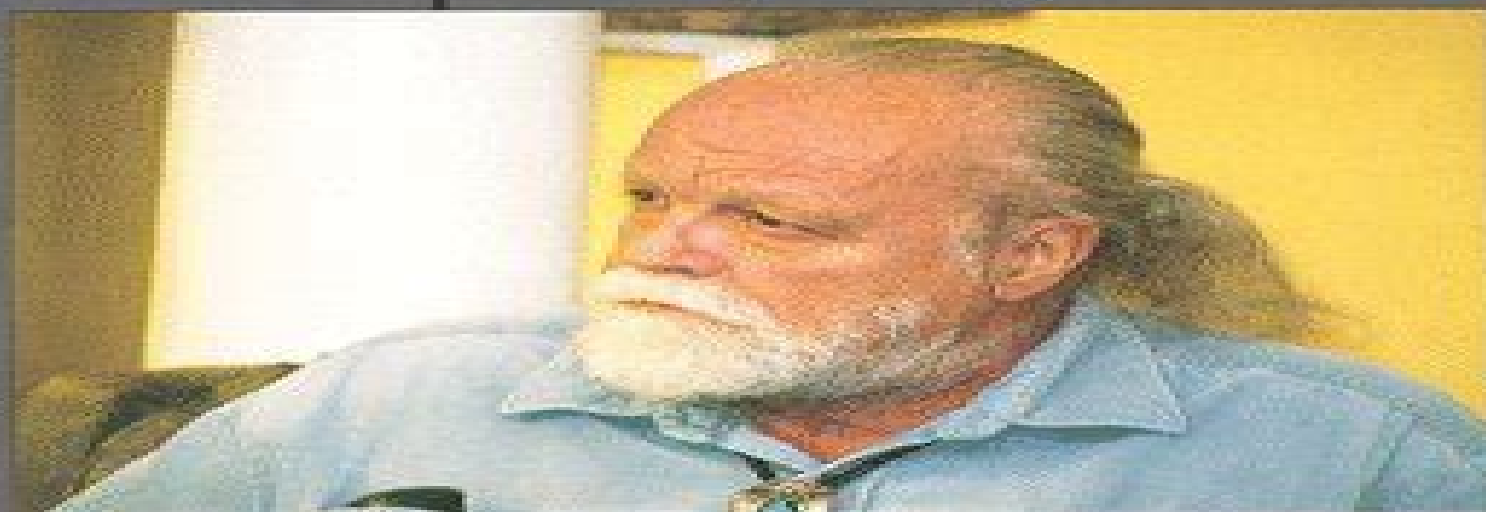


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Lou Harrison Composing A World:

Lou Harrison Leta E. Miller, Fredric Lieberman, 1998 Lou Harrison who celebrated his 80th birthday in 1997 has often been cited as one of the America's most original and influential composers. In addition to his prolific musical output, Harrison is also a skilled painter, calligrapher, essayist, critic, poet, and instrument builder. During his long and varied career, he has explored dance, Asian music, tuning systems, and universal languages and has actively championed political causes ranging from pacifism to gay rights. As an articulate and outspoken observer of the contemporary musical scene, he is frequently quoted in the media, yet until now no comprehensive study of his life and works has been published. The present book, supported by extensive archival research and nearly 70 interviews, examines the ideas that have shaped Harrison's creative output as seen through the eyes of the composer and his associates. A detailed biographical section is followed by individual chapters focusing on Music and Dance, Intonation and Tuning, Instruments, Asian influences, Gamelan Music, and Politics, Music Criticism, and Compositional Processes. In a separate chapter, the authors describe the historical background of the San Francisco gay community, Harrison's literary and musical statements on gay rights, and possible gay markers on his musical style. An annotated works list details over 300 compositions, and a full-length CD illustrates the text in sound, including several unique and previously unrecorded works. This engaging study of Harrison's life and works will be indispensable to students and scholars of American music and to performing artists and programmers. **Composing a World** Leta E. Miller, 2004

Composing a World Leta E. Miller, Fredric Lieberman, 2004 Since its original publication, *Composing a World* by Leta E. Miller and Fredric Lieberman has become the definitive work on the prolific California composer Lou Harrison, often cited as one of America's most original and influential figures. *Composing a World* presents a compelling and deeply human portrait of an exceptionally beloved pioneer in American music. This paperback edition is an updated version of the highly acclaimed *Lou Harrison Composing a World*. The product of extensive research as well as seventy-five interviews with the composer and those associated with him over half a century, this new edition features an updated works catalog reflecting compositions completed after 1997, adds a brief description of the circumstances of Harrison's death, and corrects a few minor errors. It also includes an annotated works list detailing more than 300 compositions and a CD featuring over 74 minutes of illustrative Harrison compositions, including several unique and previously unrecorded works. Extending beyond simple biography, *Composing a World* includes chapters on music and dance, intonation and tuning, instrument building, music criticism, political activism, homosexuality, and Harrison's Asian influences among other topics. This indispensable study of Harrison's life and works, currently out of print, will be welcomed back by performing artists, students, and scholars of American music.

