

1: Aaron Copland and his world (eBook,) [www.enganchecubano.com]

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.

New York, New York American composer Aaron Copland was one of the most important figures in American music during the second quarter of the twentieth century, both as a composer a writer of music and as a spokesman who was concerned about making Americans aware of the importance of music. He won the Pulitzer Prize for music in 1945. The family lived above a department store, which they owned. At age fifteen he decided he wanted to be a composer. Copland continued his music lessons after graduating from high school, and in 1918 he went to France to study at the American Conservatory in Fontainebleau, where his main teacher was the French composer Nadia Boulanger. During his early studies, Copland had been attracted to the music of Scriabin, Debussy, and Ravel. Composing career After Copland completed his studies in 1921, he returned to America and composed the Symphony for Organ and Orchestra, his first major work, which Boulanger played in New York City in 1923. Music for the Theater and a Piano Concerto explored the possibilities of combining jazz and symphony music. In the late 1920s Copland turned to an increasingly experimental style, featuring irregular rhythms and often jarring sounds. His works were entirely personal; there are no outside influences that can be identified in the Piano Variations, Short Symphony, and Statements. The basic features of these works remained in one way or another central to his musical style in the following years. The 1930s and 1940s were a period of deep concern about the limited audience for new and especially American music, and Copland was active in many organizations devoted to performance and sponsorship. Promoter of "American" music Beginning in the mid-1930s through the 1940s, Copland made a serious effort to widen the audience for American music and took steps to change his style when writing pieces requested for different occasions. He composed music for theater, ballet, and films, as well as for concert situations. In his ballets Billy the Kid, Rodeo, and Appalachian Spring; Pulitzer Prize, he made use of folk melodies and relaxed his previous style to arrive at a sound more broadly recognized as "American. Beginning with the Quartet for Piano and Strings, Copland made use of the methods developed by Austrian American composer Arnold Schoenberg, who developed a tonal system not based on any key. This confused many listeners. The Tender Land represents an extension of the style of ballet to the opera stage. Later years Copland spent the final years of his life living primarily in the New York City area. He engaged in many cultural missions, especially to South America. Although he had been out of the major spotlight for almost twenty years, he remained semiactive in the music world up until his death, conducting his last symphony in 1974. He was remembered as a man who encouraged young composers to find their own voice, no matter the style, just as he had done for sixty years. Copland, Aaron, and Vivian Perlis. The Life and Work of an Uncommon Man. Cass Nov 29, 2: I was writing my report and I was so impressed with this information thanks sosososososo muchhhh lovee you guys paige Jan 26, 5: It really helped write a program notes for my concert Comment about this article, ask questions, or add new information about this topic:

2: Aaron Copland / Timeline // Copland House – where America's musical past and future meet

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.

In lieu of an abstract, here is a brief excerpt of the content: Edited by Carol J. Oja and Judith Tick. Princeton University Press, Oja and Judith Tick contains seventeen essays by sixteen different contributors. Long involved in Copland scholarship, the editors acutely position each essay in the rapidly evolving body of Copland studies. Together, the essays provide a fresh and multi-faceted view of the composer and his times. Aaron Copland and the Sagas of the Prairie. Copland "grew up in a professional context in which being Jewish was not exceptional" p. Was he fundamentally modernist or populist? Was there a fundamental impulse that motivated his varied works, styles, and commentary? Martin Brody comes up against one aspect of this duality in his fascinating if loosely organized essay, "Founding Sons: Copland, Sessions, and Berger on Genealogy and Hybridity. Perlis addresses the issue when she writes that Copland "had an innate talent for what was appropriate, both in musical and literary pursuits. Always aware of his audience, he could adapt to a wide range of circumstances" p. What did Copland really think? Harvard University Press, find that work frustratingly evasive and self-contradictory on many points. His philosophies and opinions can be hard to pin down. You are not currently authenticated. View freely available titles:

3: Aaron Copland - Wikipedia

Includes bibliographical references and index Between memory and history: an introduction / Carol J. Oja and Judith Tick -- Part I. Scanning a life. Copland and the prophetic voice / Howard Pollack ; Founding sons: Copland, Sessions, and Berger on genealogy and hybridity / Martin Brody -- Part II.

