

REFLECTIONS OF an AMERICAN COMPOSER



ARTHUR BERGER

Reflections Of An American Composer

ML Morrison



Reflections Of An American Composer:

Reflections of an American Composer Arthur Berger, 2002-11-28 In this engrossing collection of essays distinguished composer theorist journalist and educator Arthur Berger invites us into the vibrant and ever changing American music scene that has been his home for most of the twentieth century Witty urbane and always entertaining Berger describes the music scene in New York and Boston since the 1930s discussing the heady days when he was a member of a tight knit circle of avant garde young composers mentored by Aaron Copland as well as his participation in a group at Harvard University dedicated to Stravinsky As Virgil Thomson's associate on the New York Herald Tribune and founding editor of the prestigious Perspectives of New Music Berger became one of the preeminent observers and critics of American music His reflections on the role of music in contemporary life his journalism career and how changes in academia influence the composition and teaching of music offer a unique perspective informed by Berger's abundant intelligence and experience

Recollections and Reflections of an American Composer Eleanor Everest Freer, 1929 *Reflections on American Music* College Music Society, 2000 Wright A closed fist from Spirals for violin viola and cello Judith Lang Zaimont *Rethinking American Music* Tara Browner, Thomas Riis, 2019-03-16 In *Rethinking American Music* Tara Browner and Thomas L Riis curate essays that offer an eclectic survey of current music scholarship Ranging from Tin Pan Alley to Thelonious Monk to hip hop the contributors go beyond repertory and biography to explore four critical yet overlooked areas the impact of performance patronage's role in creating music and finding a place to play it personal identity and the ways cultural and ethnographic circumstances determine the music that emerges from the creative process Many of the articles also look at how a piece of music becomes initially popular and then exerts a lasting influence in the larger global culture The result is an insightful state of the field examination that doubles as an engaging short course on our complex multifaceted musical heritage Contributors Karen Ahlquist Amy C Beal Mark Clagu Esther R Crookshank Todd Decker Jennifer DeLapp Birkett Joshua S Duchan Mark Katz Jeffrey Magee Sterling E Murray Guthrie P Ramsey Jr David Warren Steel Jeffrey Taylor and Mark Tucker

Neoclassical Music in America R. James Tobin, 2014-07-02 From the 1920s to the 1950s neoclassicism was one of the dominant movements in American music Today this music is largely in eclipse mostly absent in performance and even from accounts of music history in spite of and initially because of its adherence to an expanded tonality No previous book has focused on the nature and scope of this musical tradition *Neoclassical Music in America* Voices of Clarity and Restraint makes clear what neoclassicism was how it emerged in America and what happened to it Music reviewer and scholar R James Tobin argues that efforts to define musical neoclassicism as a style largely fail because of the stylistic diversity of the music that fall within its scope However neoclassicists as different from one another as the influential Igor Stravinsky and Paul Hindemith did have a classical aesthetic in common the basic characteristics of which extend to other neoclassicists This study focuses in particular on a group of interrelated neoclassical American composers who came to full maturity in the

1940s These included Harvard professor Walter Piston who had studied in France in the 1920s Harold Shapero the most traditional of the group Irving Fine and Arthur Berger his colleagues at Brandeis Lukas Foss later an experimentalist composer whose origins lay in neoclassicism of the 1940s Alexei Haieff and Ingolf Dahl both close associates of Stravinsky and others Tobin surveys the careers of these figures drawing especially on early reviews of performances before offering his own critical assessment of individual works Adventurous collectors of recordings performing musicians concert and broadcasting programmers as well as music and cultural historians and those interested in musical aesthetics will find much of interest here Dates of composition approximate duration of individual works and discographies add to the work's reference value

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 Andr 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

Historical Dictionary of Modern and Contemporary Classical Music Nicole V. Gagné, 2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book cover modernist and postmodern concert music worldwide from the years 1888 to 2018 This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on the most important composers musicians methods styles and media in modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students

