

## ***Aaron Copland: Works for Piano 1926-1948***

New World NW 277

Virgil Thomson once said, “The way to write American music is simple. All you have to do is to be an American and then write any kind of music you wish.” Like most aphorisms, this one propounds a course of deceptive simplicity, for it replaces one question with another: “What kind of music do you wish to write?” In this context, “American music” is hardly an admissible reply.

Around the turn of the century, most of America's professional composers of art music had completed their studies in Germany—and probably begun them with someone born in Germany or at least trained there (this was perfectly logical, a product of heavy German immigration into the United States and the strong musical traditions of the immigrants; there were simply more German musicians in this country than any other kind). These composers knew what kind of music they wanted to write, certainly. As Aaron Copland has described it:

Their attitude was founded upon an admiration for the European art work and an identification with it that made the seeking out of any other art formula a kind of sacrilege. The challenge of the Continental art work was not: can we do better or can we also do something truly our own, but merely, can we do as well. But of course one never does “as well.” Meeting Brahms or Wagner on his own terms one is certain to come off second best. They loved the masterworks of Europe's mature culture not like creative personalities but like the schoolmasters that many of them became. They accepted an artistic authority that came from abroad, and seemed intent on conforming to that authority. (Music and Imagination.)

There were exceptions, of course. For example, Edward MacDowell spent two years studying in Paris—but, dissatisfied, went on to Frankfurt and then lived and worked a number of years in Germany before returning home. And there was the Great Renunciation of Charles Ives: after completing his Yale studies with Horatio Parker (who had studied in Munich), Ives declined to study abroad, indeed declined to become a professional composer at all, going underground while carving out an immensely successful career in life insurance. His music resoundingly rejected any “artistic authority that came from abroad”—but the resonance of that rejection went unheard for many years. And others, such as Arthur Farwell and Henry F. Gilbert, though hardly reclusive, made little more impact in their efforts to distance themselves from that Germanic tradition.

Paradoxically, the most significant step in the relaxation of European hegemony over American composition was the emergence of a contrary pole of attraction in Europe itself. Paris was already the center of the world for painters: even among the members of New York's Ash Can School—the first group of American artists who consciously set out to establish a native style—all but one had studied there. And by the first decade of the new century, France was evidently a scene of innovation and ferment in music as well.

World War I delivered the coup de grace. Not only had Germany become an international villain; equally important, more than a million Americans, as soldiers, saw Europe for the first time—many more than, in those days of slow, expensive travel, could ever have managed it under normal conditions— and, in particular, they saw France. The popular residue of this encounter was memorialized in Walter Donaldson's song:

“How Ya Gonna Keep 'Em Down on the Farm, After They've Seen Patee?,” but there was more to it than the Folies Bergère and the mademoiselles from Armentières. To at least a few, Paris meant firsthand exposure to all those movements that had made it the world's capital of the new in art: Impressionism, Symbolism, Fauvism, Cubism, Dadaism, and that multimedia explosion (as we would describe it today) of Serge Diaghilev's Ballets Russes. Suddenly, even for musicians, Paris was the inevitable place to go. As Aaron Copland recalls:

In those days, it was clear that you had to be “finished” in Europe. You couldn't be “finished” in America. Remember that I was an adolescent during the First World War, when Germany and German music were very unpopular. The new thing in music was Debussy and Ravel—also Scriabin (I was very Scriabinconscious in those days.) It seemed obvious that if you went to Europe you would want to study in France. Also I had met an older fellow, a Johns Hopkins graduate named Aaron Schaffer, who had gone there just after the war, in 1918. He was a strong influence for France, because he went to study at the Sorbonne, and wrote fiery letters about all the wonderful things he was hearing in the concert halls. Germany seemed like that old-fashioned place where composers used to study music in Leipzig. All the new things seemed to be coming from Paris—even before I knew the name of Stravinsky. (“Conversation with Aaron Copland.”)

