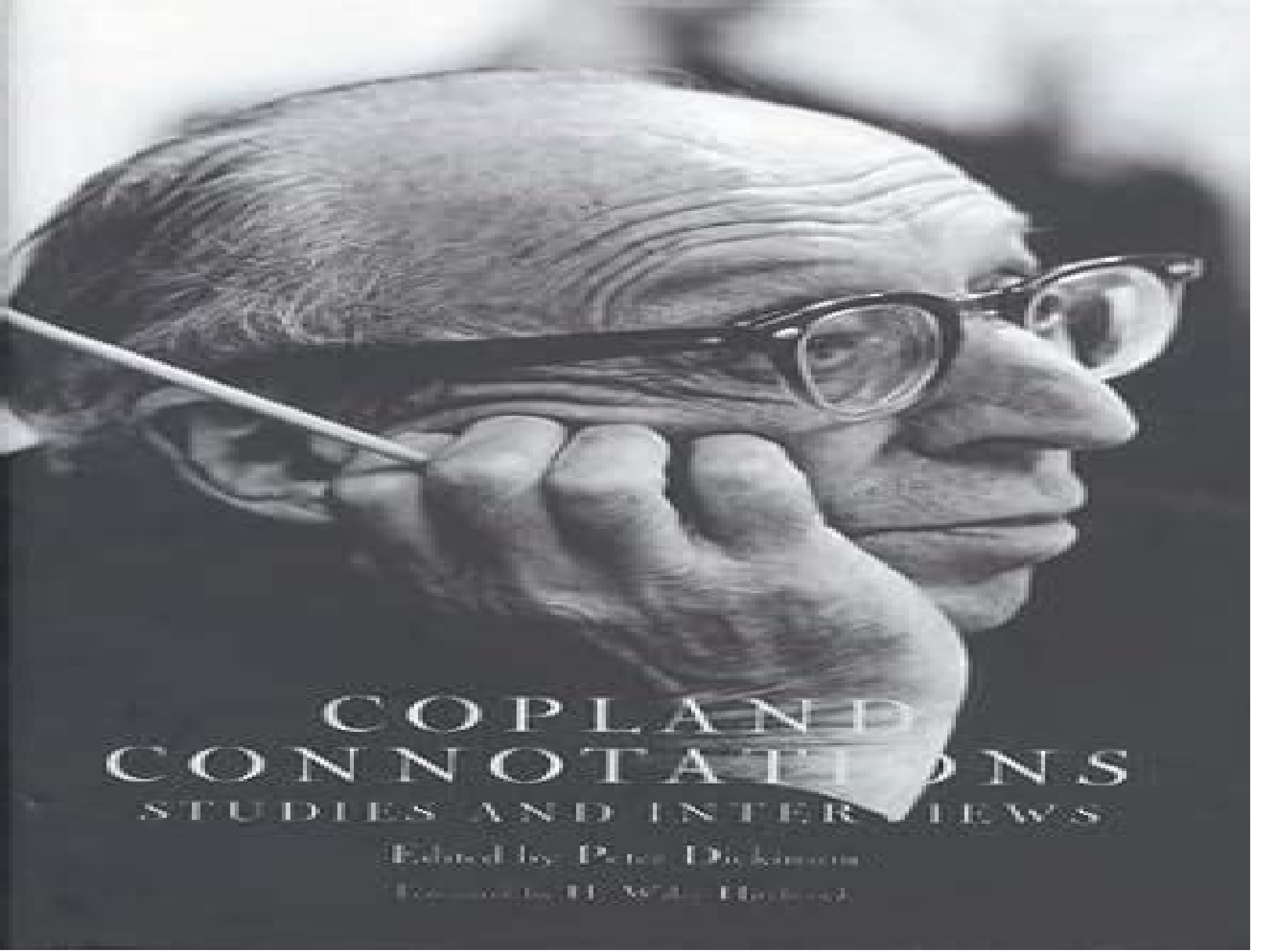




COPLAND CONNOTATIONS

STUDIES AND INTERVIEWS

Edited by Peter Dickinson

Foreword by H. Walter Henthorn

Copland Connotations Studies And Interviews

Michael J. Shapiro



Copland Connotations Studies And Interviews:

Copland Connotations Peter Dickinson, 2002 A mine of information for both general and specialist readers about the life and work of one of America's greatest composers *Lennox Berkeley and Friends* Lennox Berkeley, 2012 A substantial introduction from Dickinson who first met Berkeley in 1956 is followed by Berkeley's reports on musical life in Paris 1929-34 and a selection of his letters to his celebrated teacher Nadia Boulanger in translation Almost all of Berkeley's later writings follow and then there are four interviews he gave in the 1970s After Berkeley's death Dickinson interviewed performers composers family and friends for a BBC Radio 3 documentary and the complete recorded discussions are transcribed Publisher's description **Samuel Barber Remembered** Peter Dickinson, 2010 Samuel Barber is one of America's most popular classical composers The main source for this book is a panoply of vivid and eminently readable interviews by Peter Dickinson for a BBC Radio 3 documentary in 1981 The book also includes three of the few interviews extant with Barber himself Interwar Symphonies and the Imagination Emily MacGregor, 2023-01-26 The symphony has long been entangled with ideas of self and value Though standard historical accounts suggest that composers' interest in the symphony was almost extinguished in the early 1930s this book makes plain the genre's continued cultural dominance and argues that the symphony can illuminate issues around space geography race and postcolonialism in Germany France Mexico and the United States Focusing on a number of symphonies composed or premiered in 1933 this book recreates some of the cultural and political landscapes of an uncertain historical moment a year when Hitler took power in Germany and the Great Depression reached its peak in the United States *Interwar Symphonies and the Imagination* asks what North American and European symphonies from the early 1930s can tell us about how people imagined selfhood during a period of international insecurity and political upheaval of expansionist and colonial fantasies scientised racism and emergent fascism **Studies in Trans-disciplinary Method** Michael J. Shapiro, 2013 This groundbreaking and innovative text addresses the deep ontological and epistemological commitments that underpin conventional positivist methods and then demonstrates how method can be understood in much broader and more interesting ways Drawing on a broad range of philosophical and methodological theory as well as a wide variety of artistic sources from fine art to cinema and from literature to the blues leading contemporary thinker Michael Shapiro shows the reader how a more open understanding of the concept of method is rewarding and enlightening His notion of writing as method is enacted throughout the text and offers a stimulating alternative for students to positivist social science methods This is essential reading for all students and faculty with an interest in post-positivist methods *Tonality as Drama* Edward David Latham, 2008 Drawing on the fields of dramaturgy music theory and historical musicology this book answers a question about twentieth century music Why does tonality persist in opera even after it has been abandoned in other genres *The Sound of a Superpower* Emily Abrams Ansari, 2018 After two decades of remarkable success the quest to create a uniquely American classical music faltered in the 1950s Many

