

EVENINGS ON AND OFF THE ROOF

PIONEERING CONCERTS IN LOS ANGELES, 1938-1970



DOROTHY LAMB CRAWFORD

Evenings On And Off The Roof Pioneering Concerts In Los Angeles 1939 1971

R. James Tobin



Evenings On And Off The Roof Pioneering Concerts In Los Angeles 1939 1971:

Recomposing German Music Elizabeth Janik, 2005 This book is a social history of musical life in Berlin it investigates the tangled relationship between music and politics in 20th century Germany emphasizing the division of Berlin's musical community between east and west in the early Cold War era

Extreme Exoticism W. Anthony Sheppard, 2019-09-16 To what extent can music be employed to shape one culture's understanding of another In the American imagination Japan has represented the most alien nation for over 150 years This perceived difference has inspired fantasies of both desire and repulsion through which Japanese culture has profoundly impacted the arts and industry of the U S While the influence of Japan on American and European painting architecture design theater and literature has been celebrated in numerous books and exhibitions the role of music has been virtually ignored until now W Anthony Sheppard's *Extreme Exoticism* offers a detailed documentation and wide ranging investigation of music's role in shaping American perceptions of the Japanese the influence of Japanese music on American composers and the place of Japanese Americans in American musical life Presenting numerous American encounters with and representations of Japanese music and Japan this book reveals how music functions in exotic representation across a variety of genres and media and how Japanese music has at various times served as a sign of modernist experimentation a sounding board for defining American music and a tool for reshaping conceptions of race and gender From the Tin Pan Alley songs of the Russo Japanese war period to Weezer's Pinkerton album music has continued to inscribe Japan as the land of extreme exoticism

Pierre Boulez Joseph Salem, 2023 Pierre Boulez *The Formative Years* mixes a biographical journey with the musical development of the central twentieth century composer Pierre Boulez The book is chronologized into three parts each with a different thematic emphasis Boulez's early life and education his musical works and experimentation and his legacy among contemporary aesthetic movements and artistic challenges

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

A Windfall of Musicians Dorothy L. Crawford, 2009-06-23 This book is the first to examine the brilliant gathering of composers conductors and other musicians who fled Nazi Germany and arrived in the Los Angeles area Musicologist Dorothy Lamb Crawford looks closely at the lives creative work and influence of sixteen performers fourteen composers and one opera stage director who joined this immense migration beginning in the 1930s Some in this group were famous when they fled Europe others would gain recognition in the young musical culture of Los Angeles and still others struggled to establish themselves in an environment often resistant to musical innovation Emphasizing individual voices Crawford presents short portraits of Igor Stravinsky Arnold Schoenberg and the other musicians while also considering their influence as a group in the film industry in music institutions in and around Los Angeles and as teachers who trained the next generation The book reveals a uniquely vibrant era when Southern California became a hub of unprecedented musical talent

Charles Ives and His World J. Burkholder, 2021-01-12 This volume shows Charles Ives in the context of his world in a number of revealing ways Five new essays examine Ives's relationships to European music and to American music politics business and landscape J Peter Burkholder shows Ives as a composer well versed in four distinctive musical traditions who blended them in his mature music Leon Botstein explores the paradox of how in the works of Ives and Mahler musical modernism emerges from profoundly antimodern sensibilities David Michael Hertz reveals unsuspected parallels between one of Ives's most famous pieces the Concord Piano Sonata and the piano sonatas of Liszt and Scriabin Michael Broyles sheds new light on Ives's political orientation and on his career in the insurance business and Mark Tucker shows the importance for Ives of his vacations in the Adirondacks and the representation of that landscape in his music The remainder of the book presents documents that illuminate Ives's personal life A selection of some sixty letters to and from Ives and his family edited and annotated by Tom C Owens is the first substantial collection of Ives correspondence to be published Two sections of reviews and longer profiles published during his lifetime highlight the important stages in the reception of Ives's music from his early works through the premieres of his most important compositions to his elevation as an almost mythic figure with a reputation among some critics as America's greatest composer

Culture in Nazi Germany Michael H. Kater, 2019-05-21 A much needed study of the aesthetics and cultural mores of the Third Reich rich in detail and documentation Kirkus Reviews Culture was integral to the smooth running of the Third Reich In the years preceding WWII a wide variety of artistic forms were used to instill a Nazi ideology in the German people and to manipulate the public

perception of Hitler's enemies During the war the arts were closely tied to the propaganda machine that promoted the cause of Germany's military campaigns Michael H Kater's engaging and deeply researched account of artistic culture within Nazi Germany considers how the German arts and letters scene was transformed when the Nazis came to power With a broad purview that ranges widely across music literature film theater the press and visual arts Kater details the struggle between creative autonomy and political control as he looks at what became of German artists and their work both during and subsequent to Nazi rule Absorbing chilling study of German artistic life under Hitler The Sunday Times There is no greater authority on the culture of the Nazi period than Michael Kater and his latest most ambitious work gives a comprehensive overview of a dismally complex history astonishing in its breadth of knowledge and acute in its critical perceptions Alex Ross music critic at The New Yorker and author of The Rest is Noise Listed on Choice's Outstanding Academic Titles List for 2019 Winner of the Jewish Literary Award in Scholarship

