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# Roger Sessions

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# Roger Sessions And His Music

**EW Minium**



## **Roger Sessions And His Music:**

**Roger Sessions and His Music** Andrea Olmstead, 1985 Recognized as the primary American symphonist of the 20th century Roger Sessions 1896 1985 was one of the leading representatives of high modernism His stature among American composers rivals Charles Ives Aaron Copland and Elliott Carter Sessions was awarded two Pulitzer prizes election to the American Academy of Arts and Letters winning the Brandeis Creative Arts Award the Gold Medal of the American Academy and a MacDowell Medal in addition to 14 honorary doctorates This book brings together considerable previously unpublished archival material such as letters lectures interviews and articles to shed light on the life and music of this major American composer The author a teaching colleague of Sessions at Juilliard and the leading scholar on his music has written a complete biography charting five touchstone areas through Sessions s eighty eight years music religion politics money and sexuality Roger Sessions Andrea Olmstead, 2012-08-06 Recognized as the primary American symphonist of the 20th

century Roger Sessions 1896 1985 is one of the leading representatives of high modernism His stature among American composers rivals Charles Ives Aaron Copland and Elliott Carter Sessions was awarded two Pulitzer prizes election to the American Academy of Arts and Letters winning the Brandeis Creative Arts Award the Gold Medal of the American Academy and a MacDowell Medal in addition to 14 honorary doctorates Roger Sessions A Biography brings together considerable previously unpublished archival material such as letters lectures interviews and articles to shed light on the life and music of this major American composer Andrea Olmstead a teaching colleague of Sessions at Juilliard and the leading scholar on his music has written a complete biography charting five touchstone areas through Sessions s eighty eight years music religion politics money and sexuality **Roger Sessions** , 1965 **Roger Sessions** Frederik Prausnitz, 2002 His music was

considered too difficult for performers and audiences alike and encountered durable if intensely respectful neglect BOOK JACKET **Reflections on the Music Life in the United States, Roger Sessions** Roger Sessions, **Roger Sessions on Music** Roger Sessions, 2015-03-08 Over the past fifty years Roger Sessions has developed in articles lectures and addresses various themes that reflect the stages of his own musical and intellectual growth These themes form the basis of the present collection of essays Many of the essays deal with specific problems that musicians especially composers have faced during the past five decades problems related to new musical styles and techniques to the position of composers in society to their responsibilities as teachers to their role during the period of the world wars to the mutual reactions of composer and audience and to the basic questions of musical form and expression The collection also includes a set of critical essays on such seminal figures as Bloch Schoenberg and Stravinsky Roger Sessions is the composer of a recently recorded cantata on Whitman s When Lilacs Last in the Dooryard Bloom d as well as numerous other works He is the author of The Musical Experience of Composer Performer and Listener Princeton Originally published in 1979 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the

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*Conversations with Roger Sessions* Roger Sessions, Andrea Olmstead, 1987 Sessions also touches on the world of professional music and on his relations with such luminaries as Arnold Schoenberg Ernest Bloch Otto Klemperer Nadia Boulanger and Igor Stravinsky He proves himself here to be a superb raconteur whose charming anecdotes consistently surprise and instruct Sessions tells us for instance how his misreading of a poem by James Joyce led to a piece for solo soprano and an embarrassing encounter with the great writer's daughter in law He also comments wryly on the critical reception of his more controversial works in another instance he describes an unlikely fistfight between Sarah Caldwell's mother and an unsympathetic concertgoer at the world premiere of Montezuma

**Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000** D. J. Hoek, 2007-02-15 The latest volume in the Music Library Association's Index and Bibliography series *Analyses of Nineteenth and Twentieth Century Music 1940-2000* features over 9 000 references to analyses of works by more than 1 000 composers of the nineteenth and twentieth centuries References that address form harmony melody rhythm and other structural elements of musical compositions have been compiled into this valuable resource This update of Arthur Wenk's well known bibliography last published in 1987 includes all the original entries from that work along with additional references to analyses through 2000 International in scope the bibliography covers writings in English French German Italian and other European languages and draws from 167 periodicals as well as important theses dissertations books and *Festschriften* References are arranged alphabetically by composer and include subheadings for specific works and genres This bibliography provides students scholars performers and librarians with broad coverage detailed indexing and ready access to a large and diverse body of analytical literature on nineteenth and twentieth century music

