

Marcel Grandjany

Gifted harpist Edna Phillips (1907–2003) joined the Philadelphia Orchestra in 1930, becoming not only that ensemble's first female member but also the first woman to hold a principal position in a major American orchestra. Plucked from the Curtis Institute of Music in the midst of her studies, Phillips was only twenty-three years old when Leopold Stokowski, one of the twentieth century's most innovative and controversial conductors, named her principal harpist. This candid, colorful account traces Phillips's journey through the competitive realm of Philadelphia's virtuoso players, where she survived--and thrived--thanks to her undeniable talent, determination, and lively humor. Drawing on extensive interviews with Phillips, her family, and colleagues as well as archival sources, One Woman in a Hundred chronicles the training, aspirations, setbacks, and successes of this pioneering woman musician. Mary Sue Welsh recounts numerous insider stories of rehearsal and performance with Stokowski and other renowned conductors of the period such as Arturo Toscanini, Fritz Reiner, Otto Klemperer, Sir Thomas Beecham, and Eugene Ormandy. She also depicts Phillips's interactions with fellow performers, the orchestra management, and her teacher, the wily and brilliant Carlos Salzedo. Blessed with a nimble wit, Phillips navigated a plethora of challenges, ranging from false conductors' cues to the advances of the debonair Stokowski and others. She remained with the orchestra through some of its most exciting years from 1930 to 1946 and was instrumental in fostering harp performance, commissioning many significant contributions to the literature. This portrait of Phillips's exceptional tenure with the Philadelphia Orchestra also reveals the behind-the-scenes life of a famous orchestra during a period in which Rachmaninoff declared it "the finest orchestra the world has ever heard." Through Phillips's perceptive eyes, readers will watch as Stokowski melds his musicians into a marvelously flexible ensemble; world-class performers reach great heights and make embarrassing flubs; Greta Garbo comes to Philadelphia to observe her lover Leopold Stokowski at work; and the orchestra encounters the novel experience of recording for Walt Disney's Fantasia. A colorful glimpse into a world-class orchestra at the height of its glory, One Woman in a Hundred tells the fascinating story of one woman brave enough to overcome historic barriers and pursue her dreams .
The Bible gives warnings against witchcraft, occultism and goddess-worship, but many today don't realize those practices still exist today. This is the true story of a well-educated Jewish girl who grew up with no knowledge of the Bible and whose favorite holiday was Hallow'een. She was blessed with scholarships that enabled her to become a professional harpist, playing in orchestras, teaching at a university, but when she moved to Berkeley, California, she met Witches, occultists and ceremonial magicians. Some of them assumed her humor-filled book on Witchcraft had secret "coded" magick and called her by her pen-name, "Ann Grammarry." At first enjoyable, her meeting the highly intelligent and hippie denizens of the Occult, she gradually was drawn into more and more secret circles till her whole life became a struggle between the secret occult world and the bright daylight of Jesus Christ, for she played harp often at Christian Churches, where she heard the Word of God proclaimed. After years of torment, she fell on her knees, confessed she was a sinner, repented and was forgiven by the Lord. Born again, she teaches "Bible Harp" at very low cost to Clergy and Healers, praising God every day. Inspirational and entertaining, this autobiography chronicles the life of a performing artist with a deeply devout outlook. Mary O'Hara won global acclaim as a singer and harpist, yet behind public success was an unsuspected tragedy in which joy turned to sorrow. From her humble beginnings in the west of Ireland to her first husband's tragic death and her 12-year sojourn in a monastery, this tale of triumph over tragedy also journeys with O'Hara into the wilds of Africa following her second marriage. Written with warmth and humor, this book is also filled with insights into O'Hara's albums and concert tours.

Artâ in Classic Style

French News

"Jean Cras, Polymath of Music and Letters "

The History of the Erard Piano and Harp in Letters and Documents, 1785–1959

Daniels' Orchestral Music

The Glorious Pipe Organ and Its American Masters

Offering comprehensive coverage of classical music, this guide surveys more than eleven thousand albums and presents biographies of five hundred composers and eight hundred performers, as well as twenty-three essays on forms, eras, and genres of classical music. Original.

