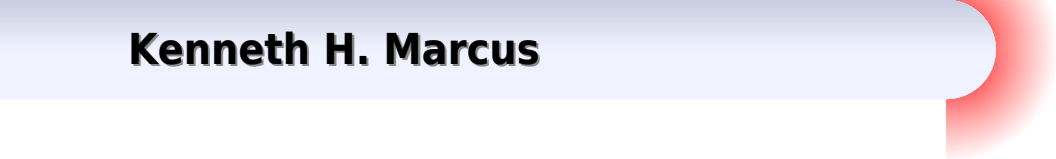




Making Music Modern

Kenneth H. Marcus



Making Music Modern:

Making Music Modern Carol J. Oja, 2000 This book recreates an exciting and productive period in which creative artists felt they were witnessing the birth of a new age Aaron Copland Henry Cowell George Gershwin Roy Harris and Virgil Thomson all began their careers then as did many of their less widely recognized compatriots While the literature and painting of the 1920 s have been amply chronicled music has not received such treatment Carol Oja s book sets the growth of American musical composition against parallel developments in American culture provides a guide for the understanding of the music and explores how the notion of the concert tradition as inherited from Western Europe was challenged and revitalized through contact with American popular song jazz and non Western musics *Making Music Modern* Carol J. Oja, 2000-11-16 New York City witnessed a dazzling burst of creativity in the 1920s In this pathbreaking study Carol J Oja explores this artistic renaissance from the perspective of composers of classical and modern music who along with writers painters and jazz musicians were at the heart of early modernism in America She also illustrates how the aesthetic attitudes and institutional structures from the 1920s left a deep imprint on the arts over the 20th century Aaron Copland George Gershwin Ruth Crawford Seeger Virgil Thomson William Grant Still Edgar Var se Henry Cowell Leo Ornstein Marion Bauer George Antheil these were the leaders of a talented new generation of American composers whose efforts made New York City the center of new music in the country They founded composer societies such as the International Composers Guild the League of Composers the Pan American Association and the Copland Sessions Concerts to promote the performance of their music and they nimbly negotiated cultural boundaries aiming for recognition in Western Europe as much as at home They showed exceptional skill at marketing their work Drawing on extensive archival material including interviews correspondence popular periodicals and little known music manuscripts Oja provides a new perspective on the period and a compelling collective portrait of the figures puncturing many longstanding myths American composers active in New York during the 1920s are explored in relation to the Machine Age and American Dada the impact of spirituality on American dissonance the crucial behind the scenes role of women as patrons and promoters of modernist music cross currents between jazz and concert music the critical reception of modernist music especially in the writings of Carl Van Vechten and Paul Rosenfeld and the international impulse behind neoclassicism The book also examines the persistent biases of the time particularly anti Semitism gender stereotyping and longstanding racial attitudes **Innovative Computing** Jason C. Hung, Jia-Wei Chang, Yan Pei, Wei-Chen Wu, 2022-01-04 This book comprises select proceedings of the 4th International Conference on Innovative Computing IC 2021 focusing on cutting edge research carried out in the areas of information technology science and engineering Some of the themes covered in this book are cloud communications and networking high performance computing architecture for secure and interactive IoT satellite communication wearable network and system infrastructure management etc The essays are written by leading international experts making it a valuable resource for

researchers and practicing engineers alike *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 **Charles Ives Reconsidered** Gayle Sherwood Magee, 2008 An engaging new portrait of the seminal American composer **Elliott Carter's Late Music** John Link, 2022-01-27 Elliott Carter was born four months after Orville Wright demonstrated the Wright Brothers Flyer to the U.S. Army, and he died two months after the Voyager 1 spacecraft left the heliosphere at the threshold of interstellar space. Carter's remarkable longevity and the unusual trajectory of his life and work through more than a century of disruptive change has affected the reception history of his music in ways that we are only beginning to acknowledge. Over the course of a nearly eighty-year-long career, Carter leveraged his advantages and turned obstacles into opportunities with admirable persistence. He chose projects that not only interested him but also fit into the plans for artistic and professional development that he cultivated assiduously over decades. And he paid close attention to how his artistic objectives could be presented most effectively to the performers, listeners, and patrons on whom his career depended. Together with his wife Helen Frost Jones, Carter skillfully steered a course through the turbulent waters of the twentieth and early twenty-first centuries with steadily increasing success. The story of Carter's artistic life as he told it and as it was promoted by several generations of advocates is one of independence, uncompromising vision, and technical progress. It was astutely tailored to the beliefs and values of its intended audience, and as autobiography, it reports selectively and glosses over or omits events and attitudes deemed unhelpful in building Carter's reputation and authority and promoting his music **Mavericks and Other Traditions in American Music** Michael Broyles, 2008-10-01 From colonial times to the present, American composers have

