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Covering over 1500 singers from the birth of opera to the present day, this marvelous volume will be an essential resource for all serious opera lovers and an indispensable companion to the enormously successful Grove Book of Operas. The most comprehensive guide to opera singers ever produced, this volume offers an alphabetically arranged collection of authoritative biographies that range from Marion Anderson (the first African American to perform at the Met) to Benedict Zak (the classical tenor and close friend and colleague of Mozart). Readers will find fascinating articles on such opera stars as Maria Callas and Enrico Caruso, Ezio Pinza and Fyodor Chaliapin, Lotte Lehmann and Jenny Lind, Lily Pons and Luciano Pavarotti. The profiles offer basic information such as birth date, vocal style, first debut, most memorable roles, and much more. But these articles often go well beyond basic biographical information to offer colorful portraits of the singer's personality and vocal style, plus astute evaluations of their place in operatic history and many other intriguing observations. Many entries also include suggestions for further reading, so that anyone interested in a particular performer can explore their life and career in more depth. In addition, there are indexes of singers by voice type and by opera role premiers. The articles are mostly drawn from the acclaimed Grove Music Online and have been fully revised, and the book is further supplemented by more than 40 specially commissioned articles on contemporary singers. A superb new guide from the first name in opera reference, The Grove Book of Opera Singers is a lively and authoritative work, beautifully illustrated with color and black-and-white pictures. It is an essential volume--and the perfect gift--for opera lovers everywhere. Image from the collections of Henry Ford Museum & Greenfield Village used on p. 14; neg. no. P.833.95043.2 Acc 1660. First Published in 1998. This book is the first resource guide to published materials on Scott Joplin and encompasses a wide variety of items having to do with the man, his life, his music, and his influence on ragtime

throughout the twentieth century. This guide includes articles and listings on festivals, concerts, clubs or societies, individual performers, performing groups, radio, television, and film as well as bibliography on Joplin and ragtime in general. "The political astuteness and success of Irish republican women during this period far surpassed the achievements of their sisters in other parts of the world. This book celebrates the heroism, conviction and enormous self-sacrifice of these women, who left their family and friends in a war-torn Ireland to further the cause of freedom for their country."--BOOK JACKET. Wham-a-hammer, bam-a-slamma! The construction crew is back -- but what are they building this time? Crash-a-rumble! Smash-a-grumble! What's at work? Here's a clue: It will clear the ground for you. Bulldozer! Coming through! Diggers, dump trucks, rollers, and more -- it takes a lot of big, noisy machines to build a school! Every young child who has ever gawked at a building site will gravitate to this exciting new entry in the kid-pleasing Construction Crew series. Provides brief descriptions of the lives and careers of more than 2,000 composers ranging from ancient Greece to the twentieth century Traces the jazz musician's career journey from Storyville to Broadway, showing the ways in which his unique compositions reflected the problems of America's poor This collection of facsimile copies of piano roll catalogs and other source materials regarding various manufacturers such the Aeolian, QRS, Wurlitzer, and others between 1900 and 1991. The material was originally used by Bob and Ginny Billings as research for the book 'Billings rollography : player piano music from 1917 to 1934'. It also includes some catalog materials not reference in the original book publication. The remarkable life and times of Hi Babit Now at ninety-three, author Hi Babit tells the story of his life from birth until present. His autobiographical book, *The Flying Piano Roll Man*, recounts his experiences mostly as a piano roll maker, a pilot, and an inventor. *The Flying Piano Roll Man* divides the author's life into four time spans: 1917-1930, 1931-1940, 1941-1945, and 1946 - to the present time. In three different chapters, the author also highlights his piano-roll years, his flying years, and his invention ideas. In detailed description, this volume narrates the author's experience with his first piano teacher, his first job, and other work experiences that molded him into the person he is today. A person who wears multiple hats, the author has composed music, written songs, written lyrics for songs, made the master arrangements for piano rolls, done artwork when he was young, written articles for magazines, had a photo business, had a leather craft business, had a nail head business for clothing, was a clothing cutter in the garment line, learned flying and became a land-sea-glider pilot with a commercial rating, tunes pianos every day, rehearses shows and conducts them, played with many bands and in many restaurants, and so much more. These interesting facts will engross readers in this book. As an added incentive to buy this book, there are many original musical compositions that were done by Hi Babit, which are located at the end of the book in the Appendix. To mark the 100th anniversary of Scott Joplin's *Maple Leaf Rag*, authors Jasen and Jones have written a fascinating history of the ragtime era throughout the United States. Following the craze as it spread from St. Louis through the mid-West & South, to the West & finally to the East Coast & New York, they provide a cultural history of America through its popular culture.