The Library of Congress Aaron Copland was one of the most respected American classical composers of the twentieth century. By incorporating popular forms of American music such as jazz and folk into his compositions, he created pieces both exceptional and innovative. As a spokesman for the advancement of indigenous American music, Copland made great strides in liberating it from European influence. Copland was born in Brooklyn, New York, on November 14, 1900. The child of Jewish immigrants from Lithuania, he first learned to play the piano from his older sister. At the age of sixteen he went to Manhattan to study with Rubin Goldmark, a respected private music instructor who taught Copland the fundamentals of counterpoint and composition. During these early years he immersed himself in contemporary classical music by attending performances at the New York Symphony and Brooklyn Academy of Music. He found, however, that like many other young musicians, he was attracted to the classical history and musicians of Europe. In France, Copland found a musical community unlike any he had known. It was at this time that he sold his first composition to Durand and Sons, the most respected music publisher in France. While in Europe Copland met many of the important artists of the time, including the famous composer Serge Koussevitsky. Koussevitsky requested that Copland write a piece for the Boston Symphony Orchestra. For Copland, jazz was the first genuinely American major musical movement. From jazz he hoped to draw the inspiration for a new type of symphonic music, one that could distinguish itself from the music of Europe. He had moved away from his interest in jazz and began to concern himself with expanding the audience for American classical music. He believed that classical music could eventually be as popular as jazz in America or folk music in Mexico. He worked toward this goal with both his music and a firm commitment to organizing and producing. Along with his friend Roger Sessions, he began the Copland-Sessions concerts, dedicated to presenting the works of young composers. It was around this same time that his plans for an American music festival similar to ones in Europe materialized as the Yaddo Festival of American Music. The piece presented a new sound that had its roots in Mexican folk music. Copland believed that through this music, he could find his way to a more popular symphonic music. In his search for the widest audience, Copland began composing for the movies and ballet. He composed scores for a number of ballets, including two of the most popular of the time: *Both ballets presented views of American country life that corresponded to the folk traditions Copland was interested in.* He began to tour with his own work as well as the works of other great American musicians. Conducting was a synthesis of the work he had done as a composer and as an organizer. Over the next twenty years he traveled throughout the world, conducting live performances and creating an important collection of recorded work. Most of his time was spent conducting and reworking older compositions. In 1972 Copland conducted his last symphony. His generous work as a teacher at Tanglewood, Harvard, and the New School for Social Research gained him a following of devoted musicians. As a scholar, he wrote more than sixty articles and essays on music, as well as five books. He traveled the world in an attempt to elevate the status of American music abroad, and to increase its popularity at home. Through these various commitments to music and to his country, Aaron Copland became one of the most important figures in twentieth-century American music.

4: Aaron Copland and His World by Judith Tick

Aaron Copland was the subject of the summer festival at Bard College in Annandale-on-Hudson. The companion volume, Aaron Copland and His World, edited by.