blamed the Cold War for its demise but the conflict also brought Americanist composers unprecedented opportunities This book examines this complex picture and its long term effects *How Sondheim Found His Sound* Steve Swayne, 2007-05-08 Steve Swayne's *How Sondheim Found His Sound* is a fascinating treatment and remarkable analysis of America's greatest playwright in song His marvelous text goes a long way toward placing Stephen Sondheim among the towering artists of the late twentieth century Cornel West Princeton University Sondheim's career and music have never been so skillfully dissected examined and put in context With its focus on his work as composer this book is surprising and welcome Theodore S Chapin President and Executive Director The Rodgers and Hammerstein Organization an intriguing biography of the songwriter's style Swayne is to be congratulated for taking the study of this unique composer lyricist into hitherto unnavigated waters Stage Directions The research is voluminous as are the artistry and perceptiveness Swayne has lived richly within the world of Sondheim's music Richard Crawford author of *America's Musical Life A History* Amid the ever more crowded bookshelf of writings on Sondheim Swayne's analysis of Sondheim's development as a composer stands up as a unique and worthy study For the Sondheim aficionados there are new ideas and new information and for others Swayne's *How Sondheim Found His Sound* will provide an intriguing introduction into the mind of arguably the greatest and most influential living Broadway composer talkinbroadway.com What a fascinating book full of insights large and small An impressive analysis and summary of Sondheim's many sources of inspiration All fans of the composer and lovers of Broadway in general will treasure and frequently refer to Swayne's work Tom Riis Joseph Negler Professor of Musicology and Director of the American Music Research Center University of Colorado Stephen Sondheim has made it clear that he considers himself a playwright in song How he arrived at this unique appellation is the subject of *How Sondheim Found His Sound* an absorbing study of the multitudinous influences on Sondheim's work Taking Sondheim's own comments and music as a starting point author Steve Swayne offers a biography of the artist's style pulling aside the curtain on Sondheim's creative universe to reveal the many influences from classical music to theater to film that have established Sondheim as one of the greatest dramatic composers of the twentieth century *Appalachian Spring* Aaron Copland, 2019-12-31 *Appalachian Spring* is perhaps the most popular work by Aaron Copland 1900 1990 Composed as a ballet for the renowned choreographer Martha Graham 1894 1991 it was the result of a close collaboration between Copland and Graham and the music quickly took on a life of its own However the best known versions of the score those most frequently recorded and heard in concert differ in form and musical content from the original ballet which was scored for a chamber ensemble of thirteen instruments and premiered by the Martha Graham Dance Company at the Library of Congress on 30 October 1944 This edition presents the first completed engraving of the original version of *Appalachian Spring* providing musicians and scholars access to the score as it has been performed for more than 75 years by the Graham Company On each page of the score the editors have included stills from the 1958 film of the ballet with Graham dancing the lead role in order to highlight the connection between music and dance An

introductory essay explores the creation of the work the musical structure the origins of and differences among multiple versions of the score and the continued significance and influence of Copland's music The critical commentary draws on manuscript and published sources as well as Graham Company performance practice to illuminate editorial decisions The edition also includes appendices that present a comparison of historical tempi markings from the Graham tradition for augmenting the orchestration and a selected discography of different versions of the score

The Ellington Century

David Schiff, 2012-01-07 The Ellington Century is a wonderful journey through the world of music and art If you are already an aficionado of Ellington's music you will enjoy the author's informative and detailed analysis of the composer's work and musical influences If you are less familiar this book puts Ellington's music in perspective with the great classical composers of the twentieth century David Schiff's remarkable insight into the historical and musical parallels between these composers is a delight to read and his references are vast from Schoenberg's Pierrot Lunaire and Stravinsky's Agon to television's Sesame Street Schiff writes with a sense of humor and an enthusiasm for Ellington's music that comes out on every page George Manahan Music Director American Composers Orchestra David Schiff points us forward observing that Ellington's music asks us to see with our ears and hear with our eyes Writing as a composer and scholar he has a gift for making complex ideas strikingly clear His insights move across a huge terrain of twentieth century culture as he builds bridges in his musical and cultural analysis where many have not seen a connection Yet each musical work each artist is given his or her equal due In this sense he has met the spiritual and cultural challenge of Ellington's life work Marty Ehrlich Composer Instrumentalist Associate Professor of Improvisation and Contemporary Music Hampshire College

Aaron Copland and His World

Carol J. Oja, Judith Tick, 2018-06-05 Aaron Copland and His World reassesses the legacy of one of America's best loved composers at a pivotal moment as his life and work shift from the realm of personal memory to that of history This collection of seventeen essays by distinguished scholars of American music explores the stages of cultural change on which Copland's long life 1900 to 1990 unfolded from the modernist experiments of the 1920s through the progressive populism of the Great Depression and the urgencies of World War II to postwar political backlash and the rise of serialism in the 1950s and the cultural turbulence of the 1960s Continually responding to an ever changing political and cultural panorama Copland kept a firm focus on both his private muse and the public he served No self absorbed recluse he was very much a public figure who devoted his career to building support systems to help composers function productively in America This book critiques Copland's work in these shifting contexts The topics include Copland's role in shaping an American school of modern dance his relationship with Leonard Bernstein his homosexuality especially as influenced by the writings of André Gide and explorations of cultural nationalism Copland's rich correspondence with the composer and critic Arthur Berger who helped set the parameters of Copland's reception is published here in its entirety edited by Wayne Shirley The contributors include Emily Abrams Paul Anderson Elliott Antokoletz Leon Botstein Martin Brody Elizabeth Crist Morris Dickstein Lynn