Up to this point, Copland's musical training had been in the Germanic tradition. He was born in Brooklyn on November 14, 1900, to Russian-Jewish immigrant parents (the family name had originally been Kaplan), and had developed his interest in music without any special urging. Indeed, his desire for piano lessons was at first resisted: "My parents were of the opinion that enough money had been invested in the musical training of the four older children with meager results and had no intention of squandering further funds on me." But piano lessons were granted, and soon led to harmony lessons with Rubin Goldmark (1872-1936), a well-regarded teacher who, though born in New York, had studied with Johann Nepomuk Fuchs in Vienna and then with Dvor ĵák during the latter's New York sojourn.

When I went to see Goldmark, I realized that I was going to a highly recommended man who must be pretty good. He *was* good—what he knew he knew very well indeed. *His* Stravinsky was Wagner: he had gone up and down the country giving lectures on Wagner's operas. But he had very little sympathy with or understanding for contemporary music.... We went through regular harmony and counterpoint. His be-all and end-all was the sonata-form. You hadn't finished your studies... until you could write a proper sonata in three movements with the first and second themes and developments all in the right places.

As far as I can remember no one ever told me about "modern music." I apparently happened on it in the natural course of my musical explorations. It was Goldmark...who first actively discouraged this commerce with the "moderns." That was enough to whet any young man's appetite. The fact that the music was in some sense forbidden only increased its attractiveness. . . . As might be expected, my compositions of that period, mostly twopage songs and piano pieces, began to show traces of my musical enthusiasms. It was soon clear that Goldmark derived no pleasure from seeing what seemed to him to be "modernistic experiments." The climax came when I brought for his critical approval a piano piece called *The Cat and the Mouse*.... He said, "I can't tell you anything about this. I don't understand how you go about it or what the harmonies are all about." ... From that time on my compositional work was divided into two compartments: the pieces that really interested me, that were composed on the side, so to speak, and the conventional student work written in conformity with the rules. (*The New Music* and "Conversation with Aaron Copland.")

In 1921 at Fontainebleau, near Paris, Copland found a remarkable teacher, Nadia Boulanger (b. 1887). Her classes in harmony brought a new excitement—far different from the reverential attitude of Goldmark—to the study of older music, and a new understanding of what modern composers were up to. Although Boulanger's official brief was the teaching of harmony, Copland arranged to study composition with her privately—the first of many Americans to do so. Too, there was the excitement of Parisian concert life—as Copland described it, "an international proving ground for all the newest tendencies in music." And there was a more subtle discovery as well:

The relation of French music to the life around me became increasingly manifest. Gradually, the idea that my personal expression in music ought somehow to be related to my own backhome environment took hold of me. The conviction grew inside me that the two things that seemed always to have been so separate in America—music and the life about me—must be made to touch. This desire to make the music I wanted to write come out of the life I had lived in America became a preoccupation of mine in the twenties. It was not so very different from the experience of other young American artists, in other fields, who had gone abroad to study in that period; in greater or lesser degree, all of us discovered America in Europe. (*Music and Imagination*.)

When Copland returned to America in June, 1924, his luggage contained four choral pieces, a song, the Passacaglia for piano, and a one-act ballet, *Grohg*; several pieces had even been published in France, including *The Cat and the Mouse*, which had so perplexed Rubin Goldmark. Attention was quickly forthcoming at home—although not much remuneration, and until the end of the thirties Copland had to rely on the generosity of patrons, the still relatively meager grants from foundations, and fees from teaching, rather than on income from his compositions. But as early as November, 1924, he played his Passacaglia at a New York concert, and bigger things were in the offing.

With magnificent confidence, Nadia Boulanger had asked him to write an organ concerto for her to play on her forthcoming American tour (Symphony for Organ and Orchestra, 1925), and she also brought the young man to the attention of Serge Koussevitzky, previously an active exponent of new music in Paris and now beginning his long tenure as conductor of the Boston Symphony. This led immediately to a commission (*Music for the Theater*, 1925) and later to several more, as Koussevitzky began actively to espouse the new generation of American composers.