Growing up in a large Italian family, Aida Mulieri-Dagort wanted to be a professional musician all her life. Most of her family members played instruments as music was their daily bread, and Aida was nurtured in a rich musical environment. Thus began her journey through much struggle and determination as she accomplished her goals of success. Aida became a musician under contract with two motion picture studios as a member of their recording orchestras during the heyday of Hollywood film scoring - the 1940s through the early 1960s. Harps Are Not For Angels is her story of that accomplishment and the joys as well as the pressures it imposed on her life. Musicians under contract to the studios were in a prized position in the profession, and the envy of many players who had not made the grade to earn a chair in one of those orchestras. The politics and pressures of this professional work were on a high level and your job could be at stake at any moment. Meanwhile Aida doubled as a wife and mother in an era when women were expected to do little else. Along the way Aida chronicles the professionals in the film music business she encountered, and relates stories involving the history of Los Angeles and its connection to the music world at the time. The city was a cultural cornucopia at the end of the second World War, as many artists sought refuge from political oppression, and Hollywood reaped the benefits. Although it was a good life, in the stresses and high demand of such professional work, Aida found herself diagnosed with breast cancer. Her recovery and subsequent retirement from the music business inspired her to explore her many other talents such as teaching children with learning disabilities, and fine art painting which she did for her own enjoyment. But for Aida, nothing was as exciting nor as stimulating as her career in the motion picture studios of Hollywoods golden era as related here in her experiences both informative, challenging, and insightful. After reading her story you will see that in fact Harps Are Not For Angels.

Daniels' Orchestral Music is the gold standard reference for conductors, music programmers, librarians, and any other music professional researching an orchestral program. This sixth edition, celebrating the fiftieth anniversary of the original work, includes over 14,000 entries with a vast number of new listings and updates.

The Complete Autobiography

Henriette Renies'S Life Through Her Works for Harp

From Paderewski to Paderewki: The Polish Musician In Philadelphia

The Story of My Salvation

Nineteenth- and Twentieth-century Harpists

The Flutist

Whitney's "exuberant" ("New York Times") history of the pipe organ introduces readers to the music and majesty of the organ. A "New York Times" 2003 Notable Book.

(Harp Solo). 2 copies needed to perform.

Sebastien Erard and the firm that carried his name are seminal in the history of musical instruments. Erard's inventions - especially the double escapement for the piano and the double-action for the harp - have had an enormous impact on instruments and musical life and are still at the foundation of piano and harp building today. The recently discovered archives of the Erard piano and harp building instrument making anywhere, containing never before-published correspondence from musicians including Mendelssohn, Liszt and Fauré. These volumes present the archive's records and documents in two parts, the first relating to inventions, business, composers and performers and the second to the Erard family correspondence. In both the original French and with English translations, the doc

The start of Erard's career in 1785 to the closure of the firm in 1959.

The American Harp Journal

Begins with the Oboe

Frederick R. Emerson and the Musical Culture of the Island

A History of the Toronto Symphony Orchestra

Edna Phillips and the Philadelphia Orchestra

A cousin of Huguette Clark and a Pulitzer Prize-winning Journalist trace the life of the reclusive American heiress against a backdrop of the now-infamous W. A. Clark family and include coverage of the internet sensation and elder-abuse investigation that occurred at the end of her life.