lived on the fringes of society and defined themselves in large part as outsiders In this stimulating book Michael Broyles considers the tradition of maverick composers and explores what these mavericks reveal about American attitudes toward the arts and about American society itself Broyles starts by examining the careers of three notably unconventional composers William Billings in the eighteenth century Anthony Philip Heinrich in the nineteenth and Charles Ives in the twentieth All three had unusual lives wrote music that many considered incomprehensible and are now recognized as key figures in the development of American music Broyles goes on to investigate the proliferation of eccentric individualism in all types of American music classical popular and jazz and how it has come to dominate the image of diverse creative artists from John Cage to Frank Zappa The history of the maverick tradition Broyles shows has much to tell us about the role of music in American culture and the tension between individualism and community in the American consciousness **Queer Moderns**

Alice T. Friedman, 2025-05-27 A richly illustrated history of the glittering world of queer artistic life in the 1920s and 30s In **Queer Moderns** Alice Friedman tells the fascinating story of the queer avant garde of the 1920s and 30s in New York Paris and Venice as seen through the eyes of Max Ewing 1903 1934 a young musician photographer and man about town who although virtually unknown today moved in extraordinary circles In his photographs and letters we meet the rising stars of modern art music dance and literature and enter a world of interracial friendship queer space and experimentation that shone brightly before being swept away by the Depression It is a remarkable story that reveals that the history of modernism is more queer and more Black than previously recognized In the 1920s Ewing became part of an international coterie of artists led by Carl Van Vechten and Muriel Draper In Europe he was entertained by Gertrude Stein met Stravinsky and took a road trip with Romaine Brooks and Natalie Barney In 1928 in a closet in his apartment Ewing created the Gallery of Extraordinary Portraits an installation of photos of his favorite celebrities Black and white clothed and nude For his Carnival of Venice he took portraits of more than a hundred friends including Paul Robeson Berenice Abbott Isamu Noguchi Agnes de Mille and E E Cummings posed in front of a backdrop of Saint Mark's Square Like a character from a story by F Scott Fitzgerald Ewing joined the party and then died tragically unable to accept the end of his era or the lost dream of a new way of living His story sheds new light on modernism and an artistic milieu that was ahead of its time **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

Classical Music In America Joseph Horowitz, 2005-03-15 Classical Music in America is a pioneering history by an award winning scholar and leading authority on American symphonic culture Joseph Horowitz argues that classical music in the United States is peculiarly performance driven and he traces a musical trajectory rising to its peak at the close of the nineteenth century and receding after World War I He defines the decades of ascendancy as the quest for an American compositional voice painting vivid vignettes of America's most celebrated performers and such pathbreaking institutions as the New York Philharmonic and the Metropolitan Opera He explores a century of decline characterized by illustrious orchestras conductors and virtuosos mostly foreign born and in a final chapter he exposes a crisis of leadership and suggests new musical directions in our postmodern age As with his acclaimed cultural histories Horowitz here fashions a sweeping narrative backed with personality and incident textured by literature sociology and intellectual history that freshly illuminates the American experience 32 pages of illustrations

Schoenberg and Hollywood Modernism Kenneth H. Marcus, 2016-01-14 Schoenberg is often viewed as an isolated composer who was ill at ease in exile In this book Kenneth H Marcus shows that in fact Schoenberg's connections to Hollywood ran deep and most of the composer's exile compositions had some connection to the cultural and intellectual environment in which he found himself He was friends with numerous successful film industry figures including George Gershwin Oscar Levant David Raksin and Alfred Newman and each contributed to the composer's life and work in different ways helping him to obtain students making recordings of his music and arranging commissions While teaching at both the University of Southern California and the University of California Los Angeles Schoenberg was able to bridge two utterly different worlds the film industry and the academy Marcus shows that alongside Schoenberg's vital impact upon Southern California Modernism through his pedagogy compositions and texts he also taught students who became central to American musical modernism including John Cage and Lou Harrison