For there was a new generation, and Copland found many contemporaries who had equally succeeded in distancing themselves from older traditions, who wrote music that refused to be judged by the standards of those older traditions. The New York scene was already in ferment, thanks to two active organizations, the International Composers Guild (founded in 1921 by Edgard Varèse) and the League of Composers (established in 1922 by a dissident group from the Guild). Soon Copland was adding to the ferment. From 1928 to 1931, with Roger Sessions, he organized the Copland-Sessions Concerts, which featured American music on every program, as well as new works from Europe. Copland prevailed on a wealthy patroness to subsidize a publishing house, Cos Cob Press, which brought out his works and those of Sessions, Walter Piston, Roy Harris, and other contemporaries. And when the subsidy ended, he joined with Marc Blitzstein, Lehman Engel, and Virgil Thomson in 1937 to found Arrow Music Press, a cooperative publishing venture. What with writing (especially in *Modern Music*, a magazine published by the League of Composers), teaching (primarily at The New School), and organizing, it is hard to see how Copland had time for composition.

But the works continued to come: the *Dance Symphony* (1925, extracted from the never performed ballet *Grohg*); the Piano Concerto (1926); a trio, *Vitebsk* (1929); and the *Symphonic Ode* (1929, revised 1955). Much of this work is tinged with jazz, although naturally the pieces abjure its improvisational basis.

The period of the Twenties had been definitely colored by the notion that Americans needed a kind of music they could recognize as their own. The jazz came by way of wanting to write this more immediately recognizable American music. It's a very unpopular idea now but seemed very much in the cards then. Don't forget that it was the Hungarianness of Bartók that seemed so fascinating: not only was he writing good modern music, but it was Hungarian in quality.... I was just thinking along the line that seemed the ordinary line to think along, simply applying the same principle to America and trying to find an American solution.

There was a second thing working in me at the time, if I can analyze it myself. In addition to the sense of the Americanness, the need to find a musical language that would have American quality, I had also a—shall we say Hebraic—idea of the grandiose, of the dramatic and tragic, which was expressed to a certain extent in the Organ Symphony, and very much in the Symphonic Ode, which very few people know nowadays. The Ode was a major effort, on which I worked for several years. It really seemed like a culminating work, so that I had to do something different after that. (“Conversation with Aaron Copland.”)

“Something different” turned out to be the Piano Variations (1930), a spare, concentrated, intense work.

I think, now, ... that the Variations was another version of the grandiose, except that it had changed to a very dry and bare grandiosity, instead of the fat grandiosity of a big orchestral work that lasted nearly twenty minutes. (“Conversation with Aaron Copland.”)

In a similar style were the *Short Symphony* (1933) and the *Statements for Orchestra* (1934), works so difficult to play that performances have been rare (in 1937 Copland made a version of the *Symphony* for string quartet, clarinet, and piano—the Sextet—that achieved somewhat greater currency). Although the asymmetrical rhythms of these works derive from jazz, other aspects of the earlier style have been abandoned: “I felt I had done all I could with the idiom, considering its limited emotional scope... all American music could not possibly be confined to two dominant jazz moods—the blues and the snappy number.”

These, the years of the Great Depression, definitely affected musical life. The climate of artistic endeavors was changing as sources of patronage were drying up. Copland wrote many years later:

By the end of 1939, the artists of America had lived through a very special ten years, aptly named “the fervent years” in Harold Clurman's perceptive phrase. In all the arts the Depression had aroused a wave of sympathy for and identification with the plight of the common man. In music this was combined with the heady wine of suddenly feeling ourselves—the composers, that is—needed as never before. Previously our works had been largely self-generated: no one asked for them; we simply wrote them out of our own need. Now, suddenly, functional music was in demand as never before, certainly as never before in the experience of our serious composers. Motion-picture and ballet companies, radio stations and schools, film and theater producers discovered us. The music appropriate for the different kinds of cooperative ventures undertaken by these people had to be simpler and more direct. There was a “market” especially for music evocative of the American scene—industrial backgrounds, landscapes of the Far West, and so forth. This kind of role for music, so new

then, is now taken for granted by both entrepreneurs and composers. But in the late '30s and early '40s it was almost without precedent, and moreover, it developed at just the time when the economic pinch of the Depression had really reached us. No wonder we were pleased to find ourselves sought after and were ready to compose in a manner that would satisfy both our collaborators and ourselves. (*The New Music*)

This new manner, which Copland has referred to as his “vernacular style,” was first evident in the orchestral fantasia on Mexican tunes, *El Salón México* (1936), and this was followed by a series of eminently functional scores: *Music for Radio* (commissioned by CBS; 1937); *The Second Hurricane* (an opera for high schools; 1937); the ballet *Billy the Kid* (1938); *An Outdoor Overture* (for the student orchestra of the High School of Music and Art in New York; 1938); and incidental music for several plays and films, the latter including Pare Lorenz's documentary *The City* (1939) and two Hollywood features, *Of Mice and Men* (1939) and *Our Town* (1940).