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. All you need to know about pianos that play automatically—player-pianos, barrel pianos, mechanical pianos, and reproducing pianos. Their invention and development, plus how they work as well as the right way to look after one and play it well. Includes lists of makers, brand names, music-roll, and a guide to prices. Additional chapters devoted to the maintenance and operation of the roll-playing Aeolian Orchestrelle reed-organ. It's 1951, and ragtime is making a comeback. In Sedalia, Missouri, plans are underway for a ceremony to honor Scott Joplin. Brun Campbell, the old Ragtime Kid, learns of a journal Joplin kept and wants to show it to Sedalia's movers and shakers, hoping to persuade them to set up a ragtime museum. Unfortunately for Brun, author/historian Rudi Blesh is determined to publish the journal. But Joplin's old friend wants to suppress the material. Even worse, two Sedalia Klansmen are hot after the journal and don't care if they have to kill someone to get it. In the middle of this imbroglio is Alan Chandler, a 17-year-old pianist in love with ragtime. If Alan can stay alive, he may be able to prevent catastrophe and learn what it really means to be Black in 1950s America. Already known as a Wagner scholar for his work on the sketches of the Flying Dutchman, Paul Machlin has for many years taken a scholarly interest in the school of Harlem 'stride' jazz pianists. Stride: The Music of Fats Waller is a full analysis of the piano music of Waller as composer, soloist and recording artist. 38 music examples illustrate Waller's complex keyboard style and improvisatory techniques. The discussion of Waller's piano music is set in the context of a biographical study, and a discography listing all known recordings by the pianist. This book addresses one of the most hotly contested debates in contemporary cultural life: the question of how anti-Semitism figures in the operas of Richard Wagner. Until now, scholars have generally acknowledged Wagner's anti-Semitism

but have argued that it is irrelevant to the operas themselves. Marc A. Weiner challenges that traditional view by asserting that anti-Semitism is a crucial, pervasive feature in Wagner's operas. Weiner argues that the operas exemplify and contribute to a vast collection of images that are patently anti-Semitic - and that were readily recognized as such by nineteenth-century German audiences. These images were associated particularly with the body. Through a careful examination of Wagner's music, libretti, and stage directions, Weiner reconstructs iconographies of corporeal images - iconographies of the eye, voice, smell, gait, and sexuality - that were essential to the operas and were "associated with anti-Semitism and the longing for an imagined German community". Brian Dolan's social and cultural history of the music business in relation to the history of the player piano is a critical chapter in the story of contemporary life. The player piano made the American music industry-and American music itself-modern. For years, Tin Pan Alley composers and performers labored over scores for quick ditties destined for the vaudeville circuit or librettos destined for the Broadway stage. But, the introduction of the player piano in the early 1900s, transformed Tin Pan Alley's guild of composers, performers, and theater owners into a music industry. The player piano, with its perforated music rolls that told the pianos what key to strike, changed musical performance because it made a musical piece standard, repeatable, and easy rather than something laboriously learned. It also created a national audience because the music that was played in New Orleans or Kansas City could also be played in New York or Missoula, as new music (ragtime) and dance (fox-trot) styles crisscrossed the continent along with the player piano's music rolls. By the 1920s, only automobile sales exceeded the amount generated by player pianos and their music rolls. Consigned today to the realm of collectors and technological arcane, the player piano was a moving force in American music and American life.

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