

The Music Billy Mayerl

MarigoldThe Music of Billy MayerlOxford University Press, USA

A fascinating history of the piano explored through 100 pieces chosen by one of the UK's most renowned concert pianists An astonishingly versatile instrument, the piano allows just two hands to play music of great complexity and subtlety. For more than two hundred years, it has brought solo and collaborative music into homes and concert halls and has inspired composers in every musical genre--from classical to jazz and light music. Charting the development of the piano from the late eighteenth century to the present day, pianist and writer Susan Tomes takes the reader with her on a personal journey through 100 pieces including solo works, chamber music, concertos, and jazz. Her choices include composers such as Bach, Mozart, Beethoven, Robert Schumann, Tchaikovsky, Debussy, Gershwin, and Phillip Glass. Looking at this history from a modern performer's perspective, she acknowledges neglected women composers and players including Fanny Mendelssohn, Maria Szymanowska, Clara Schumann, and Amy Beach.

The Cambridge Companion to the Musical provides an accessible introduction to one of the liveliest and most popular forms of musical performance. Written by a team of specialists in the field of musical theatre especially for students and theatregoers, it offers a guide to the history and development of the musical in England and America (including coverage of New York s Broadway and London s West End traditions). Starting with the early history of the musical, the volume comes right up to date and examines the latest works and innovations, and includes information on the singers, audience and critical reception, and traditions. There is fresh coverage of the American musical theatre in the eighteenth and nineteenth centuries, the British musical theatre in the middle of the twentieth century, and the rock musical. The Companion contains an extensive bibliography and photos from key productions.

A Dictionary for the Modern Pianist combines nearly four hundred entries covering classical and popular pianists, noted teachers, terminology germane to the piano's construction, and major manufacturers—both familiar firms and outstanding, independent builders who have risen to the forefront in recent years. Speaking to the needs of the modern performer, it also includes entries on jazz and pop artists, digital pianos, and period instruments. As a resource for professionals and students, A Dictionary for the Modern Pianist is also accessible to more general readers, as all of its topics are presented in clear, readable expositions. Drawing on the most recent research of numerous specialists, author Stephen Siek emphasizes the piano's uniquely rich heritage, giving pianists a renewed appreciation for the famous artists and teachers who have shaped their art. Transcending simple alphabetical definitions, the dictionary's careful attention both to legacy and detail make it an invaluable addition to any pianist's library. Titles in the Dictionaries for the Modern Musician series offer novice and advanced musicians key information on the field of study and performance of a major instrument or instrument class. Unlike other encyclopedic works, contributions to this series focus primarily on the knowledge required by the contemporary musical student or performer. From quick definitions of confusing terms to in-depth overviews of history and tradition, the dictionaries are ideal references for students, professionals, and music lovers of all kinds.

The Music of Lennox Berkeley

Lightning Fingers - Billy Mayerl the Man and His Music

The Catalogue of Printed Music in the British Library to 1980

THE INDIAN LISTENER

Marigold

Cheer Up!

Sports and popular music are synergistic agents in the construction of identity and community. They are often interconnected through common cross-marketing tactics and through influence on each other's performative strategies and stylistic content. Typically only studied as separate entities, popular music and sport cultures mutually 'play' off each other in exchanges of style, ideologies and forms. Posing unique challenges to notions of mind - body dualities, nationalism, class, gender, and racial codes and sexual orientation, Dr Ken McLeod illuminates the paradoxical and often conflicting relationships associated with these modes of leisure and entertainment and demonstrates that they are not culturally or ideologically distinct but are interconnected modes of contemporary social practice. Examples include how music is used to enhance sporting events, such as anthems, chants/cheers, and intermission entertainment, music that is used as an active part of the athletic event, and music that has been written about or that is associated with sports. There are also connections in the use of music in sports movies, television and video games and important, though critically under-acknowledged, similarities regarding spectatorship, practice and performance. Despite the scope of such confluences, the extraordinary impact of the interrelationship of music and sports on popular culture has remained little recognized. McLeod ties together several influential threads of popular culture and fills a significant void in our understanding of the construction and communication of identity in the late twentieth and early twenty-first centuries.