An Outdoor Overture Approximate duration: In writing for high school performers, Copland scrubbed his language free of any undue complications without sacrificing his signature sparkle. The result is accessible Americana at its finest, brimming with bright-eyed optimism and guileless beauty. This concert Overture begins with a leaping fanfare shaped by triads and perfect intervals—those bright, clean ingredients that Copland put to such good use in works like Appalachian Spring and Fanfare for the Common Man. The fanfare motive returns at key points to provide connective tissue, like when a raucous march dissipates into a gentle interlude led by a solo flute. Concerto for Violin and Orchestra, Op. By then Britten had moved into a dilapidated townhouse in Brooklyn, where he and his partner, Peter Pears, shared the top floor with the poet W. That initial motive becomes a recurring figure, supporting the soaring themes presented by the solo violin. Near the end, the initial combination of timpani and cymbals returns to support a haunting cadenza, underscoring the martial backdrop of this score. The closing movement takes the form of a Passacaglia, a Baroque form in which a short pattern serves as the basis for a series of continuous variations. The recurring ground bass, first heard in the trombones, enters when the violin reaches the apex of a rising scale. After so many decisive, scale-based motives and stark layers of counterpoint, the final minutes fall into a state of uncertainty between a D-major or D-minor outcome. Ultimately the violin dies away on a trill that leaves the harmonic question unresolved. In the First Symphony, completed in after an arduous process that spanned 14 years, Brahms squared directly with his hero and tormentor, following the same fateful path from C minor to C major that Beethoven traversed in the Fifth Symphony. The violas and cellos, instructed to play in a singing manner, introduce a variant of that soothing tune. The main melody of the slow second movement is another marvel of songlike expression, with the cellos once again placed in their sweet tenor range to deliver the long, slurred phrases. The third movement begins with a woodwind ensemble supported by plucked cellos, an outdoorsy sound that recalls the refreshing Harmoniemusik of 18th-century wind bands. Instead of a typical scherzo interrupted by a contrasting trio section, this movement oscillates between two conflicting tempos in a five-part form. The transitions that serve to dovetail the mismatched rhythms show Brahms at his most playful and ingenious. The finale begins with a type of surprise that Haydn used so effectively. Once the extremely quiet music has you leaning forward expectantly, the full orchestra rocks you back with a sudden forte arrival, pointing this sophomore Symphony toward its radiant conclusion. Peter Oundjian, conductor Photo by Sian Richards A dynamic presence in the conducting world, Peter Oundjian is renowned for his probing musicality, collaborative spirit and engaging personality. The season includes debuts with the Indianapolis and New Zealand symphonies and return engagements with the St. In the season, Mr. From to , Mr. Under his baton, the orchestra toured China, the U. Together they recorded extensively for Sony and Chandos. Oundjian has also appeared at some of the great annual gatherings of music and music-lovers: Showcasing a wide-ranging and adventurous repertoire, he is consistently cited for his phenomenal technique, soulful approach and beauty of tone. He has performed with every major orchestra in the U. Since then, he has garnered an impressive list of honors, including a Borletti-Buitoni Trust Fellowship in the U. He began his conducting studies with Robin Fountain at Vanderbilt University.

5: Aaron Copland and his world (Book,) [www.enganchecubano.com]

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.

