Europe and Africa to the United States, Latin America, and the Caribbean. Containing sections on composers, conductors, individual instrumentalists, symphony orchestras, opera singers and companies, the work builds on earlier research in this long-neglected subject, and brings the black musical legacy to new levels of prominence and accessibility.

The Cambridge History of Latin America

Sturman assesses the political as well as the musical significance of this chameleon of music-drama."--BOOK JACKET.

Musics of Latin America

Women Composers

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The Cambridge History of Latin America is a large scale, collaborative, multi-volume history of Latin America during the five centuries from the first contacts between Europeans and the native peoples of the Americas in the late fifteenth and early sixteenth centuries to the present. A Cultural History of Latin America brings together chapters from Volumes III, IV, and X of The Cambridge History on literature, music, and the visual arts in Latin America during the nineteenth and twentieth centuries. The essays explore: literature, music, and art from c. 1820 to 1870 and from 1870 to c. 1920; Latin American fiction from the regionalist novel between the Wars to the post-War New Novel, from the 'Boom' to the 'Post-Boom'; twentieth-century Latin American poetry; indigenous literatures and culture in the twentieth century; twentieth-century Latin American music; architecture and art in twentieth-century Latin America, and the history of cinema in Latin America. Each chapter is accompanied by a bibliographical essay.

Anthology of Latin American and Iberian Art Songs by Women Composers

Winner of the 2015 Robert M. Stevenson Award from the American Musicological Society In *Representing the Good Neighbor: Music, Difference, and the Pan American Dream*, Carol A. Hess investigates the reception of Latin American art music in the US during the twentieth century. Hers is the first study to probe Latin

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American art music in relation to Pan Americanism, or the idea that the American nations are bound by common aspirations. Under the Good Neighbor policy, crafted by the administration of President Franklin D. Roosevelt to cement hemispheric solidarity amid fears of European fascism, Latin American art music flourished and US critics applauded it as "universal." During the Cold War, however, this repertory assumed a very different status. While the United States supported Latin American military dictators to assuage fears that communism would overwhelm the hemisphere, musical works were increasingly objectified through essentializing adjectives such as "exotic," "distinctive," or "national"--through the filter of difference. Hess explores this phenomenon by tracking the reception in the United States of the so-called Big Three: Carlos Ch?vez (Mexico), Heitor Villa-Lobos (Brazil), and Alberto Ginastera (Argentina). She also evaluates several important US composers and critics-Copland, Thomson, Rosenfeld, and others-in relation to Pan Americanism, and offers a new interpretation of a work about Latin America by US composer Fredric Rzewski, 36 Variations on "The People United Will Never Be Defeated!" Whether discussing works performed in modern music concerts of the 1920s, at the 1939 World's Fair, the inauguration of the New York State Theater in 1966, or for the US Bicentennial, Hess illuminates ways in which North-South relations continue to inform our understanding of Latin American art music today. As the first book to examine in detail the critical reception of Latin American music in the United States, *Representing the Good Neighbor* promises to be a landmark in the field of

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American music studies, and will be essential reading for students and scholars of music in the US and Latin America during the twentieth-century. It will also appeal to historians studying US-Latin America relations, as well as general readers interested in the history of American music.

Latin American Classical Composers

Contains scholarly evaluations of books and book chapters as well as conference papers and articles published worldwide in the field of Latin American studies. Covers social sciences and the humanities in alternate years.

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