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

Historical Performance and New Music Rebecca Cypess, Estelí Gomez, Rachael Lansang, 2023-11-30 The worlds of new music and historically informed performance might seem quite distant from one another Yet upon closer consideration clear points of convergence emerge Not only do many contemporary performers move easily between these two worlds but they often do so using a shared ethos of flexibility improvisation curiosity and collaboration collaboration with composers past and present with other performers and with audiences

Bringing together expert scholars and performers considering a wide range of issues and case studies Historical Performance and New Music the first book of its kind addresses the synergies in aesthetics and practices in historical performance and new music The essays treat matters including technologies and media such as laptops printing presses and graphic notation new music written for period instruments from natural horns to the clavichord personalities such as the pioneering singer Cathy Berberian the musically omnivorous ensembles A Far Cry and Roomful of Teeth and composers Luciano Berio David Lang Molly Herron Caroline Shaw and many others Historical Performance and New Music presents pathbreaking ideas in an accessible style that speaks to performers composers scholars and music lovers alike Richly documented and diverse in its methods and subject matter this book will open new conversations about contemporary musical life

The Music Room Jake Johnson, 2025 From 1981 to 1994 music patron and art collector Betty Freeman 1921 2009 hosted a series of monthly musicales or salons in Los Angeles Most of these salons were held in a room off the den of Freeman's Beverly Hills home a space she dubbed the music room Freeman saw these salons as an important space to foster the development of contemporary composition among leading and upcoming composers in both America and Europe Over the span of thirteen seasons 144 composers performers and dignitaries in the contemporary music world spoke performed and shared their music before a gathering of elite arts administrators scholars critics patrons and composers from the greater Los Angeles area Freeman and her co organizer music critic Alan Rich 1924 2010 ensured that young local composers were frequently featured alongside established ones with international reputations constructing a network of mentors and mentees within contemporary music The Music Room is a collection of transcriptions of tape recordings made at the salons and photographs Freeman took of these events that gives an unprecedented look inside one of the most significant musical gatherings of the last century Among those famous today who appeared in the salons were John Cage Libby Larsen Pierre Boulez Steve Reich John Adams György Ligeti and Philip Glass Featuring sixteen composers whose work and relationship with Freeman showcase the wide influence of her salon series The Music Room is at once a record of these specific composers as well as a documented history of salon culture in America

Lou Harrison Bill Alves, Brett Campbell, 2017-04-10 A biography on the legendary gay American composer of contemporary classical music American composer Lou Harrison 1917 2003 is perhaps best known for challenging the traditional musical establishment along with his contemporaries and close colleagues composers John Cage Aaron Copland Virgil Thomson and Leonard Bernstein Living Theater founder Judith Malina and choreographer Merce Cunningham Today musicians from Bang on a Can to Björk are indebted to the cultural hybrids Harrison pioneered half a century ago His explorations of new tonalities at a time when the rest of the avant garde considered such interests heretical set the stage for minimalism and musical post modernism His propulsive rhythms and ground breaking use of percussion have inspired choreographers from Merce Cunningham to Mark Morris and he is considered the godfather of the so called world music phenomenon that has invigorated Western music with global sounds

over the past two decades In this biography authors Bill Alves and Brett Campbell trace Harrison s life and career from the diverse streets of San Francisco where he studied with music experimentalist Henry Cowell and Austrian composer Arnold Schoenberg and where he discovered his love for all things non traditional Beat poetry parties and men to the competitive performance industry in New York where he subsequently launched his career as a composer conducted Charles Ives s Third Symphony at Carnegie Hall winning the elder composer a Pulitzer Prize and experienced a devastating mental breakdown to the experimental arts institution of Black Mountain College where he was involved in the first happenings with Cage Cunningham and others and finally back to California where he would become a strong voice in human rights and environmental campaigns and compose some of the most eclectic pieces of his career Lou Harrison s avuncular personality and tuneful music coaxed affectionate regard from all who knew him and that affection is evident on every page of Alves and Campbell s new biography Eminently readable it puts Harrison at the center of American music he knew everyone important and was in touch with everybody from mentors like Henry Cowell and Arnold Schoenberg and Charles Ives and Harry Partch and Virgil Thomson to peers like John Cage to students like Janice Giteck and Paul Dresher He was larger than life in person and now he is larger than life in history as well Kyle Gann author of Charles Ives s Concord Essays After a Sonata