Garafola Melissa de Graaf Neil Lerner Gail Levin Beth Levy Vivian Perlis Howard Pollack and Larry Starr Women in American Operas of the 1950s Monica A. Hershberger, 2023 The first feminist analysis of some of the most performed works in the American opera canon emphasizing the voices and perspectives of the sopranos who brought these operas to life In the 1950s composers and librettists in the United States were busy seeking to create an opera repertory that would be deeply responsive to American culture and American concerns They did not break free however of the age old paradigm so typically expressed in European opera that is of women as either saintly and pure or sexually corrupt with no middle ground As a result in American opera of the 1950s women risked becoming once again opera s inevitable victims Yet the sopranos who were tasked with portraying these paragons of virtue and their opposites did not always take them as their composers and librettists made them Sometimes they rewrote through their performances the roles they had been assigned Sometimes they used their lived experiences to invest greater authenticity in the roles With chapters on *The Tender Land* *Susannah* *The Ballad of Baby Doe* and *Lizzie Borden* this book analyzes some of the most performed yet understudied works in the American opera canon It acknowledges Catherine Clement s famous description of opera as the undoing of women while at the same time illuminating how singers like Beverly Sills and Phyllis Curtin worked to resist such undoing years before the official resurgence of the American feminist movement In short they ended up helping to dismantle powerful gendered stereotypes that had often reigned unquestioned in opera houses until then **Music for the Common Man** Elizabeth B. Crist, 2009-01-12 In the 1930s Aaron Copland began to write in an accessible style he described as imposed simplicity Works like *El Sal n M xico* *Billy the Kid* *Lincoln Portrait* and *Appalachian Spring* feature a tuneful idiom that brought the composer unprecedented popular success and came to define an American sound Yet the cultural substance of that sound the social and political perspective that might be heard within these familiar pieces has until now been largely overlooked While it has long been acknowledged that Copland subscribed to leftwing ideals *Music for the Common Man* is the first sustained attempt to understand some of Copland s best known music in the context of leftwing social political and cultural currents of the Great Depression and Second World War Musicologist Elizabeth Crist argues that Copland s politics never merely accorded with mainstream New Deal liberalism wartime patriotism and Communist Party aesthetic policy but advanced a progressive vision of American society and culture Copland s music can be heard to accord with the political tenets of progressivism in the 1930s and 40s including a fundamental sensitivity toward those less fortunate support of multiethnic pluralism belief in social democracy and faith that America s past could be put in service of a better future Crist explores how his works wrestle with the political complexities and cultural contradictions of the era by investing symbols of America the West folk song patriotism or the people with progressive social ideals Much as been written on the relationship between politics and art in the 1930s and 40s but very little on concert music of the era *Music for the Common Man* offers fresh insights on familiar pieces and the political context in which they emerged *Frontier Figures* Beth E. Levy, 2012-04-18 *Frontier Figures* is a

tour de force exploration of how the American West both as physical space and inspiration animated American music Examining the work of such composers as Aaron Copland Roy Harris Virgil Thomson Charles Wakefield Cadman and Arthur Farwell Beth E Levy addresses questions of regionalism race and representation as well as changing relationships to the natural world to highlight the intersections between classical music and the diverse worlds of Indians pioneers and cowboys Levy draws from an array of genres to show how different brands of western Americana were absorbed into American culture by way of sheet music radio lecture recitals the concert hall and film Frontier Figures is a comprehensive illumination of what the West meant and still means to composers living and writing long after the close of the frontier **The Music of**

