

Chapter 1 : Michael Head - Wikidata

Michael Head (28 January - 24 August) was a British composer, pianist, organist and singer who left some enduring works still popular today. He was noted for his association with the Royal Academy of Music.

His father was a barrister and journalist and his mother an accomplished amateur singer and pianist. He began to study at the Royal Academy of Music but was soon called up for service in the War. While working at an ammunition factory, he composed the song cycle *Over the rim of the moon* Head et al. He won the Sir Michael Costa scholarship for composition. He also won other awards for composition, sight singing and harmony. Head gave his first public recital as a self accompanied singer at Wigmore Hall in . After this debut performance, his fame grew rapidly. He gave several more recitals in the British Isles and in many parts of the world. Additionally he gave several radio recitals, both in Britain and Canada. This post he was to hold until his retirement in . Head was appointed an examiner for the Associated Board of the Royal Schools of Music and as such toured many countries, including Barbados , where he first met and became friends with Organist Dr. During this time, he gave hundreds of concerts in factories and in small towns. His best known song cycles are *Over the Rim of the Moon* 19 and *Songs of the Countryside* . All the texts in this song cycle were by the Irish war poet Francis Ledwidge , who was killed in action during World War I on 31 July . Other famous songs include "Money, O! Head used two types of scale in his compositions; diatonic and chromatic. Using the former, he produced simple, melodic tunes , easily remembered and easily sung. As they are pleasant and easily understood, people who have heard them often find themselves humming or whistling them to themselves see Bush, They are thus the type for which he is best remembered. The chromatic style is best represented by *Nocturne, A Piper*. In all of his songs Michael Head exhibits two areas of equal importance; musical content, and the effectiveness of the word setting to create a complete whole.

Chapter 2 : Nancy Bush (Author of A Collection of My Favorites)

MICHAEL HEAD (-) The English composer, singer and pianist Michael Head wrote a quantity of songs of some popular appeal, works that are generally conservative in style and that have held their place in English vocal repertoire.

English During the middle years of the last century, Michael Head carved out a modest, but distinctive place in British musical life, primarily as a composer of solo songs, but also as a singer, pianist, adjudicator and teacher. Born in Eastbourne on 28 January , Michael Dewar Head began studying music seriously from the age of twelve, learning to play the piano with Jean Adair, a pupil of Clara Schumann. His potential talent as a singer was also apparent and he studied singing with Fritz Marston. Having been rejected for military service in January , Head was directed to work in a munitions factory; following this he undertook land work in Dorset. In his first song, *The ships of Arcady*, was published and he entered the Royal Academy of Music to study composition with Frederick Corder. Curiously, given its importance in his subsequent career, he did not study singing any further while there. The following year it was performed again by the Bournemouth Municipal Orchestra, played by another friend, Maurice Cole, and conducted by Sir Dan Godfrey. Head composed more songs during the s, and in he was appointed professor of piano at the Academy, a post he held until his retirement. Two years later he sang to Sir George Henschel, who encouraged him to follow his own singular practice of performing both as singer and accompanist. Head embraced the proposal, giving his first recital in January , and he continued to perform in this manner throughout the rest of his career with conspicuous success. In the next decade two other strands of work, adjudication and examining, commenced. Also at this time Head played in many chamber concerts across the country under the auspices of CEMA the Council for the Encouragement of Music and the Arts , and he established himself as a broadcaster. In he made his first recital tour to the USA and established a duo partnership with the oboist Evelyn Rothwell, for whom he composed his *Elegiac Dance* and *Presto* both . Although song-writing remained his core compositional activity, his range broadened during the s and s: What are the impressions of Head the man? Margaret MacDonald also remarked on his skills as an adjudicator: His style, which changed little over the years, bears kinship with Roger Quilter and frequently recalls the charm of Edwardian parlour songs. His use of major and minor keys are sometimes varied with modal inflections, and he exploited chromaticism to heighten mood or emotion, or to emphasize a particular word. Head himself made a distinction between his songs which predominantly spring from the lyrical impulse, as characterized by his earlier works, and those in which the piano accompaniment sets the mood. Head set over sixty authors, as varied as Henry Vaughan, James Joyce and Thomas Hardy, but he was instinctively drawn to texts about the countryside and to the Georgian poets so popular in his young manhood, such as W H Davies and Francis Ledwidge. The result, as demonstrated by this recording, was a varied body of songs that range from the elegiac *The Garden Seat* to the whimsical *A Piper* , and from the hearty *My sword for the King* to the dramatic *Nocturne*. It is marked by frequent key changes, tender harmony and a recurring decorative figure on the piano. In *Oh, for a March wind* the dotted rhythms of the piano introduction create the spring-like breeziness expressed in the poem by Winifred Williams “ Sweet Chance, that led my steps abroad is the penultimate song from *Songs of the Countryside* , setting poems of W H Davies “ In its portrayal of the restless traveller setting out on the open road, *Tewkesbury Road* is an extrovert response with a vigorous accompaniment to the words of John Masefield “ The last in the cycle *Six Poems of Ruth Pitter*, it was dedicated to his publishers Leslie Boosey and Ralph Hawkes, and is one of his most extended and thematically developed songs. During his war service in the munitions factory in , Head counteracted the tedium of his labours by working on settings of four poems by the Irish poet Francis Ledwidge “ The first, *The ships of Arcady*, was published in , with the complete group following as a cycle the next year under the title *Over the rim of the moon* derived from the opening line of the last song. By contrast *Beloved* is a love-song with a passionate vocal line and ardent accompaniment. *A blackbird singing* is set to a rhythm of rocking regret and a melody tinged with sorrow in the face of loss. The words of *October Valley* are by Nancy Bush “ The song is riven with melancholy, bound together by a refrain heard on the piano. More *Songs of the Countryside* is a collection of songs including two settings of