Frederick Rennie Emerson (1895-1972) was a dynamic presence in the cultural and intellectual life of Newfoundland and Labrador for much of the twentieth century. A musician, lawyer, educator, and folklore enthusiast, Emerson was a central figure in the preservation and mediation of Newfoundland culture in the tumultuous decades prior to and following Confederation with Canada in 1949. O awareness and understanding of Newfoundland's cultural heritage in local, national, and international contexts. His collaboration with song collector Maud Karpeles in the late 1920s preserved some of the most cherished folk songs in the English language, and a decade later, his lectures at Memorial University College emphasized folk traditions and classical repertoire to inspire cultural discovery representative on the First Canada Council and vice-president of the Canadian Folk Music Society, he played a crucial role in shaping Canadian cultural policy during the transformative years of the mid-twentieth century. Colton also reveals the meaningful creative works Emerson composed in response to the same cultural heritage he documented and preserved: his one-act drama Proud Kate Sullivan and Newfoundland life, and the folk-inspired Newfoundland Rhapsody (1964) is one of few examples of syncretic music composed by a Newfoundlander of his generation. Newfoundland Rhapsody explores Newfoundland society, Canada's emerging arts scene, and the international folk music community to offer a new lens through which to view the cultural history of twentieth-century Newfoundland. Do you love the harp? The French harpist Henriette Reni (1875/1956) asked this question of each student, and it remained her ideal throughout her life. This book explores the circumstances which surrounded the beginning of Henriette Renis career as a masterful harpist and composer. Through her celebrated performances of her Concerto on ut mineur, she gained acclaim simultaneously as a vi her success, several new masterpieces by respected composers appeared, including Pierns Concertstck and Ravels Introduction et Allegro. The elements of Renies virtuosity are traced through her famous Lgende, and her less-known Deux promenades matinales. Her compositional style is explored through her Scherzo-Fantaisie for harp and violin and her Concerto en ut mineur. As a teacher, Reni's profound influence has been evident through the vision of her own students, including Susann McDonald, Marcel Grandjany, Mildred Dilling, Odette Le Dentu, Odette de Montesquiou, Bertile Fournier, Emmy Hrilmann, Bertile Robert Auffray, and Marie Astrid Dauffray. The crystalization of Renis teaching practice is described through her Mthode complit de harpe (Complete Method for Harp) and her Les classiques de la harpe. The amount of literature about Renis life and work is disproportionate to the deep imprint she made upon the harps history and repertoire. This book is a start to further recognizing her vast importance to the establishment of the harp.

Program Book

Copyright Entries

Newfoundland Rhapsody

Dictionary Catalog of the Rodgers and Hammerstein Archives of Recorded Sound

School of Music, Theatre & Dance (University of Michigan) Publications

One Stone to the Building

There is no available information at this time.

The result of this work is an insider's view of the orchestra in which the history of this great cultural institution comes alive.”--BOOK JACKET.

This book presents accounts of creative processes and contextual issues of current-day and early-twentieth century women composers. This collection of essays balances narratives of struggle, artistic prowess, and of "breaking through" the obstacles in the profession. Part I: Creative Work – Then and Now illuminates historical and present-day women's composition and various traditions and conceptions of the "feminine voice"; Part II: The State of the Industry in the Present Day provides solutions from the frontline to sector inequities; and Part III: Creating, Collaborating: Composer and Performer Reflections offers personal stories of current creation in music. A Century of Composition by Women: Music Against the Odds draws together topical issues in feminist musicology over the past century. This volume provides insight into the professional and compositional procedures of creative women in music and stands to be relevant for composers, performers, industry professionals, students, and feminist and musicological scholars for many years to come.

A Bio-critical Sourcebook

Catagol of Copyright Entries. Third Series

School of Music Programs

WITCHCRAFT & CHRISTIANITY

Harps Are Not for Angels

Musical compositions

Documenting the growth and development of the modern concert harp, this work is the largest and most complete compilation of biographies of harpists.

Harps, instruments of ancient origin have joined humankind throughout its history: the gems among the instruments in the empires of antiquity, the accompanying instruments of the songs performed by medieval monks, wandering minstrels and gallant knights, favourites of burghers, and the queen of instruments, as many say. They served as the decorative or symbolic components of artistic representations arcing over times. We do not only get familiar with the varieties, the development and the most excellent virtuosos of harps, but we are also given a comprehensive view of their historical and philosophical background, the role they played in different eras during which, these instruments of peculiar and mysteriously attractive sound "always represented joy, comfort and beauty".

This book provides a new approach to the intersections between music and philosophy. It features articles that rethink the concepts of musical work and performance from ontological and epistemological perspectives and discuss issues of performing practices that involve the performer's and listener's perceptions. In philosophy, the notion of essence has enjoyed a renaissance. However, in the humanities in general, it is still viewed with suspicion. This collection examines the ideas of essence and context as they apply to music. A common concern when thinking of music in terms of essence is the plurality of music. There is also the worry that thinking in terms of essence might be an overly conservative way of imposing fixity on something that evolves. Some contend that we must take into account the varying historical and cultural contexts of music, and that the idea of an essence of music is therefore a fantasy. This book puts forward an innovative approach that effectively addresses these concerns. It shows that it is, in fact, possible to find commonalities among the many kinds of music. The coverage combines philosophical and musicological approaches with bioethics, biology, linguistics, communication theory, phenomenology, and cognitive science. The respective chapters, written by leading musicologists and philosophers, reconsider the fundamental essentialist and contextualist approaches to music creation and experience in light of twenty-first century paradigm shifts in music philosophy.