Sublime Noise Josh Epstein, 2014-12-15 What is the significance of noise in modernist music and literature When Stravinsky's Rite of Spring premiered in Paris in 1913 the crowd rioted in response to the harsh dissonance and jarring rhythms of its score This was

noise not music In *Sublime Noise* Josh Epstein examines the significance of noise in modernist music and literature How and why did composers and writers incorporate the noises of modern industry warfare and big city life into their work Epstein argues that as the creative class engaged with the racket of cityscapes and new media they reconsidered not just the aesthetic of music but also its cultural effects Noise after all is more than a sonic category it is a cultural value judgment a way of abating and categorizing the sounds of a social space or of new music Pulled into dialogue with modern music s innovative rhythms noise signaled the breakdown of art s autonomy from social life even the old favorites of Beethoven and Wagner took on new cultural meanings when circulated in noisy modern contexts The use of noise also opened up the closed space of art to the pressures of publicity and technological mediation Building both on literary cultural studies and work in the new musicology *Sublime Noise* examines the rich material relationship that exists between music and literature Through close readings of modernist authors including James Joyce T S Eliot Edith Sitwell E M Forster and Ezra Pound and composers including George Antheil William Walton Erik Satie and Benjamin Britten Epstein offers a radically contemporary account of musical literary interactions that goes well beyond pure formalism This book will be of interest to scholars of Anglophone literary modernism and to musicologists interested in how music was given new literary and cultural meaning during that complex interdisciplinary period

Sacred Passions Carol A. Hess, 2005 This biography offers a fresh understanding of the life and work of Spanish composer Manuel de Falla 1876-1946 recognized as the greatest composer in the Spanish cultural renaissance that extended from the latter part of the 19th century until the outbreak of the Spanish Civil War in 1936 The biography incorporates recent research on Falla draws on untapped sources in the Falla archives reevaluates Falla s work in terms of current issues in musicology and considers Falla s accomplishments in their historical and cultural contexts

2021 Günter Berghaus, Monica Jansen, Luca Somigli, 2022-01-19 This volume explores the fraught relationship between Futurism and the Sacred Like many fin de siècle intellectuals the Futurists were fascinated by various forms of esotericism such as theosophy and spiritualism and saw art as a privileged means to access states of being beyond the surface of the mundane world At the same time they viewed with suspicion organized religions as social institutions hindering modernization and ironically used their symbols In Italy the theorization of Futurist Sacred Art in the 1930s began a new period of dialogue between Futurism and the Catholic Church The essays in the volume span the history of Futurism from 1909 to 1944 and consider its different configurations across different disciplines and geographical locations from Polish and Spanish literature to Italian art and American music

Women in Music Karin Pendle, Melinda Boyd, 2005-09-19 First published in 2006 Routledge is an imprint of Taylor Francis an Informa company

Charles Ives's Concord Kyle Gann, 2017-05-16 In 1921 insurance executive Charles Ives sent out copies of a piano sonata to two hundred strangers Laden with dissonant chords complex rhythm and a seemingly chaotic structure the so called Concord Sonata confounded the recipients as did the accompanying book *Essays before a Sonata* Kyle Gann merges exhaustive research with his own

experience as a composer to reveal the Concord Sonata and the essays in full. Diffractioning the twinned works into their essential aspects, Gann lays out the historical context that produced Ives's masterpiece and illuminates the arguments Ives himself explored in the Essays. Gann also provides a movement-by-movement analysis of the work's harmonic structure and compositional technique, connecting the sonata to Ives's works that share parts of its material and compares the 1921 version of the Concord with its 1947 revision to reveal important aspects of Ives's creative process. A tour de force of critical theoretical and historical thought, Charles Ives's Concord provides nothing less than the first comprehensive consideration of a work at the heart of twentieth-century American music.

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 has 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.

Henry Cowell Joel Sachs, 2012-06-28 Henry Cowell: A Man Made of Music is the first complete biography of one of the most innovative figures in twentieth-century American music. It explores in detail the complexities and impact of his life, work, and teachings.

American Cultural Rebels Roy Kotynek, John Cohassey, 2008-03-17 Artistic vanguards plot new aesthetic movements, print controversial magazines, hold provocative art shows, and stage experimental theatrical and musical performances. These revolutionaries have often helped create America's countercultural movements, from the early romantics and bohemians to the beatniks and hippies. This work looks at how experimental art and the avant-garde artists' lifestyles have influenced and at times transformed American culture since the mid-nineteenth century. The work will introduce readers to these artists and rebels, making a careful distinction between the worlds of the high-modern artist salons and galleries and the bohemian.

Aaron Copland and the American Legacy of Gustav

Mahler Matthew Mugmon, 2019 Although Aaron Copland 1900 1990 is often credited with creating an unmistakably American musical style he was strongly attracted to the music of Gustav Mahler Drawing extensively on archival and musical materials this is the first detailed exploration of Copland's multifaceted relationship with Mahler's music and its lasting consequences for music in America Matthew Mugmon demonstrates that Copland inspired by Mahler's example blended modernism and romanticism in shaping a vision for American music in the twentieth century and that he did so through his multiple roles as composer teacher critic and orchestral tastemaker Copland's career long engagement with Mahler's music intersected with Copland's own Jewish identity and with his links to such towering figures in American music as Nadia Boulanger Serge Koussevitzky and Leonard Bernstein

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