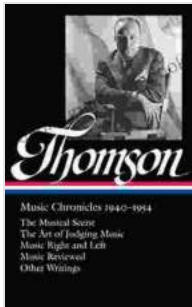


# Music Chronicles, 1940–1954 - LOA 258 - Library of America - Virgil Thomson Edition



## Virgil Thomson: Music Chronicles 1940-1954 (LOA #258) (Library of America Virgil Thomson Edition Book

1) by Virgil Thomson

★★★★☆ 4.7 out of 5

Language : English  
File size : 2618 KB  
Text-to-Speech : Enabled  
Screen Reader : Supported  
Enhanced typesetting : Enabled  
Word Wise : Enabled  
Print length : 1729 pages



Virgil Thomson's *Music Chronicles, 1940–1954*, is a collection of his writings on music, originally published in *The New York Herald Tribune* and other periodicals. Thomson was one of the most influential music critics of his time, and his writings are essential reading for anyone interested in the history of music in the 20th century.

The chronicles cover a wide range of topics, from opera to popular music. Thomson was a particularly strong advocate for American music, and he devoted many of his columns to promoting the work of American composers such as Aaron Copland, Leonard Bernstein, and Charles Ives. He was also a keen observer of the European music scene, and he wrote extensively about the work of composers such as Igor Stravinsky, Béla Bartók, and Alban Berg.

Thomson's writing is characterized by its wit, intelligence, and incisiveness. He was a master of the bon mot, and his columns are full of quotable one-liners. But he was also a serious critic, and his writings are full of insights into the nature of music and its role in society.

*Music Chronicles, 1940–1954*, is an essential addition to the library of any music lover. It is a treasure trove of information and insight, and it is sure to provide hours of enjoyment and enlightenment.

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## **Chapter 1: The War Years**

The war years were a time of great upheaval for the music world. Many composers were forced to flee their home countries, and many others were conscripted into the military. The war also had a major impact on the music industry, as record sales plummeted and concert halls were closed.

Thomson was a witness to all of these changes, and his writings from this period provide a valuable record of the impact of the war on music. He wrote about the plight of exiled composers, the challenges faced by musicians in the military, and the changes in the music industry.

One of the most striking things about Thomson's writing from this period is his optimism. Despite the devastation of the war, he remained convinced that music would survive and thrive. He wrote: "Music is a universal language, and it can help to bring people together in times of conflict."

## **Chapter 2: The Postwar Years**

The postwar years were a time of great change for the music world. The war had left a lasting impact on the way that music was composed, performed, and consumed. New technologies, such as the LP record and the tape recorder, made it possible for people to listen to music more easily than ever before.

Thomson was a keen observer of all of these changes, and his writings from this period provide a valuable record of the transformation of the music world. He wrote about the rise of new musical genres, such as rock and roll, and the impact of technology on the music industry.

One of the most important things that Thomson wrote about in the postwar years was the changing role of the music critic. He argued that critics should no longer be content to simply review performances and recordings. Instead, they should use their platform to educate the public about music and to promote new and innovative work.

## **Chapter 3: The American Scene**

Thomson was a lifelong champion of American music. He believed that American composers had something unique to say, and he devoted much of his writing to promoting their work.

In his writings on American music, Thomson celebrated the diversity of the American musical landscape. He wrote about the work of composers from all over the country, from Aaron Copland to Charles Ives to John Cage.

Thomson also wrote about the challenges facing American composers. He argued that American composers were often undervalued and underappreciated, and he called for greater support for American music.

## **Chapter 4: The European Scene**

Thomson was also a keen observer of the European music scene. He traveled extensively throughout Europe, and he wrote about the work of many of the leading European composers of his time.

In his writings on European music, Thomson celebrated the diversity of the European musical landscape. He wrote about the work of composers from all over Europe, from Igor Stravinsky to Béla Bartók to Alban Berg.

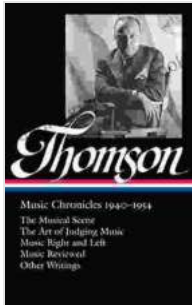
Thomson also wrote about the challenges facing European composers. He argued that European composers were often struggling to find their own voice in the shadow of the great composers of the past.

## **Chapter 5: The Legacy of Virgil Thomson**

Virgil Thomson was one of the most influential music critics of his time. His writings helped to shape the way that people thought about music, and he played a major role in promoting the work of American composers.

Thomson's legacy continues to live on today. His writings are still widely read and studied by music lovers and scholars alike. And his music continues to be performed and enjoyed by people all over the world.

Virgil Thomson was a true giant of the music world. He was a brilliant critic, a gifted composer, and a passionate advocate for American music. His legacy will continue to inspire and inform music lovers for generations to come.



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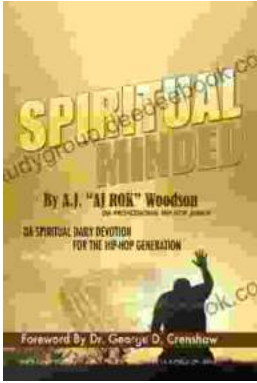
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