Thomas Hardy " It is an instance where Head uses chromaticism to create the overall mood of the poem, in which Hardy imagines the ghosts sitting on the seat as they had done in life. Foxgloves , has words by Mary Webb " , and is the first of More Songs of the Countryside. It is a heartfelt threnody with a stark funereal tread and falling chromatic melodic phrases in both voice and piano which create a powerful expression of grief. Margaret Rose died wrote the poems for the next two songs. Head responds with a beguiling melody. Here is music of simplicity and sentimentality that charms, rather than cloys. Characterized by an emphatic rhythmic accompaniment and a vigorous tune, Money, O! Nancy Bush wrote the words for the Three Songs of Venice , which were composed for and dedicated to Dame Janet Baker who had memorably recorded A Piper on an anthology of English song released in , masterminded by Ted Perry, founder of Hyperion Records, when he was working for Saga Classics. The Gondolier has a mysterious quality with a decorative opening idea on the piano which binds the song together; it is combined with a lapping rhythm that effectively portrays the sensation of the gondola plying its way through the narrow canals. In the middle of the song, the rhythm is interrupted by the eerie call of the gondolier. My sword for the King , to words by Helen Taylor, has a swashbuckling heroism to the melody and accompaniment, as the warrior sets aside the pleasures of peace and love, to serve his King.

Chapter 3 : Head, Michael () - Composer - Hyperion Records - CDs, MP3 and Lossless downloads

Michael Head (28 January - 24 August) was a British composer, pianist, organist and singer who left some enduring works still popular today.

Chapter 4 : Ave Maria | Michael Head Lyrics, Song Meanings, Videos, Full Albums & Bios

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Chapter 5 : Michael Head- Bio, Albums, Pictures " Naxos Classical Music.

Michael Head, composer, singer, pianist by Nancy Bush, , Kahn & Averill edition, in English.

Chapter 6 : Chandos Records

Michael Head was a British composer, pianist, organist and singer who left some enduring works still popular today. He was noted for his association with the Royal Academy of Music.

Chapter 7 : Michael Head, composer, singer, pianist (edition) | Open Library

Born in Eastbourne on 28 January , Michael Dewar Head began studying music seriously from the age of twelve, learning to play the piano with Jean Adair, a pupil of Clara Schumann. His potential talent as a singer was also apparent and he studied singing with Fritz Marston. Having been rejected.

Chapter 8 : Michael Head Sheet Music on Goodmusic

During the middle years of the last century, Michael Head carved out a modest, but distinctive place in British musical life, primarily as a composer of solo songs, but also as a singer, pianist, adjudicator and teacher.

Chapter 9 : Michael Head (composer) - Wikipedia

DOWNLOAD PDF MICHAEL HEAD, COMPOSER, SINGER, PIANIST

About. English singer, organist, pianist, and composer remembered primarily for his songs for solo voice and chorus. He had a lengthy association with the Royal Academy of Music.