His father was a staunch Democrat. His mother, Sarah Mittenenthal Copland, sang, played the piano, and arranged for music lessons for her children. His sister Laurine had the strongest connection with Aaron; she gave him his first piano lessons, promoted his musical education, and supported him in his musical career. Most of his early exposure to music was at Jewish weddings and ceremonies, and occasional family musicales. Goldmark, with whom Copland studied between and , gave the young Copland a solid foundation, especially in the Germanic tradition. I was spared the floundering that so many musicians have suffered through incompetent teaching. After graduating from high school, Copland played in dance bands. On arriving in France , he studied at Fontainebleau with pianist and pedagogue Isidor Philipp and composer Paul Vidal. When Copland found Vidal too much like Goldmark, he switched at the suggestion of a fellow student to Nadia Boulanger , then aged Copland found her incisive mind much to his liking and found her ability to critique a composition impeccable. Boulanger "could always find the weak spot in a place you suspected was weak She could also tell you why it was weak [*italics Copland*]. But make no mistake A more charming womanly woman never lived. The confidence she had in my talents and her belief in me were at the very least flattering and more—they were crucial to my development at this time of my career. Along with his studies with Boulanger, Copland took classes in French language and history at the Sorbonne , attended plays, and frequented Shakespeare and Company , the English-language bookstore that was a gathering-place for expatriate American writers. He remained in that area for the next thirty years, later moving to Westchester County, New York. These articles would appear in as the book Copland on Music. However, mounting troubles with the Symphonic Ode and Short Symphony caused him to rethink this approach. It was financially contradictory, particularly in the Depression. Avant-garde music had lost what cultural historian Morris Dickstein calls "its buoyant experimental edge" and the national mood toward it had changed. Since , he had been in the process of simplifying, or at least paring down, his musical language, though in such a manner as to sometimes have the effect, paradoxically, of estranging audiences and performers. This approach encompassed two trends: Around Copland began to compose musical pieces for young audiences, in accordance with the first goal of American Gebrauchsmusik. In it and in The Second Hurricane Copland began "experimenting," as he phrased it, with a simpler, more accessible style. His ballet scores for Rodeo and Appalachian Spring were huge successes. Also important was the Third Symphony. These lectures were published as the book Music and Imagination. Wallace during the presidential election, Copland was investigated by the FBI during the Red scare of the s. He was included on an FBI list of artists thought to have Communist associations and found himself blacklisted , with A Lincoln Portrait withdrawn from the inaugural concert for President Eisenhower. The investigations ceased in and were closed in Just throwing it open to chance seems to go against my natural instincts. As Copland feared, critics found the libretto to be weak when the opera premiered in Though not enamored with the prospect, he found himself without new ideas for composition, saying, "It was exactly as if someone had simply turned off a faucet. Nevertheless, he inherited a considerable interest in civic and world events from his father. At the same time, he had ties to Christianity, identifying with such profoundly Christian writers as Gerard Manley Hopkins and often spending Christmas Day at home with a special dinner with close friends In general, his music seemed to evoke Protestant hymns as often as it did Jewish chant Copland characteristically found connections among various religious traditions But if Copland was discreet about his Jewish background, he never hid it, either. He provided few written details about his private life and even after the Stonewall riots of , showed no inclination to "come out. When he needed a piece, he would turn to these ideas his "gold nuggets". Instead, he tended to compose whole sections in no particular order and surmise their eventual sequence after all those parts were complete, much like assembling a collage. Otherwise, he tended to write slowly whenever possible. This breadth of vision led Copland to compose music for numerous settings—orchestra, opera, solo piano, small ensemble, art song,

ballet, theater and film. Boulanger particularly emphasized "la grande ligne" the long line, "a sense of forward motion Copland was "insatiable" in seeking out the newest European music, whether in concerts, score reading or heated debate. These "moderns" were discarding the old laws of composition and experimenting with new forms, harmonies and rhythms, and including the use of jazz and quarter-tone music. Although familiar with jazz back in America "having listened to it and also played it in bands" he fully realized its potential while traveling in Austria: Beginning in 1925, he employed "jazzy elements" in his classical music, but by the late 1930s, he moved on to Latin and American folk tunes in his more successful pieces. In them, he experimented with ambiguous beginnings and endings, rapid key changes, and the frequent use of tritones. This was followed by the *Symphonic Ode* and the *Piano Variations*, both of which rely on the exhaustive development of a single short motif.

6: Aaron Copland | About the Composer | American Masters | PBS

"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.