***Exclusively for iBooks* Discover and Share the Year of Wonder Playlists on Apple Music. 'Year of Wonder is an absolute treat - the most enlightening way to be guided through the year.' Eddie Redmayne Classical music for everyone - an inspirational piece of music for every day of the year, celebrating composers from the medieval era to the present day, written by award-winning violinist and BBC Radio 3 presenter Clemency Burton-Hill. Have you ever heard a piece of music so beautiful it stops you in your tracks? Or wanted to discover more about classical music but had no idea where to begin? Year of Wonder is a unique celebration of classical music by an author who wants to share its diverse wonders with others and to encourage a love for this genre in all readers, whether complete novices or lifetime enthusiasts. Clemency chooses one piece of music for each day of the year, with a short explanation about the composer to put it into context, and brings the music alive in a modern and playful way, while also extolling the positive mindfulness element of giving yourself some time every day to listen to something uplifting or beautiful.**

Thoughtfully curated and expertly researched, this is a book of classical music to keep you company: whoever you are, wherever you're from. 'The only requirements for enjoying classical music are open ears and an open mind.' Clemency Burton-Hill

Why do we feel justified in using adjectives such as romantic, erotic, heroic, melancholic, and a hundred others when speaking about music? How do we locate these meanings within particular musical styles? These are questions that have occupied Derek Scott's thoughts and driven his critical musicological research for many years. In this selection of essays, dating from 1995-2010, he returns time and again to examining how conventions of representation arise and how they become established. Among the themes of the collection are social class, ideology, national identity, imperialism, Orientalism, race, the sacred and profane, modernity and postmodernity, and the vexed relationship of art and entertainment. A wide variety of musical styles is discussed, ranging from jazz and popular song to the symphonic repertoire and opera.

Billy Mayerl, as pianist-composer-celebrity-educator, was one of the most brilliant figures in British music from the 1920s to the 1950s. Born in London, he became known in childhood as the Wonder Boy Pianist playing for silent films and was captivated by American popular music. With theSavoy Havana Band, he made an immediate impact on the earliest days of broadcasting and was known as the pianist with the lightning fingers. Mayerl's own compositions, in both quality and quantity, are the most significant contribution to the genre of novelty piano, which succeeded ragtime and overlapped with early jazz. The pace of these dazzling, cinematic sketches in rag form perfectly encapsulates the hedonism of the jazz age. ButMayerl also wrote more contemplative pieces belonging to the English pastoral tradition: he was never just the composer of Marigold.

Between the wars he became a familiar figure on the Music Halls, playing two pianos at once and taking requests, and he composed for musical comedies involving some of the best-known British stars. As if this frantic pace was not enough, he started his Billy Mayerl School in 1926 to teachsyncopated piano playing and there were branches across England and abroad. This book which contains a full CD of Mayerl's historic playing is the first detailed study of his work and should ensure a permanent place for Mayerl and his music.

Rags and Ragtime

Ragtime

Musical compositions

Lord Berners

His Life and Work

In many people think of movie musicals, films like "Singin' in the Rain", "Sound of Music", "The Red Shoes", "On the Town", "White Christmas", "Ziegfeld Folies", "Top Hat", "Funny Face" and "Funny Girl" immediately come to mind. Such films are included in this book, as are many of the works of major stars, including Fred Astaire, Bing Crosby, Gene Kelly, Betty Grable, Shirley Temple, Julie Andrews, Elvis Presley, Lucille Ball, Alice Faye, Jeannette MacDonald, Maurice Chevalier, Nelson Eddy, Doris Day, Dick Powell, Betty Hutton, Eleanor Powell, and Al Jolson. But attention is also drawn to less lavishly produced but very pleasant musical offerings from both major and minor studios (including perhaps the finest "B" musical ever made). In all, 125 pictures are reviewed and detailed with full cast and technical credits, plus songs and musical numbers, awards, release dates and other essential background information.

Covering works by popular figures like Ralph Vaughan Williams and Gustav Holst as well as less familiar English composers, Eric Saylor's pioneering book examines pastoral music's critical, theoretical, and stylistic foundations alongside its creative manifestations in the contexts of Arcadia, war, landscape, and the Utopian imagination. As Saylor shows, pastoral music adapted and transformed established musical and aesthetic conventions that reflected the experiences of British composers and audiences during the early twentieth century. By approaching pastoral music as a cultural phenomenon dependent on time and place, Saylor forcefully challenges the body of critical opinion that has long dismissed it as antiquated, insular, and reactionary.