British Musical Modernism Philip Rupprecht,2015-07-09 British Musical Modernism explores the works of eleven key composers to reveal the rapid shifts of expression and technique that transformed British art music in the post war period Responding to radical avant garde developments in post war Europe the Manchester Group composers Alexander Goehr Peter Maxwell Davies and Harrison Birtwistle and their contemporaries assimilated the serial structuralist preoccupations of mid century internationalism to an art grounded in resurgent local traditions In close readings of some thirty five scores Philip Rupprecht traces a modernism suffused with the formal elegance of the 1950s the exuberant theatricality of the 1960s and in the works of David Bedford and Tim Souster the pop minimalist and live electronic directions of the early 1970s Setting music analytic insights against a broader social historical backdrop Rupprecht traces a British musical modernism that was at once a collective artistic endeavor and a sounding myth of national identity

[The Sons and Daughters of Los](#) David James,2003-02 Breathing a new city of Los Angeles to life through urban art and performance

Power Misses II David E. James,2020-10-27 Like David James earlier collection of essays Power Misses Essays Across Un Popular Culture 1996 the present volume Power Misses II Cinema Asian and Modern is concerned with popular cultural activity that propose alternatives and opposition to capitalist media Now with a wider frame of reference it moves globally from west to east beginning with films made during the Korean Democracy Movement and then turning to socialist realism in China and Taiwan and to Asian American film and poetry in Los Angeles Several other avant garde film movements in L A created communities resistant to the culture industries centered there as did elements in the classic New York avant garde here instanced in the work of Ken Jacobs and Andy Warhol The final chapter concerns little known films about communal

agriculture in the Nottinghamshire village of Laxton the only one where the medieval open field system never suffered enclosure This survival of the commons anticipated resistance to the extreme and catastrophic forms of privatization monetization and theft of the public commonweal in the advanced form of capitalism we know as neoliberalism

Schoenberg's Program Notes and Musical Analyses Arnold Schoenberg, 2016 Schoenberg's Program Notes and Musical Analyses is a comprehensive study of the composer's writings about his own music The texts include program notes letters sketch materials pre concert talks public lectures scholarly writings newspaper articles interviews pedagogical materials publicity fliers radio broadcasts and liner notes

Accompaniment in America Chanda VanderHart, 2025-07-11 Piano accompaniment or collaborative piano is an invisibilized force driving classical music This hybrid study combining text and multimedia explores its history evolution and transformation into a recognized academic discipline through archival research expert interviews and digital resources This hybrid publication delves into the origins and institutionalization of collaborative piano tracing its development from the early 20th century to the present day It highlights a profession often overlooked introduces pioneering figures including Gwendolyn Koldofsky and maps the establishment of over 100 degree granting programs across North America With an interactive data visualization tool QR codes linking to compelling first hand accounts and extensive archival materials it offers a vivid multidimensional journey through the field's past and present By contextualizing the profession through analysis of its pedagogical gendered and institutional dynamics this work seeks to foster a deeper understanding of collaborative piano's past present and future while advocating for its recognition and advancement

Accompaniment in America Contextualizing Collaborative Piano is essential reading and viewing for musicians music students educators scholars and administrators as well as anyone interested in the intersection of collaborative piano history performance practice and academia It is a valuable resource for both students and professionals seeking to understand the complexities of a field still broadly misunderstood and its pivotal role in classical music

Making Music in Los Angeles Catherine Parsons Smith, 2007-10-16 In this fascinating social history of music in Los Angeles from the 1880s to 1940 Catherine Parsons Smith ventures into an often neglected period to discover that during America's Progressive Era Los Angeles was a center for making music long before it became a major metropolis She describes the thriving music scene over some sixty years including opera concert giving and promotion and the struggles of individuals who pursued music as an ideal a career a trade a business or all those things at once Smith demonstrates that music making was closely tied to broader Progressive Era issues including political and economic developments the new roles played by women and issues of race ethnicity and class

The Cambridge Companion to Stravinsky Jonathan Cross, 2003-07-24 Stravinsky's work spanned the major part of the twentieth century and engaged with nearly all its principal compositional developments This Companion reflects the breadth of Stravinsky's achievement and influence in essays by leading international scholars on a wide range of topics It is divided into three parts dealing with the contexts within which Stravinsky worked Russian modernist and

compositional with his key compositions Russian neoclassical and serial and with the reception of his ideas through performance analysis and criticism The volume concludes with an interview with the leading Dutch composer Louis Andriessen and a major re evaluation of Stravinsky and Us by Richard Taruskin **20th Century Music** ,1996

Schoenberg and Hollywood Modernism Kenneth H. Marcus,2016-01-14 Schoenberg is often viewed as an isolated composer who was ill at ease in exile In this book Kenneth H Marcus shows that in fact Schoenberg s connections to Hollywood ran deep and most of the composer s exile compositions had some connection to the cultural and intellectual environment in which he found himself He was friends with numerous successful film industry figures including George Gershwin Oscar Levant David Raksin and Alfred Newman and each contributed to the composer s life and work in different ways helping him to obtain students making recordings of his music and arranging commissions While teaching at both the University of Southern California and the University of California Los Angeles Schoenberg was able to bridge two utterly different worlds the film industry and the academy Marcus shows that alongside Schoenberg s vital impact upon Southern California Modernism through his pedagogy compositions and texts he also taught students who became central to American musical modernism including John Cage and Lou Harrison

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