

# OUR NEW MUSIC

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AARON COPLAND

# Our New Music Leading Composers In Europ

**Howard Pollack**



## **Our New Music Leading Composers In Europ:**

The Exotic Self Assistant Professor of Music Theory Butler School of Music Chelsea Burns, Chelsea Burns, 2025 I explore how market and political forces composer biography and aesthetic and intellectual concerns expressed in the composer's writings and compositions all complicate ascriptions of nationalism in the case of Mexican composer Carlos Ch vez I focus on *La aloma azul* a work Ch vez wrote for 1940 concerts at New York's Museum of Modern Art providing an alternative reading of the work and highlighting features that would be missed in a reading concerned with characterizing the work as nationalist

**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

*Schoenberg's New World* Sabine Feisst, 2017-01-01 Arnold Schoenberg was a polarizing figure in twentieth century music and his works and ideas have had considerable and lasting impact on Western musical life A refugee from Nazi Europe he spent an important part of his creative life in the United States 1933 1951 where he produced a rich variety of works and distinguished himself as an influential teacher However while his European career has received much scholarly attention surprisingly little has been written about the genesis and context of his works composed in America his interactions with Americans and other migr's and the substantial complex and fascinating performance and reception history of his music in this country Author Sabine Feisst illuminates Schoenberg's legacy and sheds a corrective light on a variety of myths about his sojourn Looking at the first American performances of his works and the dissemination of his ideas among American composers in the 1910s 1920s and early 1930s she convincingly debunks the myths surrounding Schoenberg's alleged isolation in the US Whereas most previous accounts of his time in the US have portrayed him as unwilling to adapt to

American culture this book presents a more nuanced picture revealing a Schoenberg who came to terms with his various national identities in his life and work Feisst dispels lingering negative impressions about Schoenberg's teaching style by focusing on his methods themselves as well as on his powerful influence on such well known students as John Cage Lou Harrison and Dika Newlin Schoenberg's influence is not limited to those who followed immediately in his footsteps a wide range of composers from Stravinsky adherents to experimentalists to jazz and film composers were equally indebted to Schoenberg as were key figures in music theory like Milton Babbitt and David Lewin In sum Schoenberg's New World contributes to a new understanding of one of the most important pioneers of musical modernism

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

The Queer Composition of America's Sound Nadine Hubbs, 2004-10-18 This book considers the question was the flourishing of modernism in music and related arts in 20th century America a phenomenon created by gay men

**Sounds of War** Annegret Fauser, 2013-05-03 What role did music play in the United States during World War II How did composers reconcile the demands of their country and their art as America mobilized both militarily and culturally for war Annegret Fauser explores these and many other questions in the first in depth study of American concert music during World War II While Dinah Shore Duke Ellington and the Andrews Sisters entertained civilians at home and G I's abroad with swing and boogie woogie Fauser shows it was classical music that truly distinguished musical life in the wartime United States Classical music in 1940s America had a ubiquitous cultural presence whether as an instrument of propaganda or a means of entertainment recuperation and uplift that is hard to imagine today and Fauser suggests that no other war enlisted culture in general and music in particular so consciously and unequivocally as World War II Indeed the day after the attack on Pearl Harbor Group Theatre director Harold Clurman wrote to his cousin Aaron Copland So you're back in N Y ready to defend your country in her hour of need with lectures books symphonies Copland was in fact involved in propaganda missions of the Office of War Information as were Marc Blitzstein Elliott Carter Henry Cowell Roy Harris and Colin McPhee It is the works of these musical greats as well as many other American and exiled European composers who put their talents to

patriotic purposes that form the core of Fauser's enlightening account. Drawing on music history, aesthetics, reception history, and cultural history, *Sounds of War* recreates the remarkable sonic landscape of the World War II era and offers fresh insight to the role of music during wartime. — Marc Blitzstein Howard Pollack, 2012-10-01

A composer and lyricist of enormous innovation and influence, Marc Blitzstein remains one of the most versatile and fascinating figures in the history of American music, his creative output running the gamut from films scores and Broadway operas to art songs and chamber pieces. A prominent leftist and social maverick, Blitzstein constantly pushed the boundaries of convention in mid-century America in both his work and his life. Award-winning music historian Howard Pollack's new biography covers Blitzstein's life in full, from his childhood in Philadelphia to his violent death in Martinique at age 58. The author describes how this student of contemporary luminaries Nadia Boulanger and Arnold Schoenberg became swept up in the stormy political atmosphere of the 1920s and 1930s and throughout his career walked the fine line between his formal training and his populist principles. Indeed, Blitzstein developed a unique sound that drew on everything contemporary from the high modernism of Stravinsky and Hindemith to jazz and Broadway show tunes. Pollack captures the astonishing breadth of Blitzstein's work from provocative operas like *The Cradle Will Rock* (No for an Answer and Regina) to the wartime *Airborne Symphony* composed during his years in service to lesser-known ballets, film scores, and stage works. A courageous artist, Blitzstein translated Bertolt Brecht and Kurt Weill's *The Threepenny Opera* during the heyday of McCarthyism and the red scare and turned it into an off-Broadway sensation, its *Mack the Knife* becoming one of the era's biggest hits. Beautifully written, drawing on new interviews with friends and family of the composer and making extensive use of new archival and secondary sources, Marc Blitzstein presents the most complete biography of this important American artist.

