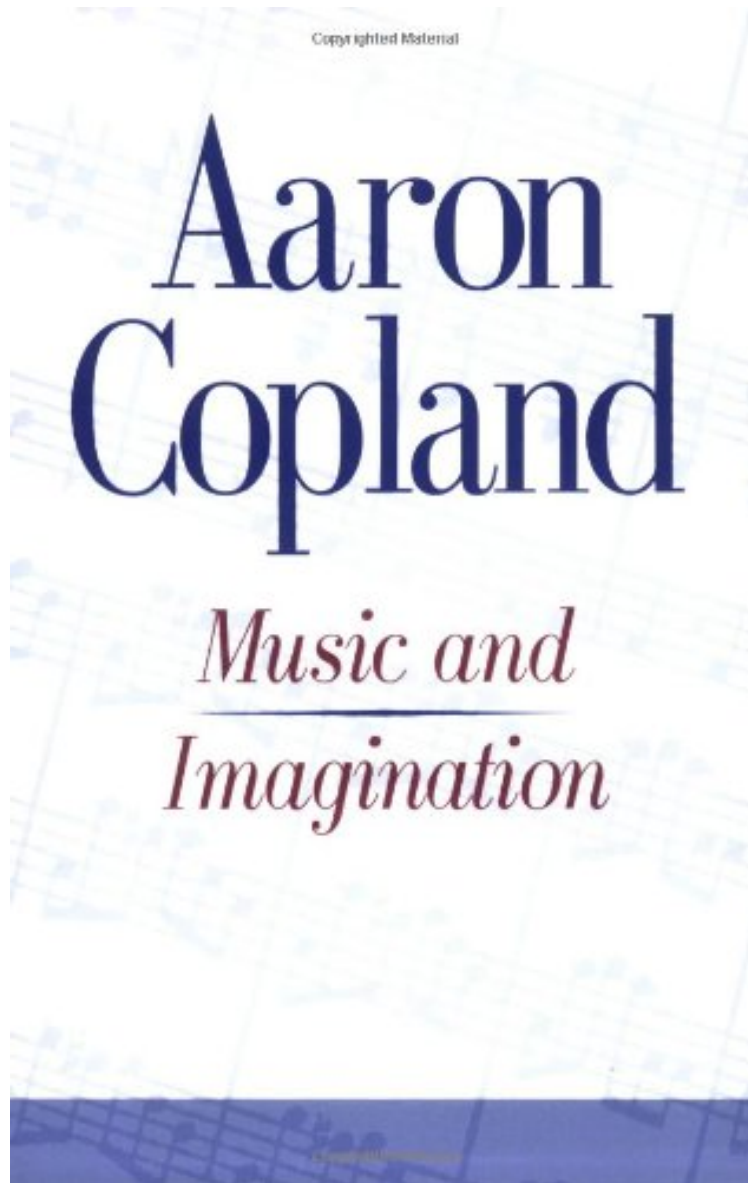


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Music and Imagination (Charles Eliot Norton Lectures)

Aaron Copland

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Aaron Copland : Music and Imagination (Charles Eliot Norton Lectures) before purchasing it in order to gage whether or not it would be worth my time, and all praised Music and Imagination (Charles Eliot Norton Lectures):

5 of 5 people found the following review helpful. To learn to listenBy Shalom FreedmanThis book contains the text of the six Charles Eliot Norton lectures that Copland gave at Harvard. Copland thinks about Music and its meaning. He speaks about the creation and appreciation of Music as activities of the Imagination. He rails against the fuddy- duddy

music scene in which all over the world a very limited repertoire of classic works holds the stage. He talks about the special affinities composers have for different types of instruments. He argues for a greater openness to new Music. He distinguishes between the capacity of the ordinary listener and the professional musician in terms of their ability to anticipate what is next in the score. He teaches throughout the meaning of being a listener and lover of Music. 1 of 1 people found the following review helpful. Keeping in mind that this is based on lectures given by Copland By Priscilla Stilwell It's not written to be a concise analysis of any certain subject, but a series of lectures that could be enjoyed at the same time that they were informative. This book provides great insight into the mind of our great American composer. He speaks on a wide range of subjects, but seems to cycle around the American classical music and its development. He brings to mind the processes that go along with composing and creating music, and his respect and appreciation for other composers makes this a positive, uplifting but informative and thought-provoking book. 1 of 1 people found the following review helpful. short but profound By Passionate About Music Of all the books out there about music, page for page this is one of the best. It's a composer's perspective on why music gets composed, and HOW it gets composed. Copland takes you into the thought processes of musical creation. If you've ever been tempted to subscribe to the idea that music is a universal language, Copland undercuts that idea by exploring the theme of music as NONVERBAL SYMBOLS in a SYSTEM of inherited sounds. The second half of the book is dated, because he's addressing issues that were contemporary in the 1950s. But the first half is well worth reading.

One of the most forthright and talented of American composers writes here of the part played by the freely imaginative mind in composing, performing, and listening to music. He urges more frequent performance and more sensitive hearing of the music of new composers. He discusses sound media, new and old, and looks toward a musical future in which the timbres and intensities developed by the electronic engineer may find their musical shape and meaning. He considers the twentieth-century revolt against classical form and tonality, and the recent disturbing political interference with the form and content of music. He analyzes American and contemporary European music and the flowering of specifically Western imagination in Villa-Lobos and Charles Ives. The final chapter is an account, partially autobiographical, of the composer who seeks to find, in an industrial society like that of the United States, justification for the life of art in the life about him. Mr. Copland, whose spectacular success in arriving at a musical vernacular has brought him a wide audience, will acquire as many readers as he has listeners with this imaginatively written book.

Aaron Copland is a notable contemporary example of the 'critical composer,' the man who can write about music with the same persuasiveness that he writes music itself...Mr. Copland writes about his art with great warmth, intimacy, and liveliness...It is the delight of this little book that it tells so much about his growth and the directions of his spirit. (Wilder Hobson Saturday) More than most composers turned author, Copland is able to give the reader fascinating insight into the creative process in music. With complete candor and with a minimum of the esoteric mumbo-jumbo with which many composers are wont to surround their craft, the reader is taken inside the composer's workshop and while there regaled with some trenchant and penetrating comments on the current state of musical affairs. (Crescendo) A critic who is to be of any use to his readers must be one who can give them the benefit of powers of perception and judgment greater than their own, which will make them aware of what they would not perceive and appreciate by themselves...And Mr. Copland does in fact speak about a wide variety of matters with a composer's illuminating perception, a gift for felicitous statement, and a humor that is only one of the manifestations of an engaging mind and personality. (New York Times Book) After reading [this book], it will be hard not to approach music again, or for the first time, with the desire to give it a more spacious place in one's life. (Commonweal) Just as the spare, lucid textures of his ballet score Appalachian Spring represented a deeply considered response to the artistic and social complexities of its day, so the plain-man's prose of Music and Imagination encapsulates the creative findings of half a lifetime...How timeless many of Copland's insights remain. (Musical Quarterly BBC Music) The essential quality of these lectures is open-mindedness pleading for an equal will to open-mindedness on the part of the reader. (Musical Quarterly)