*Music and Musical Composition at the American Academy in Rome* Martin Brody, 2014 Combining cultural analysis with historical and personal accounts of a century of musical life at the American Academy in Rome this volume provides a history of the AAR's Rome Prize in Composition

**The Cambridge History of American Music** David Nicholls, 1998-11-19 The *Cambridge History of American Music* first published in 1998 celebrates the richness of America's musical life It was the first study of music in the United States to be written by a team of scholars American music is an intricate tapestry of many cultures and the History reveals this wide array of influences from Native European African Asian and other sources The History begins with a survey of the music of Native Americans and then explores the social historical and cultural events of musical life in the period until 1900 Other contributors examine the growth and influence of popular musics including film and stage music jazz rock and immigrant folk and regional musics The volume also includes valuable chapters on twentieth century art music including the experimental serial and tonal traditions

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**Cyclopedia of Music and Musicians** Oscar Thompson, 1975      **Dictionary of American Classical Composers** Neil Butterworth, 2013-10-02 The Dictionary of American Classical Composers covers over 650 composers active from the 18th century to today Covering all classical styles it offers the most comprehensive overview of key composers in the United States available Entries include basic biographical information and critical analysis of each composer s key works and ideas Entries also include worklists and bibliographic information Whenever possible the entries will have been checked by the composers themselves to assure greatest possible accuracy This new edition completely updated and expanded from the 1984 edition also includes over 200 historic photographs      **Musical Experience of Composer, Performer, Listener** Roger Sessions, 2015-03-08 One of America s foremost contemporary composers professor of music at the University of California Roger Sessions here discusses the musical experience of the composer the performer the listener He believes this experience to be shared on in which all three participants play vital roles and in this book he speaks especially to the listener Mr Sessions finds that the artist public relationships has been shifted to that of producer and consumer in big business But his reply to his own question about a threat to the future of music is both a challenge and an expression of hope A fascinating little book that will be read with pleasure by people at all levels of musical education Originally published in 1950 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905      *To Boulez and Beyond* Joan Peyser, 2007-11-09 Joan Peyser offers a history of twentieth century music through the lives and works of its greatest composers in *To Boulez and Beyond* Peyser provides historical context and suggests psychological insight for these masters including Schoenberg Berg and Webern of the Second Viennese School their immediate ancestors Wagner and Mahler Rimsky Korsakov and his pupil Stravinsky and Hindemith Bart k Cowell and Var se Discussing proponents of serialism and twelve tone technique as well as those who worked against these styles the book also considers Berio Stockhausen Shostakovich Babbitt Copland Wuorinen and Cage among others describing how and why music moved throughout the 20th century The largest section of the book is devoted to the life and works of Pierre Boulez A new preface and a bibliography help to round out this revised and updated edition      **Beethoven and the Grosse Fuge** Robert S. Kahn, 2010-06-01 The Grosse Fuge composed by Ludwig van Beethoven in his late period has an involved and complicated history Written for a string quartet but published as an independent work the piece raises interesting questions about whether music without words can have meaning and invokes speculation about the composer and his frame of mind when he wrote it Kahn looks closely at the musical aesthetic philosophical and historical problems the work raises considering its history structure and development meaning and response among critics and contemporaries Kahn also studies Beethoven s

difficulties with publishers and sponsors his everyday life and his character in light of recent advances in the pharmacology of depressive illness The book places both Beethoven and the Grosse Fuge in their historic and social contexts arguing that Beethoven intended the Fuge as the finale of his String Quartet Opus 130 and created a substitute finale for the quartet at his publisher's urging not because he was unhappy with the work Beethoven is examined as a freelance musician a vocation whose members were frequently excluded from society and the protection of its laws including respect for copyright Viewed in this light Beethoven's famous quirks and resentments become understandable even rational Kahn also devotes a chapter to the phenomenon of synesthesia a sense of motion through three dimensional volumes of space examining how some works of Western music can evoke synesthesia in listeners He also speculates that Beethoven's creative dry spell in his late 40s was caused by an extended bout with clinical depression Written for a general audience and including a bibliography and index this fascinating study will interest scholars and fans of classical music and Beethoven