Gagaku Fabio Rambelli, 2025-03-03 Gagaku, the ceremonial music of the imperial court, Buddhist temples, and Shinto shrines in Japan, was established in the early 8th century and has been continuously performed since then. Despite its importance in the cultural and religious history of Japan, this is the only book on the cultural history of Gagaku published.

outside of Japan The chapters written by the leading experts on Gagaku in Japan and elsewhere address religious philosophical and socio cultural aspects of this music with focus on Buddhism Confucianism Shinto and also explore the impact of modernization and globalization The book discusses developments from the 1600s until the present most previous works focus on the 8th through 12th centuries including the samurai appropriation of Gagaku and the diffusion of this music among learned commoners It also traces the history of the global interest for Gagaku among contemporary composers in the early 20th century This book brings a new understanding of the cultural history of Japan by focusing on music its conceptual system and its impact on religion society and politics A must read for specialists of Japanese religion and culture musicologists and all those who are interested in world music Music on the Move Danielle Fosler-Lussier, 2020-06-10 A dynamic multimedia introduction to the global connections among peoples and their music The Oxford Handbook of Spectral Music Amy Bauer, Liam Cagney, William Mason, 2025 The handbook presents a cross section of current scholarly research on the spectral music movement and its legacy from its founding in the mid 1970 s to the present It will appeal to scholars composers and students desiring to become better acquainted with the broad influence of spectral music

Perspectives on American Music, 1900-1950 Michael Saffle, 2012-10-12 The essays in this collection reflect the range and depth of musical life in the United States during the first half of the twentieth century Contributions consider the rise and triumph of popular forms such as jazz swing and blues as well as the contributions to art music of composers such as Ives Cage and Copland among others American contributions to music technology and dissemination and the role of these forms in extending the audience for music is also a focus *The Arithmetic of Listening* Kyle Gann, 2019-09-16 Tuning is the secret lens through which the history of music falls into focus says Kyle Gann Yet in Western circles no other musical issue is so ignored so taken for granted so shoved into the corners of musical discourse A classroom essential and an invaluable reference *The Arithmetic of Listening* offers beginners the grounding in music theory necessary to find their own way into microtonality and the places it may take them Moving from ancient Greece to the present Kyle Gann delves into the infinite tunings available to any musician who feels straitjacketed by obedience to standardized Western European tuning He introduces the concept of the harmonic series and demonstrates its relationship to equal tempered and well tempered tuning He also explores recent experimental tuning models that exploit smaller intervals between pitches to create new sounds and harmonies Systematic and accessible *The Arithmetic of Listening* provides a much needed primer for the wide range of tuning systems that have informed Western music Audio examples demonstrating the musical ideas in *The Arithmetic of Listening* can be found at <https://www.kylegann.com/Arithmetic.html> John Kirkpatrick, American Music, and the Printed Page Drew Michael Massey, 2013 For over sixty years the scholar and pianist John Kirkpatrick tirelessly promoted and championed the music of American composers In this book Drew Massey explores how Kirkpatrick s career as an editor of music shaped the music and legacies of some of the great American modernists including Aaron Copland Ross Lee Finney

Roy Harris Hunter Johnson Charles Ives Robert Palmer and Carl Ruggles Drawing on oral histories interviews and Kirkpatrick's own extensive archives Massey carefully reconstructs Kirkpatrick's collaborations with such luminaries displaying his editorial practice and inviting reconsideration of many of the most important debates in American modernism for example the self-fashioning of young composers during the 1940s the cherished myth of Ruggles as a composer in communion with the timeless and Ives's status as a pioneer of modernist techniques Publisher description

Begin Again Kenneth Silverman, 2012-07-11 A man of extraordinary and seemingly limitless talents musician inventor composer poet and even amateur mycologist John Cage became a central figure of the avant garde early in his life and remained at that pinnacle until his death in 1992 at the age of eighty Award winning biographer Kenneth Silverman gives us the first comprehensive life of this remarkable artist Silverman begins with Cage's childhood in interwar Los Angeles and his stay in Paris from 1930 to 1931 where immersion in the burgeoning new musical and artistic movements triggered an explosion of his creativity Cage continued his studies in the United States with the seminal modern composer Arnold Schoenberg and he soon began the experiments with sound and percussion instruments that would develop into his signature work with prepared piano radio static random noise and silence Cage's unorthodox methods still influence artists in a wide range of genres and media Silverman concurrently follows Cage's rich personal life from his early marriage to his lifelong personal and professional partnership with choreographer Merce Cunningham as well as his friendships over the years with other composers artists philosophers and writers Drawing on interviews with Cage's contemporaries and friends and on the enormous archive of his letters and writings and including photographs facsimiles of musical scores and Web links to illustrative sections of his compositions Silverman gives us a biography of major significance a revelatory portrait of one of the most important cultural figures of the twentieth century