I don't think I ever deliberately sat down to write something in a style that everybody could understand. In the first place you can't be sure that everybody will fall in love with your music even if it is written in such a language. There is no guarantee that the audience is going to want it any more than they would a dissonant piece. I think a more accessible style was brought on by the nature of the things I was asked to do: a ballet score implies that you are looking at something while you are listening to the music, so that you can't give your undivided attention to the music. This suggests a simpler style. The same is true of movie music. 4 (“Conversation with Aaron Copland.”)

To put it less modestly than the composer is willing to do, what makes these pieces valid is not the less dissonant material but the mastery and virtuosity of the compositional technique. An important aspect of writing “any kind of music you wish” is, simply, the ability to write any kind of music—the sheer craftsmanship, the know-how. When working with folk material (as in *El Salón* and *Billy*), Copland was able to pitch his style to precisely the tone of the pre-existent material, and the result therefore convinced in a way that earlier works, in which American vernacular materials had been uncomfortably wedded to European formal model. and instrumental textures. had not managed to do.

The functional music continued throughout the forties: *A Lincoln Portrait* (1942); the ballets *Rodeo* (1942) and *Appalachian Spring* (1944); the films *North Star* (1943), *The Red Pony* (1948), and *The Heiress* (1949). At the same time, major concert works appeared: the Piano Sonata (1941), the Violin Sonata (1943) and the Third Symphony (1946); though in a style less acerbic than that of the early thirties, these were still recognizably from the same hand. At the end of the decade, the Quartet for Piano and Strings (1950) used for the first time Schoenberg's method of composing with twelve tones—and this, too, was recognizably Copland. The composer had long resisted Schoenberg's technique, believing it inextricably interwoven with the late-Romantic aesthetic of Schoenberg's and Berg's music. “It was only later, at the end of the Second World War, the younger fellows, Boulez and such, made it clear that you could keep the method while throwing away the esthetic.” In fact, back in the Piano Variations, Copland had come close to a kind of serial technique, and his later twelve-tone works—the Piano Fantasy (1957) and the orchestral *Connotations* (1962) and *Inscape* (1967)—frequently recall, in form and texture, that early landmark (which Copland also orchestrated during this period, in 1957).

Around 1950, too, came a renewed interest in vocal music: two sets of arrangements, *Old American Songs* (1950 and 1952); a masterly song cycle, *Twelve Poems of Emily Dickinson* (1950); and a three-act opera, *The Tender Land* (1954). In the later sixties and the seventies, Copland's production has fallen off—though not his energy, now especially manifest in a very active second career as conductor, not only of his own music but also of that of his American colleagues.

The decisive impact of this notable career—as distinct from the enormous impact of the music itself—on American music has been in terms of professionalism. By his example and by his teaching (although he has shunned any regular post at a university, Copland was for many years head of the composition faculty at the Berkshire Music Center, established by his great patron Koussevitzky), he has urged standards and a communal effort among composers to improve their lot. It is in this sense, particularly, that he seems the indispensable figure in those crucial decades for American art music: before him, American composers were judged against European standards; after him, they could, indeed, write any kind of music they wished. To be a successful composer in America is still not easy—but at least it is no longer impossible.

### ***Piano Sonata* (1941)**

In 1941, sponsored by the State Department's Office of the Coordinator of Inter-American Affairs (which was headed at the time by Nelson A. Rockefeller), Copland undertook a visit to Latin America as part of the Roosevelt administration's Good Neighbor Policy. That September, in Santiago, Chile, he completed a piano sonata. This was his first concert music since the beginning of the “vernacular style,” and it partakes of elements from both that style and the more severe, compressed manner of the Variations. From the latter, we easily recognize a certain grandiose strain, and also the athletic rhythms of the faster sections, while the less dense presentation of materials and events is surely a consequence of the more recent music. The broad formal lines of the piece are clear. The classical sonata form is observed in the first movement, though 5 more in the leisurely pace of Schubert and his successors than with the concision of Haydn or Beethoven. In the second movement a vivacious main section is relieved by a more pastoral trio. Elements from both these movements play a role in the more freely shaped final movement, which eventually achieves remarkable repose in its widely spaced lines—not dissimilar, I have often felt, to the mood Schumann evokes at the end of his *Fantasia*, Op. 15, though clearly of a different time and place.

