Aaron Copland

THE BALLETs

Billy the Kid (1938)
Ballet in One Act  
Duration 35 min.

Rodeo (1942)
Ballet in One Act  
Duration 26 min.

Appalachian Spring (1944)
Ballet in One Act  
Duration 33 min.
(available for full orchestra or in the original version for 13 instruments)

Dance Panels (1959 rev. 1962)
Ballet in Seven Sections  
Duration 24 min.
RECENT ISSUES (1977-78) INCLUDE:

120 Benjamin Britten 1913-76—Tributes, Letters and articles by Britten on Mahler, Stravinsky, Shostakovich; Maxwell Davies’s ‘Ave Maris Stella’ (Pruslin); Walter Piston (Rapoport); Benoliel on Oldfield; Bradshaw and Bennett on Lutyens; Paul Fromm on Contemporary Music Networks.

121 Roger Sessions and Montezuma (Harbison); Frank Bridge and the Land Without Music (Wood); Pasternak as composer (Barnes); Heinsheimer on the Composer in the Market place; Finnissy on Fenzyhough’s Sonatas; Northcott on Maxwell Davies’s Mirror of Whitening Light; Musical Supplement—Prelude by Boris Pasternak.

122 The Revisions to Le Sacre (Craft); Pousseur’s L’Effacement du Prince Igor (Witts); Samson on Berry’s ‘Structural Functions in Music’; Reviews of The Martyrdom of St. Magnus, Mâzes, Proença, Krenek, Souster.

123 Dallapiccola’s last orchestral piece (Petrobelli); John Buller on ‘The Mime of Mick, Nick and the Maggies’; Susan Bradshaw on Chamber Music; Gavin Henderson on London Orchestras; Joyce Rathbone on pianists and violinists; Gordon Crosse on Britten; Samson on Bartók’s Essays.

124 Maxwell Davies’s Symphony (Davies, Pruslin); Five Klee Pictures (Knussen); Alexander Goehr’s recent music (I) (Northcott); Kenyon on Panufnik; Hanson on Lutoslawski; Mellers on Sorabji; Stevenson on Bartók’s folklore researches.

125 Maw’s Personae (Whittall); The State of the Symphony (Keller); Goehr’s recent music (II) (Northcott); Britten’s Third Quartet (Matthews); Nash on contemporary Dutch music; Knussen on Sessions’s Lilacs.

126 HK Gruber—the Music (Drew), personal impressions (Zykan), Gruber on Music and politics; MOB art & tone ART (Heinzelmann); The poetry of H. C. Artmann (Watts); ‘The Two Fiddlers’ (McBurney); Rudkin on Havergal Brian; Crosse on Malcolm Williamson.

127 Pierre Boulez and Zoltán Peskó discuss Music Theatre; Roger Sessions—a personal portrait (Olmstead), a discography (Rapoport); Ned Rorem on Messiaen and Carter; Miller on Rorem’s songs.

128 Olivier Messiaen interviewed by Harriett Watts; Lawrence Morton on literary and musical origins for Le Sacre; Composing for the Young (Kurt Schwertsik); Porter on Britten; Nash on Webern, Lange on Penderecki.