Charles Ives in the Mirror David C Paul, 2013-04-01 American composer Charles Ives 1874 1954 has gone from being a virtual unknown to become one of the most respected and lauded composers in American music In this sweeping survey of intellectual and musical history David C Paul tells the new story of how Ives's music was shaped by shifting conceptions of American identity within and outside of musical culture charting the changes in the reception of Ives across the twentieth century and into the twenty first century Paul focuses on the critics composers performers and scholars whose contributions were most influential in shaping the critical discourse on Ives many of them marquee names of American musical culture themselves including Henry Cowell Aaron Copland Elliott Carter and Leonard Bernstein Paul explores both how Ives positioned his music amid changing philosophical and aesthetic currents and how others interpreted his contributions to American music Although Ives's initial efforts to find a public in the early twenties attracted a few devotees the resurgence of interest in the American literary past during the thirties made a concert staple of his Concord Sonata a work dedicated to nineteenth century transcendentalist writers Paul shows how Ives was subsequently deployed as an icon of American freedom during the early Cold War period and how he came to be instigated at the head of a

line of American maverick composers Paul also examines why a recent cadre of scholars has beset the composer with Gilded Age social anxieties By embedding Ives reception within the changing developments of a wide range of fields including intellectual history American studies literature musicology and American politics and society in general Charles Ives in the Mirror American Histories of an Iconic Composer greatly advances our understanding of Ives and his influence on nearly a century of American culture

Making Music for Modern Dance Katherine Teck, 2011-09-12 Making Music for Modern Dance traces the collaborative approaches working procedures and aesthetic views of the artists who forged a new and distinctly American art form during the first half of the 20th century The book offers riveting first hand accounts from innovative artists in the throes of their creative careers and provides a cross section of the challenges faced by modern choreographers and composers in America These articles are complemented by excerpts from astute observers of the music and dance scene as well as by retrospective evaluations of past collaborative practices Beginning with the careers of pioneers Isadora Duncan Ruth St Denis and Ted Shawn and continuing through the avant garde work of John Cage for Merce Cunningham the book offers insights into the development of modern dance in relation to its music Editor Katherine Teck's introductions and afterword offer historical context and tie the artists' essays in with collaborative practices in our own time The substantive notes suggest further materials of interest to students practicing dance artists and musicians dance and music history scholars and to all who appreciate dance

Javaphilia Henry Spiller, 2015-03-31 Fragrant tropical flowers opulent batik fabrics magnificent bronze gamelan orchestras and of course aromatic coffee Such are the exotic images of Java Indonesia's most densely populated island that have hovered at the periphery of North American imaginations for generations Through close readings of the careers of four javaphiles individuals who embraced Javanese performing arts in their own quests for a sense of belonging Javaphilia American Love Affairs with Javanese Music and Dance explores a century of American representations of Javanese performing arts by North Americans While other Asian cultures made direct impressions on Americans by virtue of firsthand contacts through immigration trade and war the distance between Java and America and the vagueness of Americans' imagery enabled a few disenfranchised musicians and dancers to fashion alternative identities through bold and idiosyncratic representations of Javanese music and dance Javaphilia's main subjects Canadian born singer Eva Gauthier 1885-1958 dancer painter Hubert Stowitts 1892-1953 ethnomusicologist Mantle Hood 1918-2005 and composer Lou Harrison 1917-2003 all felt marginalized by the mainstream of Western society Gauthier by her lukewarm reception as an operatic mezzo soprano in Europe Stowitts by his homosexuality Hood by conflicting interests in spirituality and scientific method and Harrison by his predilection for prettiness in a musical milieu that valued more anxious expressions All four parlayed their own direct experiences of Java into a defining essence for their own characters By identifying aspects of Javanese music and dance that were compatible with their own tendencies these individuals could literally perform unconventional yet coherent identities based in Javanese music and dance Although they purported to

represent Java to their fellow North Americans they were in fact simply representing themselves In addition to probing the fascinating details of these javaphiles lives Javaphilia presents a novel analysis of North America s first significant encounters with Javanese performing arts at the 1893 World s Columbian Exposition in Chicago An account of the First International Gamelan Festival in Vancouver BC at Expo 86 almost a century later bookends the epoch that is the focus of Javaphilia and sets the stage for a meditation on North Americans ongoing relationships with the music and dance of Java Tomorrow Is the Question Benjamin Piekut,2014-04-09 Essays investigating and sparking new questions in experimental music