researchers and anyone wanting to know more about modern and contemporary classical music **Stravinsky** Stephen Walsh, 2008-03-03 Widely regarded the greatest composer of the 20th century Igor Stravinsky was central to the development of modernism in art In this revealing volume the first of two Walsh follows Stravinsky from his birth in 1882 to 1934 **Women Opera Composers** Mary F. McVicker, 2016-08-04 The history of women in the opera is a grand story Women were singers and patrons of course but from opera's beginnings in Renaissance Italy they were also opera composers and librettists At first it was exclusively for the nobility In the 19th century with the emergence of the middle class and the rise of nationalism there were more public theaters and opera seemed to be everywhere This meant more opportunities for composers though men predominated This book focuses on the women from the 16th century to today who had successful careers in opera many of them well known in their time **The Norton/Grove Dictionary of Women Composers** Julie Anne Sadie, Rhian Samuel, 1994 Throughout history women have been composing music but their achievements have usually gone unrecognized **George Rochberg, American Composer** Amy Lynn Wlodarski, 2019 George Rochberg American Composer is the first comprehensive study devoted to tracing and putting into a rich cultural context the career of George Rochberg widely acknowledged as one of the most prominent musical postmodernists Drawing from unpublished materials including diaries letters sketches and personal papers the book traces the impact of two specific personal traumas Rochberg's service as an infantryman in World War II and the premature death of his son on his work as a leading composer college educator and public intellectual The book significantly expands our understanding of Rochberg's creative work by reconstructing and examining the earliest seeds of his aesthetic thinking which took root while he served in Patton's Third Army and following their development through his mature compositional period into the final stages of his long career It argues that Rochberg's military service was a transformative life experience for the young humanist one that crucially shaped his worldview and influenced his artistic creativity for the next sixty years As such it reveals personal trauma and aesthetic recovery to be the basis of Rochberg's postwar ideas about humanism musical quotation and neotonicity Amy Lynn Wlodarski is associate professor of music at Dickinson College Support for this publication was provided by the Howard Hanson Institute for American Music at the Eastman School of Music at the University of Rochester **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 **The American Stravinsky** Gayle Murchison, 2012-02-21 *divdiv* The first study to show Copland's style development from his early works through his first widely accessible ballet *DIV DIV* **American Studies** Jack Salzman, American Studies Association, 1986-08-29 A major three volume bibliography including an additional supplement of an annotated listing of American Studies monographs published between 1900 and 1988 Narrative and Robert Schumann's Songs Andrew H. Weaver, 2024 Featuring 28 music examples this book takes an innovative approach to analyzing and interpreting nineteenth century German song offering new perspectives on Robert Schumann's Lieder and song cycles Robert Schumann's Lieder are among the richest and most complex songs in the repertoire and have long raised questions and stimulated discussion among scholars performers and listeners Among the wide range of methodologies that have been used to understand and interpret his songs one that has been conspicuously absent is an approach based on narratology the theory and study of narrative texts Proceeding from the premise that the performance of a Lied is a narrative act in which the singer and pianist together function as a narrator Andrew Weaver's groundbreaking study proposes a comprehensive theory of narratology for the German Romantic Lied and song cycle using Schumann's complete song oeuvre as the test case The theory grounded in the work of narratologist Mieke Bal but also drawing upon recent work in literary theory and musicology illuminates how music can open up new meanings for the poem as well as how a narratological analysis of the poem can help us understand the music Weaver's book offers new insights into Schumann's Lieder and the poetry he set while simultaneously proposing a methodology applicable to the analysis and interpretation of a wide range of works including not only the rich treasury of German Lieder but also potentially any genre of accompanied song in any language from the Middle Ages to the present day *The Wind Band Music of Henry Cowell* Jeremy Brown, 2018-03-14 *The Wind Band Music of Henry Cowell* studies the compositions for wind band by twentieth century composer Henry Cowell a significant and prolific figure in American fine art music from 1914 1965 The composer is noteworthy and controversial because of his radical early works his interest in non Western musics and his retrogressive mature style along with notoriety for his imprisonment in San Quentin on a morals charge Eleven chapters are organized both topically and chronologically An introduction conclusion series of eight appendices bibliography

and discography complete this comprehensive study along with an audio playlist of representative works hosted on the CMS website *Concert Music, Rock, and Jazz Since 1945* Elizabeth West Marvin, 2002 Presents various interdisciplinary articles to bridge the gulf between classical and popular music *The Step Ladder* Flora Warren Seymour, 1929 **Volume of Proceedings of the Music Teachers' National Association ...** Music Teachers National Association, 1919 With the report of the 16th meeting 1894 was issued The secretary's official report of the special meeting Chicago 1893 containing a summary of the reports of meetings from 1876 to 1892 **Studies in Musical Education, History, and Aesthetics** Music Teachers National Association, 1919

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