**Schoenberg's Correspondence with American Composers**, 2018-10-25

Schoenberg's *Correspondence with American Composers* is the first edition of all known and available letters between Arnold Schoenberg and over seventy American composers written between 1915 and 1951 in English and English translation and with commentary. In six chronologically organized chapters, the correspondence first casts new light on Schoenberg's contacts with American composers before 1933, including correspondence with students and champions of his music: Israel Amter, James Francis Cooke, Henry Cowell, Edgar Varèse, and Adolph Weiss, among others. The letters after 1933 show how Schoenberg gradually built a network of composer colleagues and friends among them: Mark Brunswick, Oscar Levant, Roger Sessions, Nicolas Slonimsky, Gerald Strang, with whom he discussed compositional ideas, specific musical works, and writings, performances, and the publication of his compositions. These letters also provide insight into his ideas about teaching in private settings at the Malkin Conservatory and the University of California. The correspondence of his last years illuminates how the reception of Schoenberg's music in the United States was flourishing and how he attracted a growing number of disciples exploring twelve-tone composition. The book also qualifies the concept of and Schoenberg's association with the Second Viennese School. *Schoenberg's Correspondence with American Composers* not

only illuminates a varied and vivid epistolary style but clearly demonstrates Schoenberg's far reaching connections in the American music world

**The Art of Being Jewish in Modern Times** Barbara Kirshenblatt-Gimblett, Jonathan Karp, 2013-02-11 The wide ranging portrayal of modern Jewishness in artistic terms invites scrutiny into the relationship between creativity and the formation of Jewish identity and into the complex issue of what makes a work of art uniquely Jewish Whether it is the provenance of the artist as in the case of popular Israeli singer Zehava Ben the intention of the iconography as in Ben Shahn's antifascist paintings or the utopian ideals of the Jewish Palestine Pavilion at the 1939 New York World's Fair clearly no single formula for defining Jewish art in the diaspora will suffice *The Art of Being Jewish in Modern Times* is the first work to analyze modern Jewry's engagement with the arts as a whole including music theater dance film museums architecture painting sculpture and more Working with a broad conception of what counts as art the book asks the following questions What roles have commerce and politics played in shaping Jewish artistic agendas Who determines the Jewishness of art and for what purposes What role has aesthetics played in reshaping religious traditions and rituals This richly illustrated volume illuminates how the arts have helped Jews confront the various challenges of modernity including cultural adaptation and self preservation economic diversification and ritual transformation There truly is an art to being Jewish in the modern world or alternatively an art to being modern in the Jewish world and this collection fully captures its range diversity and historical significance

Settling the Score Kathryn Kalinak, 1992-12-01 Beginning with the earliest experiments in musical accompaniment carried out in the Edison Laboratories Kathryn Kalinak uses archival material to outline the history of American music and film Focusing on the scores of several key composers of the sound era including Erich Wolfgang Korngold's *Captain Blood* Max Steiner's *The Informer* Bernard Herrmann's *The Magnificent Ambersons* and David Raksin's *Laura* Kalinak concludes that classical scoring conventions were designed to ensure the dominance of narrative exposition Her analyses of contemporary work such as John Williams' *The Empire Strikes Back* and Basil Poledouris' *RoboCop* demonstrate how the traditions of the classical era continue to influence scoring practices today

*The Sound of a Superpower* Emily Abrams Ansari, 2018-05-15 Classical composers seeking to create an American sound enjoyed unprecedented success during the 1930s and 1940s Aaron Copland Roy Harris Howard Hanson and others brought national and international attention to American composers for the first time in history In the years after World War II however something changed The prestige of musical Americanism waned rapidly as anti Communists made accusations against leading Americanist composers Meanwhile a method of harmonic organization that some considered more Cold War appropriate serialism began to rise in status For many composers and historians the Cold War had effectively killed off musical Americanism In *The Sound of a Superpower* Musical Americanism and the Cold War Emily Abrams Ansari offers a fuller more nuanced picture of the effect of the Cold War on Americanist composers The ideological conflict brought both challenges and opportunities Some Americanist composers struggled greatly in this new artistic and political environment

