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# Roger Sessions

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# Roger Sessions And His Music

**Joan Peyser**



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

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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Medal in addition to 14 honorary doctorates Roger Sessions A Biography brings together considerable previously unpublished archival material such as letters lectures interviews and articles to shed light on the life and music of this major American composer Andrea Olmstead a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 distinguished backlist of

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*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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level of difficulty Extensively revised this new edition is destined to become a trusted guide for years to come *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 **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 is 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* 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* 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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