

# Cat And The Mouse Copland

## Lois Birkenshaw-Fleming

**Aaron Copland** Howard Pollack,2015-09-01 A candid and fascinating portrait of the American composer. The son of Russian-Jewish immigrants, Aaron Copland (1900-1990) became one of America's most beloved and esteemed composers. His work, which includes Fanfare for the Common Man, A Lincoln Portrait, and Appalachian Spring, has been honored by a huge following of devoted listeners. But the full richness of Copland's life and accomplishments has never, until now, been documented or understood. Howard Pollack's meticulously researched and engrossing biography explores the symphony of Copland's life: his childhood in Brooklyn; his homosexuality; Paris in the early 1920s; the Alfred Stieglitz circle; his experimentation with jazz; the communist witch trials; Hollywood in the forties; public disappointment with his later, intellectual work; and his struggle with Alzheimer's disease. Furthermore, Pollack presents informed discussions of Copland's music, explaining and clarifying its newness and originality, its aesthetic and social aspects, its distinctive and enduring personality. Not only a success in its own right, but a valuable model of what biography can and probably should be. - Kirkus Reviews

Guide to the Pianist's Repertoire, third edition Maurice Hinson,2001-05-22 The Hinson has been indispensable for performers, teachers, and students. Now updated and expanded, it's better than ever, with 120 more composers, expertly guiding pianists to solo literature and answering the vital questions: What's available? How difficult is it? What are its special features? How does one reach the publisher? The new Hinson includes solo compositions of nearly 2,000 composers, with biographical sketches of major composers. Every entry offers description, publisher, number of pages, performance time, style and characteristics, and level of difficulty. Extensively revised, this new edition is destined to become a trusted guide for years to come.

**The American Stravinsky** Gayle Murchison,2012-02-21 divdivThe first study to show Copland's style development from his early works through his first widely accessible ballet/DIV/DIV

*Words and Music* Peter Dickinson,2016 Articles, tributes and reminiscences of composer, pianist and author Peter Dickinson are here brought together for the first time. Peter Dickinson made an enduring contribution to British musical life, and his music has been regularly performed and recorded by leading musicians. His writings, brought together here for the first time, are equally noteworthy. Covering well over half a century, the subjects are fascinatingly varied. Apart from musical

interests ranging from Charles Ives to John Cage, they touch on literature; and Dickinson's meetings with W.H. Auden and Philip Larkin are an intriguing insight that led to his Auden songs and the chamber work Larkin's Jazz. American themes are prominent in this collection. There are unique reviews of concert life in New York from 1959 to 1961; an account of the teaching programme at the Juilliard School of Music at that time; three studies of Ives; and features containing original material on Copland, Thomson and Cage, all of whom Dickinson knew. Features on Erik Satie include the imaginary discussion marking his centenary in 1966. Dickinson also writes about his own music, providing an insight into what it was like being a British composer in the later twentieth century. Peter Dickinson was born in Lancashire in 1934 and lived in Suffolk until his passing. His 80th birthday was marked by a whole variety of tributes, including concerts, articles, broadcasts and various interviews - some included in this book. PETER DICKINSON was a British composer and pianist as well as author and editor of Boydell/URP books on Berkeley, Copland, Cage, Barber and Berners. As a pianist, Dickinson had a twenty-five-year, international partnership with his sister, the mezzo Meriel Dickinson, for whom he wrote song cycles to poems of E. E. Cummings, Gregory Corso and Stevie Smith. He was a regular contributor to BBC Radio 3 and was widely read as a critic on the Gramophone. He was an Emeritus Professor of the Universities of Keele and London and was chair of the Bernarr Rainbow Trust, for which he edited several books on music education.

The Cat and the Mouse Aaron Copland, Jane Magrath, 2005-05-03 Aaron Copland's Scherzo Humoristique, written in 1920, is indeed musically humorous as it depicts the skittering rodent and sinister feline in a demanding, but very enjoyable etude setting, using complex 1/16 note patterns, glissando, grace notes, chromatic scale work, and a generous use of the entire keyboard. There are sudden shifts in tempo and dynamics, and the performer tells a definite story, albeit without narration. Large hand reaches, sometimes 9ths, are required on some of the full block chords. A Federation Festivals 2014-2016 selection.