Lennox Berkeley Peter Dickinson,2003 Fully revised edition of Peter Dickinson s acclaimed study of one of the great British composers of the twentieth century Sir Lennox Berkeley 1903 1989 was one of the leading British composers of the mid twentieth century and his music has unique qualities which will ensure its survival far beyond transient fashions Peter Dickinson knew Berkeley for more than thirty years and this much enlarged book places the composer in the context of his extended study with Nadia Boulanger his friendship with Britten and the achievement of an independent voice of remarkable distinction The new book now benefits from interviews with Lady Berkeley Michael Berkeley Julian Bream Colin Horsley Sir John Manduell Nicholas Maw Malcolm Williamson and the late Basil Douglas Desmond Shawe Taylor and Norman del Mar There are photographs a full list of works bibliographies and over a hundred musical examples PETER DICKINSON is Head of Music at the Institute of United States Studies at the University of London and an Emeritus Professor of the Universities of Keele and London *The Act of Musical Composition* Dave Collins,2016-04-01

The study of musical composition has been marked by a didactic technique based approach focusing on the understanding of musical language and grammar harmony counterpoint orchestration and arrangement or on generic and stylistic categories In the field of the psychology of music the study of musical composition even in the twenty first century remains a poor cousin to the literature which relates to musical perception music performance musical preferences musical memory and so on Our understanding of the compositional process has in the main been informed by anecdotal after the event accounts or post hoc analyses of composition The Act of Musical Composition Studies in the Creative Process presents the first coherent exploration around this unique aspect of human creative activity The central threads or key themes compositional process creative thinking and problem solving are integrated by the combination of theoretical understandings of creativity with innovative empirical work **The Queer**

Composition of America's Sound Nadine Hubbs,2004-10-18 In this vibrant and pioneering book Nadine Hubbs shows how a gifted group of Manhattan based gay composers were pivotal in creating a distinctive American sound and in the process served as architects of modern American identity Focusing on a talented circle that included Aaron Copland Virgil Thomson Leonard Bernstein Marc Blitzstein Paul Bowles David Diamond and Ned Rorem The Queer Composition of America s Sound homes in on the role of these artists self identification especially with tonal music French culture and homosexuality in the

creation of a musical idiom that even today signifies America in commercials movies radio and television and the concert hall

Dane Rudhyar Deniz Ertan, 2009 Dane Rudhyar 1895 1985 was a unique figure in twentieth century American culture a composer thinker painter poet novelist and expert on astrology His life and activities illuminate crucial twentieth century American themes about society history creativity and identity Favoring synthesis and a blend of what he called unity and multiplicity Rudhyar created a rare bridge between the West and the East built on American foundations His thought and work transcended disciplinary boundaries integrating perspectives that were and often still are generally pursued in isolation from each other The book is enriched with numerous color illustrations of Rudhyar's paintings and with examples drawn from his music and writings Book Jacket *The New Music Connoisseur*, 2003

CageTalk Peter Dickinson, 2014 John Cage was one of America's most renowned composers from the 1940s until his death in 1992 But he was also a much admired writer and artist and a uniquely attractive personality able to present his ideas engagingly wherever he went As an interview subject he was a consummate professional The main source of CageTalk Dialogues with and about John Cage is a panoply of vivid and compulsively readable interviews given to Peter Dickinson in the late 1980s for a BBC Radio 3 documentary The original BBC program lasted an hour but the full discussions with Cage and many of the main figures connected with him were not published until the first edition of this book CageTalk also includes earlier BBC interviews with Cage including ones by the renowned literary critic Frank Kermode and art critic David Sylvester And Dickinson the editor of this volume contributes little known source material about Cage's Musicircus and Roaratorio as well as a substantial introduction exploring the multiple roles that Cage's varied and challenging output played during much of the twentieth century and continued to play in the early twenty first Apart from the long interview with Cage himself there are discussions with Bonnie Bird Earle Brown Merce Cunningham Minna Lederman Otto Luening Jackson Mac Low Peadar Mercier Pauline Oliveros John Rockwell Kurt Schwertsik Karlheinz Stockhausen Virgil Thomson David Tudor La Monte Young and Paul Zukovsky Most of the interviews were given to Peter Dickinson but there are others involving Rebecca Boyle Anthony Cheevers Michael Oliver and Roger Smalley Peter Dickinson British composer and pianist is Emeritus Professor University of Keele and University of London and has written or edited several books about twentieth century music including Copland Connotations Boydell Press 2002 and The Music of Lennox Berkeley Boydell Press 2003

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