This annotated bibliography contains over 700 entries covering adult non-fiction books on jazz published from 1990 through 1999. Entries are organized by category, including biographies, history, individual instruments, essays and criticism, regional studies, discographies, and reference works. Three indexes—by title, author, and subject—are included.

A fascinating history of the piano explored through 100 pieces chosen by one of the UK's most renowned concert pianists An astonishingly versatile instrument, the piano allows just two hands to play music of great complexity and subtlety. For more than two hundred years, it has brought solo and collaborative music into homes and concert halls and has inspired composers in every musical genre—from classical to jazz and light music. Charting the development of the piano from the late eighteenth century to the present day, pianist and writer Susan Tomes takes the reader with her on a personal journey through 100 pieces including solo works, chamber music, concertos, and jazz. Her choices include composers such as Bach, Mozart, Beethoven, Robert Schumann, Tchaikovsky, Debussy, Gershwin, and Phillip Glass. Looking at this history from a modern performer's perspective, she acknowledges neglected women composers and players including Fanny Mendelssohn, Maria Szymanowska, Clara Schumann, and Amy Beach.

English Pastoral Music

A Dictionary for the Modern Pianist

A History of Film Music

Copland Connotations

Light Music Composers

The Cambridge Companion to the Musical

A refreshingly new documentary approach to a unique personality - interviews with leading figures and contemporaries who knew him and his work, set into context and fully annotated.

No description available.

The musical, whether on stage or screen, is undoubtedly one of the most recognizable musical genres, yet one of the most perplexing. What are its defining features? How does it negotiate multiple socio-cultural-economic spaces? Is it a popular tradition? Is it a commercial enterprise? Is it a sophisticated cultural product and signifier? This research guide includes more than 1,400 annotated entries related to the genre as it appears on stage and screen. It includes reference works, monographs, articles, anthologies, and websites related to the musical. Separate sections are devoted to sub-genres (such as operetta and megamusical), non-English language musical genres in the U.S., traditions outside the U.S., individual shows, creators, performers, and performance. The second edition reflects the notable increase in musical theater scholarship since 2000. In addition to printed materials, it includes multimedia and electronic resources.

In many ways the history of British light music knits together the social and economic history of the country with that of its general musical heritage. Numerous 'serious' composers from Elgar to Britten composed light music, and the genre adapted itself to incorporate the changing fashions heralded by the rise and fall of music hall, the drawing room ballad, ragtime, jazz and the revue. From the 1950s the recording and broadcasting industries provided a new home for light music as an accompaniment to radio programmes and films. Geoffrey Self deftly handles a wealth of information to illustrate the immense role that light music has played in British culture over the last 130 years. His insightful assessments of the best and the most shameful examples of the genre help to pinpoint its enduring qualities; qualities which enable it to maintain a presence in the face of today's domination by commercial popular music.

Billy Mayerl, 1902-1959, the Man and His Music

Radio Camelot

L'lle maudite. Le film complet : ciné-roman

Catalog of Copyright Entries

YEAR OF WONDER: Classical Music for Every Day

An Annotated Bibliography

Ragtime: An Encyclopedia. Discography, and Sheetography is the definitive reference work for this important popular form of music that flourished from the 1890s through the 1920s, and was one of the key predecessors of jazz. It collects for the first time entries on all the important composers and performers, and descriptions of their works; a complete listing of all known published ragtime compositions, even those self-published and known only in single copies; and a complete discography from the cylinder era to today. It also represents the culmination of a lifetime's research for its author, considered to be the foremost scholar of ragtime and early twentieth-century popular music. Rare photographs accompany most entries, taken from the original sheets, newspapers, and other archival sources.

Fully revised edition of Peter Dickinson's acclaimed study of one of the great British composers of the twentieth century.