The Sonata was first played at a concert in Buenos Aires on October 21, 1941, by the composer. It is dedicated to the playwright Clifford Odets.

### ***Piano Variations* (1930)**

As already suggested, the Piano Variations constituted a turning point in Copland's career. In Lipman's words,

they were short, dissonant, hard in sound, dry, and difficult. They shared certain features with Schoenbergian serialism, but where Schoenberg was passionately warm, Copland was passionately cold; where Schoenberg's writing was wilfully luxuriant, Copland's was painfully lean.

Discussing the work as an example of variation form, Copland has pointed out that it reverses the usual procedure by putting the simplest version of the theme second, naming “theme” what is, properly speaking, a first variation. The idea was to present the listener with a more striking version of the theme first, which seemed more in keeping with the generally dramatic character of the composition as a whole.

In this “more striking version” the theme has five phrases, each punctuated by a sharp chord. It appears brutal and jagged, with abrupt leaps. In the next version—the actual theme—the leaps have been ironed out into a smooth line. Characteristic intervals of major sevenths and minor ninths come more to the fore in Variation 2, with the theme dissonantly harmonized against a permutation of its own pitches. In Variation 3, the register, heretofore predominantly in the piano's throaty treble and deep bass, moves up toward the glassy top, and a dotted rhythm is introduced.

Variations 4 and 5 feature a strongly accented rhythmic motive, and move more slowly. But this tendency is contradicted in the sixth variation, a “clangorous” transformation that places the theme in the treble range with dissonant notes alternating above and below it, each phrase punctuated by a scurrying diminution in the bass. The hastening continues in Variations 8 and 9, piling up imitations and inversions to the proclamatory tenth variation, at the end of which the characteristic rhythm of Variation 4 returns.

Now there is a moment of repose, two-part counterpoint over soft chords in the bass, *Lento*. Variations 12-18 have a scherzando (playful) character, with jumpy rhythms and the theme's notes scattered all over the keyboard. After a brief respite at the start of Variation 19, the forward momentum resumes, the final (twentieth) variation working up a frenzy of jerky rhythmic irregularity that rivals the “Danse Sacrale” of Stravinsky's *Rite of Spring*. This eventually descends to the bottom of the keyboard and evaporates. In the first part of the Coda, that rhythm from Variation 4 returns once more, and the peroration presents the theme in a stark but grandiose manner that recalls elements of the early variations.

The Piano Variations were first performed on January 4, 1931, by the composer, at a League of Composers concert in New York. The tenor of the newspaper reviews may be gauged from this one, in the New York *Herald Tribune*.

Mr. Copland, always a composer of radical tendencies, has in these variations sardonically thumbed his nose at all of those esthetic attributes which have hitherto been considered essential to the creation of music.

But among musicians and such thoughtful critics as Paul Rosenfeld, the piece made a lasting impression—as indicated by its repetition in April, 1932, at the First Festival of Contemporary American Music at Yaddo, and the following year at the International Society of Contemporary Music's festival in Amsterdam. In 1932 Martha Graham based a 6 dance work, *Dithyrambic*, on it. The composer's orchestral version was first performed in 1956 by the Louisville Orchestra, Robert Whitney conducting.

### ***Danzón Cubano* (1942)**

In 1942, to celebrate the twentieth anniversary of the League of Composers, Copland wrote this impression of a Cuban dance style that he had observed during his tour the preceding year.

Danzón is not the familiar hectic, flashy, and rhythmically complicated type of Cuban dance. It is more elegant and curt and is very precise as dance music goes. The dance hall itself seemed especially amusing to me because it had a touch of unconscious grotesquerie, as if it were an impression of "high-life" as seen through the eyes of the populace—elegance perceived by the inelegant.... I didn't actually intend the piece to be grotesque, but, of course, there is that element in the original dance itself. Similar to that style, *Danzón Cubano* is very secco, very precise and elegant. It contrasts strong, rhythmically marked sections with a rather sentimental tune following immediately after but not quite mixing with the dryness of the preceding part. (From liner notes to Columbia record M-33269.)