Locating East Asia in Western Art Music Yayoi Uno Everett,Frederick Lau,2024-08-06 The traditional musics of China Japan and Korea have been an important source of inspiration for many Western composers Some like Chou Wen chung and John Cage have moved beyond superficial borrowing of Eastern musical elements in earnest attempts to understand non Western principles of composition At the same time many Asian composers often trained in the West or in Western music traditions have been using Asian elements to create works of unique musical synthesis As a result of such cultural interpenetrations the landscape of Western art music has been irreversably altered Locating East Asia in Western Art Music is a comparative study of Asian influenced Western composers and Western influenced Asian composers and the first sustained exploration of this cross cultural exchange Bringing together work by music theorists musicologists and ethnomusicologists this book explores how musical notions of East and West are constructed and utilized by composers and reevaluates the many ways East Asian composers have contributed to developments in twentieth century music Composers discussed include John Cage Toru Takemitsu Chou Wen chung Toshio Mayuzumi Isang Yun Tan Dun John Zorn and Henry Cowell CONTRIBUTORS Hugh De Ferranti Yayoi U Everett Judith Herd Ellie Hisama Eric Lai Frederic Lau Fredric Lieberman Steven Nuss Nancy Rao and Yu Siuwah **Music in the Early Twentieth Century** Richard

Taruskin,2006-08-14 Music in the Early Twentieth Century the fourth volume in Richard Taruskin s history looks at the first half of the twentieth century from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II Taruskin discusses modernism in Germany and France as reflected in the work of Mahler Strauss Satie and Debussy the modern ballets of Stravinsky the use of twelve tone technique in the years following World War I the music of Charles Ives the influence of peasant songs on Bela Bartok Stravinsky s neo classical phase and the real beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich **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 Diffracting 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 connects the sonata to Ives 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 [Jonathan's Loves, David's Laments](#) Dirk von der Horst, 2017-03-24 Jonathan's Loves David's Laments uses early modern musical interpretations of David's Lament over Saul and Jonathan to deepen the historicist foundations of contemporary feminist and gay relational theologies After laying out how gay theologian Gary David Comstock connects the story of David and Jonathan to the theology of lesbian theologian Carter Heyward the argument interrogates both theological and exegetical problems in making those connections which include contradictory theological stances with regard to modernity and history as well as the indeterminacy of the biblical text Early modern musical interpretations of the text allow for a double move of engaging the texts through a sensual medium thus reinforcing queer possibilities for meaning making from the biblical text and staying attuned to the fact that the history of interpretation reinforces the indeterminacy of the text thus keeping queer interpretations aware of the relativizing function of historical difference

Hwang Byungki: Traditional Music and the Contemporary Composer in the Republic of Korea Andrew Killick, 2016-12-05 Anyone who knows anything of Korean music probably knows something of Hwang Byungki As a composer performer scholar and administrator Hwang has had an exceptional influence on the world of Korean traditional music for over half a century During that time Western style music both classical and popular has become the main form of musical expression for most Koreans while traditional music has taken on a special role as a powerful emblem of national identity Through analysis of Hwang's life and works this book addresses the broader question of traditional music's place in a rapidly modernizing yet intensely nationalistic society as well as the issues faced by a composer working in an idiom in which the very concept of the individual composer was not traditionally recognized It explores how new music for traditional instruments can provide a means of negotiating between a local identity and the modern world order This is the first book in English about an Asian composer who writes primarily for traditional instruments Following a thematic rather than a rigidly chronological approach each chapter focuses on a particular area of interest or activity such as Hwang's unique position in the traditional genre kayagum sanjo his enduring interest in Buddhist culture and a meditative aesthetic and his adoption of extended techniques and approaches from Western avant garde music and includes in depth analysis of selected works excerpts from which are provided on downloadable resources The book draws on 25 years of personal acquaintance and study with Hwang Byungki as well as experience in playing his music

The Oxford History of Western Music Richard Taruskin, Christopher Howard Gibbs, 2019 Takes students beyond the who what and when exploring

the how and why behind the story of Western Music Now in its second edition this text immerses students in the engaging story of the Western musical tradition By emphasizing the connections among works both within cultural eras and across time and place the text goes beyond a basic retelling of the music s history to build students ability to listen critically to key works The Oxford History of Western Music College Edition is a complete program for building students understanding and appreciation of the classical canon

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