This book provides a comprehensive and lively introduction to the major trends in film scoring from the silent era to the present day, focussing not only on dominant Hollywood practices but also offering an international perspective by including case studies of the national cinemas of the UK, France, India, Italy, Japan and the early Soviet Union. The book balances wide-ranging overviews of film genres,

modes of production and critical reception with detailed non-technical descriptions of the interaction between image track and soundtrack in representative individual films. In addition to the central focus on narrative cinema, separate sections are also devoted to music in documentary and animated films, film musicals and the uses of popular and classical music in the cinema. The author analyses the varying technological and aesthetic issues that have shaped the history of film music, and concludes with an account of the modern film composer's working practices.

"Music" referred only to the artistic, classical tradition of Western Europe and North America at the beginning of the twentieth century. However, several different traditions emerged by the end of the century. Written by experts in the field, this book surveys how the Western tradition was affected by the development of jazz, popular music, and world music and links the history of music with that of its social contexts.

French Music and Jazz in Conversation

Hollywood Movie Musicals

Light Music in Britain since 1870: A Survey

How to Write Music that Sells, Etc

Me and My Piano, Or "How to Master the Pianoforte".

The Music of Billy Mayerl

Cheer Up! is the first book to deal exclusively with the British musical film from the very beginning of talking pictures in the late 1920s through the Depression of the 1930s up to the end of World War II. The upsurge in production at British studios from 1929 onwards marked the real birth of a genre whose principal purpose was to entertain the British public. This endeavour was deeply affected by the very many emigres escaping Nazi Germany, who flooded into the British film industry during this decade, as the genre tried to establish itself. The British musical film in the 1930s reflects a richness of interest. Studios initially flirted with filming what were essentially stage productions plucked from the West End theatre but soon learned that importing a foreign star was a box-office boost. Major musical stars including Jessie Matthews, Richard Tauber and George Formby established themselves during this period. From its beginning, the British musical film captured some of the most notable music-hall performers on screen, and its obsession with music-hall persisted throughout the war years. Other films marred popular and classical music with social issues of poverty and unemployment, a message of social integration that long preceded the efforts of the Ealing studios to encourage a sense of social cohesion in post-war Britain. The treatment of the films discussed is linear, each film dealt with in order of its release date, and allowing for an engaging narrative packed with encyclopaedic information. ADRIAN WRIGHT is a performer, novelist and writer. His previous books with Boydell include A Tanner's Worth of Tune: Rediscovering the Post-War British Musical (2010), West End Broadway: The Golden Age of the American Musical in London (2012) and Must Close Saturday: The Decline and Fall of the British Musical Flop (2017). He has previously written on the subject of film music in his biography of William Alwyn, The Innumerable Dance (2008), and his fiction includes the Francis and Gordon Jones Mysteries series: The Voice of Doom, The Coming Day and Forget Me Not.

This comprehensive biography of George Gershwin (1898-1937) unravels the myths surrounding one of America's most celebrated composers and establishes the enduring value of his music. Gershwin created some of the most beloved music of the twentieth century and, along with Jerome Kern, Irving Berlin, and Cole Porter, helped make the golden age of Broadway golden. Howard Pollack draws from a wealth of sketches, manuscripts, letters, interviews, books, articles, recordings, films, and other materials—including a large cache of Gershwin scores discovered in a Warner Brothers warehouse in 1982—to create an expansive chronicle of Gershwin's meteoric rise to fame. He also traces Gershwin's powerful presence that, even today, extends from Broadway, jazz clubs, and film scores to symphony halls and opera houses. Pollack's lively narrative describes Gershwin's family, childhood, and education; his early career as a pianist; his friendships and romantic life; his relation to various musical trends; his writings on music; his working methods; and his tragic death at the age of 38. Unlike Kern, Berlin, and Porter, who mostly worked within the confines of Broadway and Hollywood, Gershwin actively sought to cross the boundaries between high and low, and wrote works that crossed over into a realm where art music, jazz, and Broadway met and merged. The author surveys Gershwin's entire oeuvre, from his first surviving compositions to the melodies that his brother and principal collaborator, Ira Gershwin, lyricized after his death. Pollack concludes with an exploration of the performances and critical reception of Gershwin's music over the years, from his time to ours.

Articles, tributes and reminiscences of composer, pianist and author Peter Dickinson are here brought together for the first time.

Definitive history traces the genre's growth and diversification from its 19th-century origins through its heyday and modern revival. Discusses 48 major composers and 800 rags. More than 100 photos.