Those with leftist politics sensed a growing gap between the United States that their music imagined and the aggressive global superpower that their nation seemed to be becoming But these same composers would find unique opportunities to ensure the survival of musical Americanism thanks to the federal government which wanted to use American music as a Cold War propaganda tool By serving as advisors to cultural diplomacy programs and touring as artistic ambassadors the Americanists could bring their now government backed music to new global audiences Some with more right wing politics meanwhile would actually flourish in the new ideological environment by aligning their music with Cold War conceptions of American identity The Americanists efforts to safeguard the reputation of their style would have significant consequences Ultimately Ansari shows they effected a rebranding of musical Americanism with consequences that remain with us today

**Reader's Guide to Music** Murray Steib,2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

**Setting the Record Straight** Colin Symes,2004-11-29 The words surrounding music influence how we listen to it

Pearl Harbor Jazz Peter Townsend,2009-03-02 This book is a study of a crucial period in the life of American jazz and popular music Pearl Harbor Jazz analyses the changes in the world of the professional musician brought about both by the outbreak of World War II and by long term changes in the music business in popular taste and in American society itself It describes how the infrastructure of American music the interdependent fields of recording touring live engagements radio and the movies was experiencing change in the conditions of wartime and how this impacted upon musical styles and hence upon the later history of popular music Successive chapters of the book examine the impact of these changed conditions upon the songwriting and music publishing industries upon the world of the touring big bands and upon changing conceptions of the role of jazz and popular music Not only the economic conditions but also ideas were changing the book traces a movement among writers and critics which created new definitions of jazz and other terms that had a permanent influence on the way musical styles were thought of for the rest of the century The book deals in some depth with the work of a number of important artists in these various fields including Duke Ellington Charlie Parker Johnny Mercer and Frank Sinatra looks at the growing presence of bebop the rise of country music and the contemporary musical scenes in such locations as New York and Los Angeles The book combines detail of the day to day working lives of musicians with challenging views of the long term development of musical style in jazz and popular music

*Mahler in Context* Charles Youmans,2020-11-19 Mahler in Context explores the institutions artists thinkers cultural movements socio political conditions and personal relationships that shaped Mahler s

creative output Focusing on the contexts surrounding the artist the collection provides a sense of the complex crosscurrents against which Mahler was reacting as conductor composer and human being Topics explored include his youth and training performing career creative activity spiritual and philosophical influences and his reception after his death Together this collection of specially commissioned essays offers a wide ranging investigation of the ecology surrounding Mahler as a composer and a fuller appreciation of the topics that occupied his mind as he conceived his works Readers will benefit from engagement with lesser known dimensions of Mahler s life Through this broader contextual approach this book will serve as a valuable and unique resource for students scholars and a general readership      **Symphonic Metamorphoses** Raymond

Knapp,2003 An intimate investigation of Mahler s distinctive voice      *Aaron Copland* Marta Robertson,Robin Armstrong,2003-08-27 Aaron Copland 1900 1990 is generally considered the most popular and well known composer of American art music and yet little scholarly attention has been paid to Copland since the 1950s This volume begins with a portrait of the composer and an evaluation of significant research trends which is intended to fill a void and to suggest directions for further research The guide also provides a section discussing Copland s interdisciplinary interests such as ballet and film work as well as a comprehensive bibliography of writings about Copland and his music      **Sergei**

**Prokofiev's Alexander Nevsky** Kevin Bartig,2017 Audiences have long enjoyed Sergei Prokofiev s musical score for Alexander Nevsky a historical film that cast a thirteenth century Russian victory over invading Teutonic Knights as an allegory of contemporary Soviet strength in the face of Nazi warmongering The cantata that Prokofiev derived from the score has proven even more popular and remains one of his most performed works This critical companion explores this music and the ways in which it has engaged listeners performers and artists throughout the twentieth and twenty first centuries tracing its path from state propaganda to repertory classic      *The Cambridge Companion to Gershwin* Anna Harwell

Celenza,2019-08-22 Explores how Gershwin s iconic music was shaped by American political intellectual cultural and business interests as well as technological advances      **Sounding American** Jennifer Fleege,2014 Introduction Archiving America sound technology and musical representation Opera cut short from the castrato to the film fragment Selling jazz short Hollywood and the fantasy of musical agency Operas and jazz in the score toward a new spectatorship Conclusion



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In a digitally-driven earth wherever displays reign great and instant conversation drowns out the subtleties of language, the profound techniques and psychological nuances hidden within phrases often move unheard. Yet, situated within the pages of **Our New Music Leading Composers In Europ** a interesting fictional prize pulsating with raw emotions, lies an extraordinary quest waiting to be undertaken. Composed by an experienced wordsmith, that charming opus encourages readers on an introspective trip, lightly unraveling the veiled truths and profound influence resonating within ab muscles fabric of each word. Within the mental depths with this poignant review, we will embark upon a genuine exploration of the book is primary subjects, dissect its interesting publishing style, and succumb to the powerful resonance it evokes deep within the recesses of readers hearts.

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