The first performance, by the composer and Leonard Bernstein, of the original twopiano version took place at New York's Town Hall on December 17, 1942. Two years later, Copland made an orchestral version, which was introduced on February 17, 1946, by the Baltimore Symphony, Reginald Stewart conducting. Both Copland and Bernstein have conducted recordings of the orchestral version.

### ***Four Piano Blues* (1926-48)**

Though published in 1949, these brief pieces, exploiting various jazz-derived rhythmic features, date from different periods of Copland's career. Each is dedicated to a well-known pianist.

1. "For Leo Smit" (1947). "Freely poetic." A pastoral piece mixing beats of two and three eighth notes.
2. "For Andor Foldes" (1934). "Soft and languid." When the falling thirds of the opening material return, they are combined with the "graceful, flowing" melody of the contrasting central section.
3. "For William Kapell" (1948). "Muted and sensuous." The two contrasting ideas, louder and softer, of the beginning are gradually brought closer together.
4. "For John Kirkpatrick" (1926). "With bounce." The earliest, and the most aggressively syncopated, of the set. Note the pauses that interrupt the rhythm in the second statement of the material.

(Andor Foldes is an eminent Hungarian-born pianist, who came to the United States in 1949. William Kapell, born in New York in 1923, was an extremely talented pianist who was tragically killed in an airplane crash at the age of thirty-one. John Kirkpatrick [b. 1905], who like Copland also studied with Nadia Boulanger in the mid-twenties, has long been active in the promotion of American music, especially that of Charles Ives.)

The first performance of all four pieces was by Leo Smit at a League of Composers concert in New York on March 13, 1950.

### **The Recordings**

The piano is Copland's own instrument, and for many years he introduced his own piano works—the Piano Concerto, the Variations, the Sonata—as well as the chamber and vocal works involving piano. As pianist and critic Samuel Lipman has noted,

His playing, on a piano of predominately glassy sonority, has give pianists a clear aural image of what he as composer desires; his technical facility and rhythmic snap have been of great help in establishing the style in which his pieces are performed.

On the present disc, the composer and two younger musicians long associated with the performance of his music are heard in representative piano works from the central decades of his career. Leo Smit (born 1921), a composer as well as pianist, has recorded several Copland works. Leonard Bernstein (b. 1918), composer, conductor, and pianist, has conducted and recorded many Copland works.

These historic recordings have been unavailable for many years; their stylistic and musical authority gives them a special place in the extensive recorded Copland literature, despite the limitations of older recording techniques.

## **SELECTED BIBLIOGRAPHY**

Copland's Own Words

Cone, Edward T. "Conversation with Aaron Copland," in *Perspectives on American Composers*, ed. Benjamin Boretz and Edward T. Cone. New York: Norton, 1971.

Copland, Aaron. *Music and Imagination*. Cambridge, Mass.: Harvard, 1952.

\_\_\_\_\_. *Our New Music*. New York: McGraw Hill, 1941; revised edition, as *The New Music*, Garden City, N.Y.: Doubleday, 1967.

\_\_\_\_\_. *What to Listen for in Music*. New York: McGraw Hill, 1939; revised edition, 1957.

The liner notes of Copland's Columbia recordings generally include interesting interviews with the composer.

## **Full-Length Studies**

Berger, Arthur. *Aaron Copland*. New York: Oxford, 1953.

Smith, Julia. *Aaron Copland*. New York: E P. Dutton, 1955.

Berger's is the more penetrating. Both are out of print.

## **SELECTED DISCOGRAPHY**

### *Copland as Pianist*

In addition to those on the present disc, Copland has made the following recordings as pianist (listed in chronological order of recording date).

Nocturne (violin and piano; 1926) (Jacques Gordon; 4/22/35, NYC) Columbia 68321-D, in set X-48; 78 rpm.

Ukelele Serenade (violin and piano; 1926) (Jacques Gordon; 4/22/35, NYC) Columbia 68742-D inset X-68; 78 rpm.