The Collected Essays of Milton Babbitt Milton Babbitt, 2012-06-24 Like his compositions Milton Babbitt's writings about music have exerted an extraordinary influence on postwar music and thinking about music In essays and public addresses spanning fifty years Babbitt has grappled profoundly with central questions in the composition and apprehension of music These writings range from personal memoirs and critical reviews to closely reasoned metatheoretical speculations and technical exegesis In the history of music theory there has been only a small handful of figures who have produced work of comparable stature Taken as a whole Babbitt's writings are not only an invaluable testimony to his thinking a priceless primary source for the intellectual and cultural history of the second half of the twentieth century but also a remarkable achievement in their own right Prior to this collection Babbitt's writings were scattered through a wide variety of journals books and magazines many hard to find and some unavailable and often contained typographical errors and editorial corruptions of various kinds This volume of almost fifty pieces gathers corrects and annotates virtually everything of significance that Babbitt has written The result is complete authoritative and fully accessible the definitive source of Babbitt's influential ideas

**Cursed Questions** Richard Taruskin, 2020-04-21 Richard Taruskin's sweeping collection of essays distills a half century of professional experience demonstrating an unparalleled insider awareness of relevant debates in all areas of music studies including historiography and criticism representation and aesthetics musical and professional politics and the sociology of taste Cursed Questions invoking a famous catchphrase from Russian intellectual history grapples with questions that are never finally answered but never go away The writings gathered here form an intellectual biography that showcases the characteristic wit provocation and erudition that readers have come to expect from Taruskin making it an essential volume for anyone interested in music politics and the arts

The Music of Elliott Carter David Schiff, 2018-10-18 Arguably the most important American composer of the century Elliott Carter often has been more highly regarded in Europe than in his native land Interest in his work has grown rapidly in recent years however and the celebration of his ninetieth birthday in December 1998 accompanied by

numerous performances and new recordings undoubtedly will increase the attention of his fellow citizens to this remarkable figure. Authoritative and gracefully written *The Music of Elliott Carter* engages composers, performers, and critics and speaks to concertgoers whether attuned to or alarmed by the formidable difficulty of Carter's music. David Schiff views the music from the perspective of the composer's development and relates his compositional techniques to those nonmusical arts contemporary American poetry in particular with which Carter has been deeply involved. The volume benefits from Schiff's extensive discussions of Carter's works with their most noted performers including Heinz Holliger, Oliver Knussen, and Ursula Oppens, and from the generous cooperation of the composer himself. This new edition, a thoroughly reorganized, revised, and updated version of the book published in 1983, accounts for the many new works written by Carter since 1980 and accommodates the burgeoning critical literature on his music. Its features include many musical examples and a selected discography. In addition to the new foreword, the composer has provided his listing of three to six note chords and a note on *Voyage*. *The Topos of Music III: Gestures* by Guerino Mazzola, René Guitart, Jocelyn Ho, Alex Lubet, Maria Mannone, Matt Rahaim, Florian Thalmann, 2018-03-28. This is the third volume of the second edition of the now classic book *The Topos of Music*. The authors present gesture theory including a gesture philosophy for music, the mathematics of gestures, concept architectures, and software for musical gesture theory; the multiverse perspective which reveals the relationship between gesture theory and the string theory in theoretical physics; and applications of gesture theory to a number of musical themes including counterpoint, modulation theory, free jazz, Hindustani music, and vocal gestures. *Music in the USA* by Judith Tick, Paul E. Beaudoin, 2008. Presents a compilation of primary source materials on American music from 1540-2000, including some facsimiles.

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