**The Pianist's Craft 2** Richard P. Anderson, 2015-09-17 In *The Pianist's Craft 2*, pianist and scholar Richard P. Anderson gathers together a new collection of essays by renowned performing artists and teachers and discusses the preparation, pedagogy, and performance of selected works by an entirely different set of composers whose works are standard in the piano literature. In this volume, readers will find an invaluable collection of contributions on C.P.E. Bach, Antonio Soler, Felix Mendelssohn, Gabriel Fauré, Erno Dohnányi, Francis Poulenc, Heitor Villa-Lobos, Dmitri Kabalevsky, Alberto Ginastera, Aaron Copland, Samuel Barber, Olivier Messiaen, and John Cage. The contributors—all nationally and internationally recognized as performing artists, teachers, recording artists, and clinicians—write thoughtfully about the composers whose work they have studied and played for years. Each author addresses issues unique to an individual composer, examining questions of phrasing, tempo, articulation, dynamics, rhythm, color, gesture, lyricism, instrumentation, and genre. Valuable insight is provided into teaching, performing, and preparing these great works—information otherwise available only in

conferences, master classes, and private lessons. This collection, with more than 250 musical illustrations, is intended for teachers and students of the intermediate and advanced levels of piano, instructors and performers at the university level, and those who love piano and piano music.

Moments for Music Carlton Hughes,

Music Musique Barbara Meister, 2006-08-16 *Music Musique* is a study of American and French composers active in the late 19th through early 20th centuries and the influence of jazz on their compositional styles. Starting with a look at the formation of American and French styles of composition, Meister discusses the jazz influence on American composers such as Ives, Copland, and Seeger, and their reception in France. She then takes a parallel look at the jazz influence on prominent French composers such as Ravel, Milhaud, and Messiaen, with a conclusion that briefly outlines post--World War II musical developments. Considerable attention is paid to the social and political worlds in which these artists lived and created. Of particular interest is the community of Afro-American jazz musicians who settled in Paris after World War I, and their influence on the likes of Ravel, Milhaud, Satie, and other artists with New Orleans--based styles. Meister also discusses the more famous coteries of American writers who lived and worked in Paris during the 1920s and 1930s. The stories of these two groups of Americans in Paris form a fascinating background to the main topic of the book. *Music Musique* is intended for amateurs and experts alike; it provides ideas about repertoire as well as information about compositions that are likely to be heard in performance. The emphasis of the text is always on the piano solo literature or other piano music -- song accompaniments, piano duets, or internal orchestral piano parts.

**Young People's Guide to Classical Music** Helen Bauer, 2009 Music is a powerful art. We sing it, we dance to it, and we listen to it because it moves us as little else can. Classical music in particular has fascinated people for hundreds of years. The works of such composers as Bach, Mozart, and Beethoven have proven so appealing that generations of listeners have returned to them again and again. *Young People's Guide to Classical Music* invites you to join these listeners.

**Queer Moderns** Alice T. Friedman, 2025-05-27 A richly illustrated history of the glittering world of queer artistic life in the 1920s and '30s In *Queer Moderns*, Alice Friedman tells the fascinating story of the queer avant-garde of the 1920s and '30s in New York, Paris, and Venice, as seen through the eyes of Max Ewing (1903-1934), a young musician, photographer, and man-about-town who, although virtually unknown today, moved in extraordinary circles. In his photographs and letters, we meet the rising stars of modern art, music, dance, and literature and enter a world of interracial friendship, "queer space," and experimentation that shone brightly before being swept away by the Depression. It is a remarkable story that reveals that the history of modernism is more queer and more Black than previously recognized. In the 1920s, Ewing became part of an international coterie of artists led by Carl Van Vechten and Muriel Draper. In Europe, he was entertained by Gertrude Stein, met Stravinsky, and took a road trip with Romaine Brooks and Natalie Barney. In 1928, in a closet in his

apartment, Ewing created the Gallery of Extraordinary Portraits, an installation of photos of his favorite celebrities—Black and white, clothed and nude. For his Carnival of Venice, he took portraits of more than a hundred friends—including Paul Robeson, Berenice Abbott, Isamu Noguchi, Agnes de Mille, and E. E. Cummings—posed in front of a backdrop of Saint Mark's Square. Like a character from a story by F. Scott Fitzgerald, Ewing joined the party and then died tragically, unable to accept the end of his era or the lost dream of a new way of living. His story sheds new light on modernism and an artistic milieu that was ahead of its time.