Harps and Harpists, Revised Edition

Organ / Harp Duet

One Woman in a Hundred

Musical Observer

The Definitive Guide to Classical Music

Billboard

Harp Solo

Revising her classic 1988 book Harps and Harpists, Roslyn Rensch expands her authoritative history of this timeless instrument. This lavishly illustrated edition, with 137 black-and-white images and 24 color plates, surveys the progress of the harp from antiquity to the present day. The new edition includes two new chapters; an extensive bibliography and index; personal anecdotes of the author's studies under Alberto Salvi; and an appendix on the Roslyn Rensch Papers and Harp Collection, which are housed at the University of Illinois–Urbana-Champaign.

Jean Cras (1879-1932) was a remarkable man by anyone's measure. Twice a decorated hero of the Great War, this Rear-Admiral of the French navy, scientist, inventor and moral philosopher, was also a highly esteemed composer during his lifetime, enjoying the same stature and celebrity as Faur?Debussy and Ravel. Since his death, however, both Cras and his music have been almost completely overlooked. In this, the first critical biography of Cras, Paul-Andre Bempechat situates Henri Duparc's proteg?s a missing link between the French post-Romantic generation of composers and the Impressionists. The book explores, both historically and analytically, the methodology by which Cras evolved his eclectic brand of Impressionism, striking the delicate balance between Celtic folk idioms and exoticisms inspired by his travels. Cras' creative legacy extends beyond the world of music to the world of science. His five patented inventions include the navigational gyrocompass, which bears his name, still in use to this day by the French navy, coast guard and boating aficionados.

Bempechat draws special attention to the humanitarian Jean Cras and his distinguished military career - he is credited with saving the Serbian army from extinction - drawing on primary source material such as family correspondence and wartime diaries to reaffirm this composer as a true Renaissance man of the twentieth century. The Mysterious Life of Huguette Clark and the Spending of a Great American Fortune

Of Essence and Context

1977: July-December: Index

Between Music and Philosophy

The Phantom of Fifth Avenue

All the Stops

Marcel GrandjanyConcert Harpist, Composer, and TeacherUniversity Press of AmerMarcel Grandjany's Harp Transcriptions and EditionsA Comparative Study of Four Works for Solo Harp by Marcel GrandjanyMarcel GrandjanyNineteenth- and Twentieth-century HarpistsA Bio-critical SourcebookGreenwood Publishing Group

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Extraordinary stories and accomplishments of 170 Polish musicians whose presence in Philadelphia influenced music in America.

Marcel Grandjany

Marcel Grandjany's Harp Transcriptions and Editions

Empty Mansions

Travels with My Harp

A Comparative Study of Four Works for Solo Harp by Marcel Grandjany

Concert Harpist, Composer, and Teacher

Born in 1906, Huguette Clark grew up in her family's 121-room Beaux Arts mansion in New York and was one of the leading celebrities of her day. Her father William Andrews Clark, was a copper magnate, the second richest man in America, and not above bribing his way into the Senate. Huguette attended the coronation of King George V. And at twenty-two with a personal fortune of \$50 million to her name, she married a Princeton man and childhood friend William MacDonald Gower. Two-years later the couple divorced. After a series of failed romances, Huguette began to withdraw from society--first living with her mother in a kind of Grey Gardens isolation then as a modern-day Miss Havisham, spending her days in a vast apartment overlooking Central Park, eating crackers and watching The Flinstones with only servants for company. All her money and all her real estate could not protect her in her later life from being

manipulated by shady hangers-on and hospitalists that were only too happy to admit (and bill) a healthy woman. But what happened to Huguette that turned a vivacious, young socialite into a recluse? And what was her life like inside that gilded, copper cage?

Music for the Harp Music of Various Composers Arr by Grandjany

A Century of Composition by Women

"Darlings All—"

The Mysterious Life and Scandalous Death of Heiress Huguette Clark

Music Against the Odds

All Music Guide to Classical Music