

REFLECTIONS OF an AMERICAN COMPOSER



ARTHUR BERGER

Reflections Of An American Composer

Nicole V. Gagné



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 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 Reflections on American Music College Music Society, 2000 Wright A

closed fist from Spirals for violin viola and cello Judith Lang Zaimont 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 **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 *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 **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

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 *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

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