**Pianists Guide to Standard Teaching and Performance Literature** Jane Magrath, This reference book is an invaluable resource for teachers, students and performers for evaluating and selecting piano solo literature. Concise and thoroughly researched, thousands of works, from the Baroque through the Contemporary periods, have been graded and evaluated in detail. Includes an alphabetical list of composers, explanations of works and much more.

**Brahms** John Bell Young, 2017-01-18 Engaging survey covers Brahms' major orchestral, choral, and piano music, culminating in a discussion of the German Requiem. Commentary places the composer's compelling music within the context of his era and environment.

*The Classical Revolution* John Borstlap, 2017-06-15 Essays by a prominent contemporary composer explore a current trend in classical music away from atonal characteristics and toward more traditional forms. Topics include cultural identity, musical meaning, and the aesthetics of beauty.

**Come on Everybody, Let's Sing!** Lois Birkenshaw-Fleming, 2000-04-24 Written by the author of *Music for Fun, Music for Learning*, the book incorporates a child's activities such as singing, dancing, playing instruments and body movements and gestures to develop the understanding of musical concepts, musical literacy and an appreciation for different kinds of music as well as co-ordination, motor and listening skills, social skills and acquisition of basic facts. Intended to be a useful and practical resource for teachers, parents and leaders of all children, *Come on Everybody Let's Sing!* also encourages a greater use of music with special students. The audio package offers songs from each chapter of the book professionally recorded and produced to provide both the teacher and students with excellent representations of the songs as set out in the book. Preschool-Grade 6.

**Cat and the mouse** Aaron Copland, 1921

**Current Biography Yearbook** Maxine Block, 1968

*Rebel on Pointe* Lee Wilson, 2014-09-30 Short, plump, pigeon-toed, and never good enough for mom, Lee Wilson dared to dream she could grow up to be a star. In this uplifting memoir, Wilson describes how she grand jeté'd from the stifling suburbia of the 1950s, a world of rigid gender roles, to the only domain where women and men were equally paid and equally respected—in grand, historic dance theaters and under the bright lights of the Broadway stage. At the age of sixteen, Wilson

made her classical ballet debut in Monte Carlo. Eight months later, she thrilled to the sound of her first bravos—and she never looked back. After touring Europe and dancing with the Metropolitan Opera Ballet in New York, she set her sights on Broadway, where she danced in many Broadway shows, including *Hello Dolly!* and the record-breaking performance of *A Chorus Line*. *Rebel on Pointe* immerses the reader in a remarkable and visionary world. It lifts the veil of myth surrounding legendary dance icons like George Balanchine to reveal the real men and women who have made American dance and dancers an international phenomenon. Wilson expertly depicts how her profession—at times considered so rigid and exacting—was a leading force in the liberation of women from the prison of post-war society. The hard-won gains and the maddening setbacks of the gender revolution are seen here through the eyes of a young dancer searching for freedom one “pas” at a time.

**Five Centuries of Keyboard Music** John Gillespie, 2013-04-09 Gillespie discusses 350 composers and their works for harpsichord and piano, including Bach, Handel, Mozart, Beethoven, and Debussy. Includes 116 musical examples, illustrations, and a glossary of musical terms.

**Guide to the Pianist's Repertoire** Maurice Hinson, Wesley Roberts, 2013-12-03 Guide to the Pianist's Repertoire continues to be the go-to source for piano performers, teachers, and students. Newly updated and expanded with more than 250 new composers, this incomparable resource expertly guides readers to solo piano literature and provides answers to common questions: What did a given composer write? What interesting work have I never heard of? How difficult is it? What are its special musical features? How can I reach the publisher? New to the fourth edition are enhanced indexes identifying black composers, women composers, and compositions for piano with live or recorded electronics; a thorough listing of anthologies and collections organized by time period and nationality, now including collections from Africa and Slovakia; and expanded entries to account for new material, works, and resources that have become available since the third edition, including websites and electronic resources. The newest Hinson will be an indispensable guide for many years to come.

**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.

Unveiling the Magic of Words: A Overview of "**Cat And The Mouse Copland**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Cat And The Mouse Copland**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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