Vitebsk (piano, violin, and cello; 1929) (Ivor Karman, David Freed; 4/22/35, NYC) Columbia 68320/1-D, in set X-48; 78 rpm.

Vocalise (voice and piano; 1928) (Ethel Luening; 10/35, NYC) *New Music Quarterly* 1211; 78 rpm.

Nocturne (violin and piano; 1926) (Louis Kaufman; c. 1948) Concert Hall set C-10; 78 rpm.

Violin Sonata (1943) (Louis Kaufman; c. 1948) Concert Hall set C-10; 78 rpm.

Twelve Poems of Emily Dickinson (voice & piano; 1950) (Martha Lipton; 1/22/50 and 4/4/52, NYC) Columbia ML-5106; mono LP.

Old American Songs, Set I (voice and piano; 1950) (William Warfield; 7/10/51, NYC) Columbia ML-2206; mono LP.

Piano Concerto (1926) (Leonard Bernstein, New York Philharmonic; 1/13/64, NYC) Columbia MS-6698; stereo LP.

Twelve Poems of Emily Dickinson (voice and piano; 1950) (Adele Addison; 11/18/64, NYC) Columbia M-30375; stereo LP.

Vitebsk (piano, violin, and cello; 1929) (Earl Carlyss, Claus Adam; 10/26/66, NYC) Columbia M-30376; stereo LP.

Sextet (piano, clarinet & string quartet; 1937) (Harold Wright, Juilliard String Quartet; 10/27/66, NYC) Columbia M-39376; stereo LP.

Quartet (piano, violin, viola and cello; 1950) (Robert Mann, Raphael Hillyer, Claus Adam; 10/28/66, NYC) Columbia M-30376; stereo LP.

Violin Sonata (1943) (Isaac Stern; 1/16/68 and 1/17/68, NYC) Columbia M-32737; stereo LP.

Duo (flute and piano; 1971) (Elaine Shaffer; 12/11/72 and 12/14/72, NYC) Columbia M-32737; stereo LP.

## **Copland as Conductor**

In recent years, Copland has conducted many of his works for records; nearly all of them are currently available, and are listed in the Schwann catalogue.

## **Bernstein and Copland**

Although Leonard Bernstein has recorded no other piano music of Copland, he has, with the New York Philharmonic, conducted a number of authoritative stereo recordings of the orchestral music; these are listed in the Schwann catalogue.

## Other Copland Piano Works

The Cat and the Mouse (1919); Passacaglia (1922): with Piano Sonata and Four Piano Blues (Robert Silverman) Orion ORS-7280; stereo LP.

Piano Fantasy (1937); with Piano Variations (William Masselos) Odyssey 32-16-0040; stereo LP.

For further information about Copland recordings, see the present writer's "Aaron Copland: A Discography of the Composer's Performances," in Perspectives of New Music, IX/1 (Fall-Winter 1970), pp.149-54, and "The Recordings of Copland's Music," in High Fidelity, XX/11 (November, 1970), pp. 64-72 and 116.

### Side One

Total time 21:02

#### PIANO SONATA

1. Molto Moderato . . . . . 7:47
2. Vivace . . . . . 4:35
3. Andante sostenuto . . . . . 8:29

(Recorded in 1947: originally issued on RCA Victor, Vic. 12-0681/3)

Leonard Bernstein, piano

### Side Two

Total time 26:18

- 1 **PIANO VARIATIONS** . . . . . 10:46

(Recorded in 1945: originally issued on Columbia 68320/D) Aaron Copland, piano

- 2 **DANZÓN CUBANO** . . . . . 6:51

(Recorded in 1947: originally issued on Concert Hall, CHC-51)

Aaron Copland and Leo Smit, pianos

- 3 **FOUR PIANO BLUES** . . . . . 8:28

(1. Freely Poetic; 2. Soft and Languid; 3. Muted and Sensuous; 4. With Bounce)

(Recorded in 1949: originally issued on Decca/London, DK 2372)

Aaron Copland, piano

(All works published by Boosey & Hawkes, Inc.)

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Rerecording engineer: Jerry Bruck

Researcher: David Hamilton

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Lithograph, 1927. Private collection, N.Y.

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