ARNOLD SCHOENBERG

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Aaron Copland

THE BALLET

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 (1981–83) INCLUDE:

137  Friedrich's 'Lulu' (Perle); Bartók's Bagatelles (Antokoletz); Composers of the World, De-Bowl! (Keller); Brian Dennis's Chinese Song-Cycles (Hill); Driver on Maxwell Davies, Skempton on Benoliel, Holloway on Knussen, Knussen on Perle.

138  Leopold Spinner—the last phase (Graubart); Serialism in Ives (Schoffman); The tonal structure of Brian's 'Gothic' (Pike); Holloway on Shapely and Del Tredici, Shaw on Dallapiccola, Hill on Young.

139  Roberto Gerhard issue—Chronology; Wind Quintet (Nash); Soirées de Barcelone (MacDonald); Cantata (Walker, Drew); Symphony 2 (Bradhaw); Electronic Music (Davies); This Sporting Life (Lindsay Anderson); The Late Works (Donat).

140  Reflection after composition (Harvey); Maxwell Davies's Piano Sonata (Griffiths); György Kurtag (i) by Stephen Walsh; Tributes to Cardew (Bradhaw, Schwertsik, Skempton); Ogdon on Haverghal Brian; Noel Malcolm on Enescu.

141  Stravinsky: The Apollonian Clockwork (Schoenberg, Andriessen); 'Threni' and its 'debt' to Krenek (Hogan); Benoliel on York Höller, Young on 'Roll Over Rock', Johnson on Shostakovich.

142  Carter's 'In Sleep, in Thunder' (Schiff; The Music of Bernard Benoliel (MacDonald); György Kurtag (ii) (Walsh); Piatti on Markévitch's Autobiography and Beethoven edition; Holloway on 'Inori'; Matossian on Xenakis, MacDonald on Skempton, Layton on Erik Bergman.

143  Kodály in England (Breuer); Matyas Seiber (Silverman); Antal Dorati—Composer (MacDonald); Anderson on Panufnik; Hayes on contemporary piano music; Nichols on Koechlin; Driver on new symphonies.

144  Berthold Goldschmidt (Matthews); Expansion of Tonal Resources (Rapoport); More Reflections (Simpson); Kodály in England (Breuer); Driver on Grainger, Schiffer on Xenakis, Hayes on Ferneyhough, Shaw on Holloway, Osborne on Nyman and contemporary Dutchmen.

145  Memorial Tributes to Markevitch, Howells, Lutyens, Stevens; Goldschmidt's chamber music (Matthews); Geoffrey Poole (Burn); Serocki (Davies); Bartók's notation (Gillies); Osborne on Theodorakis and Henze, Holloway on Debussy, Rudkin on Brian's songs.
Admittedly my relation to Webern was in one particular way different, as it was also personal. That might account for something—but not for everything!

Leopold Spinner
(1906–1980)