Vol. III, No. 2. (7th JANUARY 1938)

"The Evolution of Jazz in Britain, 1880?935"

Jazz Books in the 1990s

The Cambridge History of Twentieth-Century Music

Selected Essays

Studies and Interviews

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 82. Chapters: Ron Goodwin, Henry Mancini, Ronald Binge, Billy Mayerl, Bradley Joseph, Edward German, Malcolm Arnold, John Foulds, Jim Brickman, Samuel Coleridge-Taylor, Lionel Monckton, Arthur Benjamin, John Rutter, Marc Shaiman, Leon Jessel, Ivan Caryll, Leroy Anderson, William Blezard, Gordon Jacob, Stanley Black, Howard Blake, Robert Wendel, Madeleine Dring, Albert Ketelbey, Benjamin Frankel, Richard Rodney Bennett, Angela Morley, David Fabian, Phillip Lane, Eric Penby, W. H. Jude, Robert Farnon, Eric Coates, Trevor Duncan, Joseph Horowitz, Ray Martin, Anthony Collins, Vivian Ellis, Richard Adkinsell, Ernest Tomlinson, Gavin Sutherland, Laurie Johnson, Sidney Torch, Neil Richardson, Ronald Hammer, Charles Ancliffe, Gordon Langford, Charles Williams, Roger Quilter, Philip Green, Herman Finck, Gareth Glyn, Hayden Wood, Anthony Hedges, Gilbert Vinter, George Melachrino, Carlo Martelli, Arthur Wood, Paul Carr, Edward White, Sydney Baynes, Peter Tranchell, Robert Docker, Carey Blyton, Alberto Sempini, Leighton Lucas, Archibald Joyce, Harry Dexter, Frederic Bayco, Jack Strachey, Ernest Bucalossi, Fred Hartley, Pete King, Ernst Fischer, Alan Langford, Paul Lewis, Frederic Curzon, William Monk Gould, Felix Godin, Peter Hope, Percy Fletcher, Frederic Evbvre, Leslie Osborne. Excerpt: Bradley Joseph (born 1965) is an American composer, arranger, and producer of contemporary instrumental music. His compositions include works for orchestra, quartet, and solo piano, while his musical style ranges from "quietly pensive mood music to a rich orchestration of classical depth and breadth." Active since 1983, Joseph has performed in front of more than a half million people around the world. He played various instruments in rock bands throughout the Midwest until 1989 when Greek composer Yanni hired him for his core band after hearing a tape. .

As a popular music, the evolution of jazz is tied to the contemporary sociological situation. Jazz was brought from America into a very different environment in Britain and resulted in the establishment of parallel worlds of jazz by the end of the 1920s: within the realms of institutionalized culture and within the subversive underworld. Tackley (nParsonage) demonstrates the importance of image and racial stereotyping in shaping perceptions of jazz, and leads to the significant conclusion that the evolution of jazz in Britain was so much more than merely an extension or reflection of that in America. The book examines the cultural and musical antecedents of the genre, including minstrel shows and black musical theatre, within the context of musical life in Britain in the late nineteenth and early twentieth centuries. Tackley is particularly concerned with the public perception of jazz in Britain and provides close analysis of the early European critical writing on the subject. The processes through which an evolution took place are considered by looking at the methods of introducing jazz in Britain, through imported revue shows, sheet music, and visits by American musicians. Subsequent developments are analysed through the consideration of modernism and the Jazz Age as theoretical constructs and through the detailed study of dance music on the BBC and jazz in the underworld of London. The book concludes in the 1930s by which time the availability of records enabled the spread of 'hot' music, affecting the live repertoire in Britain. Tackley therefore sheds entirely new light on the development of jazz in Britain, and provides a deep social and cultural understanding of the early history of the genre.