In later years, however, Copland moved away from this musical populism, experimenting with the modernist twelve-tone technique that he had previously rejected. He was a first-generation American, his Jewish parents having immigrated to the U. Though he learned a little from his sister Laurine in his early childhood, he did not begin piano lessons in earnest until he was thirteen. Copland began inventing tunes at the piano when he was only nine but first thought of becoming a composer when he was around fifteen years old. As this goal required training in harmony, his piano instructor, Leopold Wolfsohn, arranged for the young Copland to begin studies with Rubin Goldmark. In addition to his composition lessons, between and Copland also continued his piano studies with Victor Wittgenstein and Clarence Adler. After Copland brought his teacher a somewhat experimental piano composition called *The Cat and the Mouse*, Goldmark discouraged him from taking such a path. Following this incident, Copland wrote carefully traditionalist works for his lessons and pieces of a different sort for his own gratification. Jazz also played an important role in his early work, as in his piano suite *Three Moods*. He was anxious to be around other young composers and to study in Europe, so he became one of the very first applicants to the American Conservatory of Music. Copland, like many others at the time, was at first reluctant to study with a woman, but it was his decision to request composition lessons from her. The works Copland produced during his three years in Paris included the four choral *Motets*, a *Passacaglia for piano -2*, and a ballet score titled *Grohg*. She was to perform with the New York and Boston Symphony Orchestras as an organist in two concerts scheduled for early, so she asked Copland to write a composition suitable for organ and orchestra. Koussevitzky requested a new piece for the following year, and Copland obliged with the suite for chamber orchestra, *Music for the Theatre*. Intending the work to convey an especially American character, Copland began to explore more thoroughly the integration of jazz into his compositional style. Copland tried to survive by his work as a composer and writer, as well as by his attempts at teaching, but he could not find any students. Fortunately, his financial concerns were soon alleviated when he was given a Guggenheim Memorial Foundation fellowship, the first such award to a composer. In the summer of, the award enabled him to repair to the MacDowell Colony in New Hampshire to focus on his new work. From until, Sessions and Copland coordinated a performance series called the Copland-Sessions Concerts, meant to promote American music. Copland continued supporting American composers throughout his life. *New Influences After Music for the Theatre*, Copland wrote the less successful *Concerto for Piano and Orchestra*, his last effort with the musical language of jazz. He continued there for more than a decade, eventually gathering some of his ideas from the lectures into a book, *What to Listen for in Music*. He was instrumental in the establishment of Cos Cob Press, a publishing company focusing on American works. While Copland never joined the Communist or Socialist parties, his association with such politics would later cause him some trouble. Other relationships included a brief one in the s with composer Leonard Bernstein. In, Copland filled in for Walter Piston at Harvard, teaching composition while Piston was on spring leave. Copland also kept up his critical writing; the next year, he began a five-year appointment as a columnist for *Modern Music*, the journal of the League of Composers. *Our New Music*, his second book, was published in. His compositions in the late s and early s explored forms both familiar and new to him. Another film score, *Of Mice and Men*, followed later that year. In all, he completed eight film scores between and. In the s and 40s, Copland also further developed his interest in ballet. A few years later, Copland produced a string of his most celebrated works, all ballets: *Appalachian Spring* earned Copland a Pulitzer Prize in. He met with numerous composers and musicians and was much gratified when some of them later became students at the Berkshire Music Center at Tanglewood, where Copland taught in the summers from to. When insecurity forced Copland to turn down a request to conduct his *Suite from Appalachian Spring* with the Cincinnati Symphony, he decided that he had to develop his conducting skills. A second Latin American tour in provided him with an

opportunity to conduct his own works, though he did not feel ready to conduct in the U. Thereafter, conducting became another important focus, and he appeared with symphonies all over the world. In , the political climate of anti-Communist hysteria caused problems for Copland. More fortunate than many of his colleagues, Copland did not suffer professionally from his uncooperative testimony. Other significant works from the s and s include the Piano Fantasy as well as the orchestral Connotations, written for the opening of Lincoln Center. Four years later, he produced his final significant composition, the Duo for Flute and Piano. He stopped composing almost entirely. In the s, Copland participated in a series of interviews with music historian Vivian Perlis for an oral history project at Yale. Perlis also helped Copland to author a two-volume autobiography published in and . Despite not producing new works, Copland was not forgotten by the public. Copland died from pneumonia on December 2, , less than a month after his ninetieth birthday. The home in Peekskill, New York, where Copland spent his last years is now the center of an organization in support of American music. Timeline of a Musical Life. Selected Writings - New York and London: An Autobiographical Sketch, , Oja and Judith Tick. Aaron Copland and the Visual Arts. A Friendship in Letters.

7: Today in history: Remembering composer Aaron Copland

Reassesses the legacy of one of America's best-loved composers at a pivotal moment. This collection of essays explores the stages of cultural change on which Aaron Copland's long life (to).

8: Aaron Copland - Wikiquote

Aaron Copland and His World (review) Jennifer DeLapp Birkett Notes, Volume 63, Number 1, September , pp. (Review) Published by Music Library Association.

9: Project MUSE - Aaron Copland and his World (review)

Aaron Copland and his World (review) David Nicholls Music and Letters, Volume 87, Number 4, November , pp. (Review) Published by Oxford University Press.

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