The Indian Listener (fortnightly programme Journal of AIR in English) published by The Indian State Broadcasting Service,Bombay ,started on 22 december, 1935 and was the successor to the Indian Radio Times in english, which was published beginning in July 16 of 1927. From 22 August ,1937 onwards, it was published by All India Radio,New Delhi.In 1950,it was turned into a weekly journal. Later,The Indian listener became 'Akashvani' in January 5, 1958. It was made a fortnightly again on July 1,1983. It used to serve the listener as a bradshaw of broadcasting ,and 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 of major changes in the policy and service of the organisation. NAME OF THE JOURNAL: The Indian Listener LANGUAGE OF THE JOURNAL: English DATE,MONTH & YEAR OF PUBLICATION: 07-01-1938 PERIODICITY OF THE JOURNAL: Fortnightly NUMBER OF PAGES: 72 VOLUME NUMBER: Vol. III, No. 2. BROADCAST PROGRAMME SCHEDULE PUBLISHED(PAGE NOS): 82-135 ARTICLE: 1. Looking Forward 2. An International Commonwealth AUTHOR: 1. Unknown 2. Lady Grigg KEYWORDS: 1. New Year, War, India, Europe, Rapprochement 2. The Divine Commonwealth, Mr Curtis, Purpose Of God, Civitas Dei, Book Document ID: INL - 1938 (J-D) Vol -I (2)

Composer, Writer, Painter

Musical Style and Social Meaning

Lightning Fingers

British Musical Films, 1929-1945

Ron Goodwin, Henry Mancini, Ronald Binge, Billy Mayerl, Bradley Joseph, Edward German, Malcolm Arnold, John Foulds, Jim Brickma

A Research and Information Guide

Eric Coates (1886-1957) is perhaps the most familiar name associated with British light music. Sir Charles Groves said that 'his music crackled with enthusiasm and vitality. He could write tunes and clothe them in the most attractive musical colours'. Coates won a scholarship to the Royal Academy of Music, and from 1912 to 1919 he was principal viola of the Queen's Hall Orchestra under Sir Henry Wood. He also played under such conductors as Elgar, Delius, Richard Strauss, Debussy, and Beecham. It was, however, as a composer of orchestral music that he found his greatest success. Beginning with the Miniature Suite, written for the 1911 Promenade Concerts, he forged an enviable reputation as a composer. By the 1920s and 1930s, he was one of the most popular and highest-paid British composers, with a string of popular works flowing from his pen. Coates' music has become indelibly entwined with such popular radio programmes as the BBC's In Town Tonight, which was introduced by the 'Knightsbridge' March and Desert Island Discs whose signature tune for the past forty years has been By the Sleepy Lagoon. Perhaps his most memorable work was his march for the Dan Busters film. Michael Payne traces the changing fortunes of the career of the man who composed some of Britain's best-known music. In many ways, Coates' story is the story of British light music, and Payne's study offers a fascinating insight into the heyday and decline of the British light music tradition.

French concert music and jazz often enjoyed a special creative exchange across the period 1900-65. French modernist composers were particularly receptive to early African-American jazz during the interwar years, and American jazz musicians, especially those concerned with modal jazz in the 1950s and early 1960s, exhibited a distinct affinity with French musical impressionism. However, despite a general, if contested, interest in the cultural interplay of classical music and jazz, few writers have probed the specific French music-jazz relationship in depth. In this book, Deborah Mawer sets such musical interplay within its historical-cultural and critical-analytical contexts, offering a detailed yet accessible account of both French and American perspectives. Blending intertextuality with more precise borrowing techniques, Mawer presents case studies on the musical interactions of a wide range of composers and performers, including Debussy, Satie, Milhaud, Ravel, Jack Hylton, George Russell, Bill Evans and Dave Brubeck.

The expanded and updated third edition of this acclaimed Companion provides an accessible, broadly based survey of one of the liveliest and most popular forms of musical performance. It ranges from the American musical of the nineteenth century to the most recent productions on Broadway, in London's West End, and many other venues, and includes key information on singers, audiences, critical reception, and traditions. Contributors approach the subject from a wide variety of perspectives, including historical concerns, artistic aspects, important trends, attention to various genres, the importance of stars, the influence of race, the various disciplines of theatrical production, the musical in varied media, and changes in technology. Chapters related to the contemporary musical have been updated, and two new chapters cover the television musical and the British musical since 1970. Carefully organised and highly readable, it will be welcomed by enthusiasts, students, and scholars alike.

An Encyclopedia, Discography, and Sheetography

Third series

The Piano

From Debussy to Brubeck

A History in 100 Pieces

Words and Music