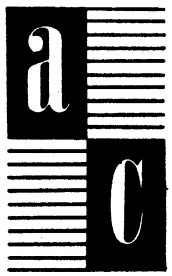
DANZON CUBANO

aaron copland



piano solo . . . $1.25

BOOSEY & HAWKES

Aaron Copland

Aaron Copland was born in Brooklyn, New York on November 14, 1900. He was educated in public schools of Brooklyn and graduated from Boys' High School in 1918. After four years study of music theory with Rubin Goldmark, he enrolled as a student of composition in 1921 at the Fountainbleau School of Music in France, and subsequently studied with Nadia Boulanger in Paris. In 1924 he returned to the United States and the following year was the first composer to be awarded a Guggenheim Fellowship. This was renewed in 1926.

Copland's interest in contemporary music has led him to take an active part in many associations. He was the first director of the American Festival of Contemporary Music at Yaddo, Saratoga Springs and today is director of the Berkshire Music Center. He is also Chairman of the Board of Directors of the League of Composers as well as a director of the Edward MacDowell Association, the Koussevitzky Music Foundation and the American Music Center.

He has lectured on contemporary music extensively throughout this country and South America and has taught composition at Harvard University and at the Berkshire Music Center. He is the author of two books: "What to Listen For in Music" and "Our New Music".

In 1941 Copland made a good-will tour of Latin American countries, under the auspices of a sub-committee of the Coordinator of Inter-American relations, appearing as pianist, conductor and lecturer in concerts of American music. Two years ago, he made a similar tour throughout South America, as cultural representative for the State Department.

In 1942, Copland was elected a member of the National Institute of Arts and Letters and in 1945 he was awarded the Pulitzer Music Prize and the New York Music Critics' Award for the score of the ballet APPALACHIAN SPRING.

Aaron Copland's works have been performed extensively throughout the world. His ballets—BILLY THE KID, RODEO, APPALACHIAN SPRING—and film scores—OF MICE AND MEN, OUR TOWN, THE CITY, RED PONY, THE HEIRESS—have brought his name to the attention of a large public. His works, frequently heard in England and on the Continent, have been chosen to represent the United States at International Music Festivals.

He has received commissions from many organizations, including the Elizabeth Sprague Coolidge Foundation, the Columbia Broadcasting System, Ballet Russe de Monte Carlo, the Koussevitzky Music Foundation and Efrem Kurtz and the Houston Symphony Orchestra. Among his best known works are PIANO SONATA, IN THE BEGINNING, LINCOLN PORTRAIT, QUIET CITY, THIRD SYMPHONY, DANZON CUBANO, EL SALON MEXICO and SUITE from THE RED PONY.

Danzon Cubano

Aaron Copland composed the DANZON CUBANO in the fall of 1942 as a birthday piece to celebrate the 20th anniversary of the League of Composers. In its original form for two pianos, it was first played by Leonard Bernstein and the composer at the Town Hall testimonial concert . . . "Salute to the League of Composers" . . . in December, 1942, and was later recorded by Copland and Leo Smit for Concert Hall Society Records. This new version for solo piano has been arranged by Leo Smit.

Copland has scored the work for orchestra and the premiere of this version took place in 1946 by the Baltimore Symphony Orchestra, Reginald Stewart conducting.

The composer has written: "The danzon is a well known dance form in Cuba and other Latin American countries. It is not a fast dance, however, and should not be confused with the rhumba or conga. It fulfills a function rather similar to the waltz in our own dance, providing contrast for the more animated numbers. Its special charm is a certain naive sophistication, alternating in mood between passages of rhythmic precision and a kind of non-sentimental sweetness.

"The DANZON CUBANO is based on melodic and rhythmic fragements heard by the composer during several visits to Cuba. The danzon is normally constructed in two halves, which are thematically independent. This is in no sense intended to be an authentic danzon, but only on American tourist's impression of an absorbing Cuban dance form."

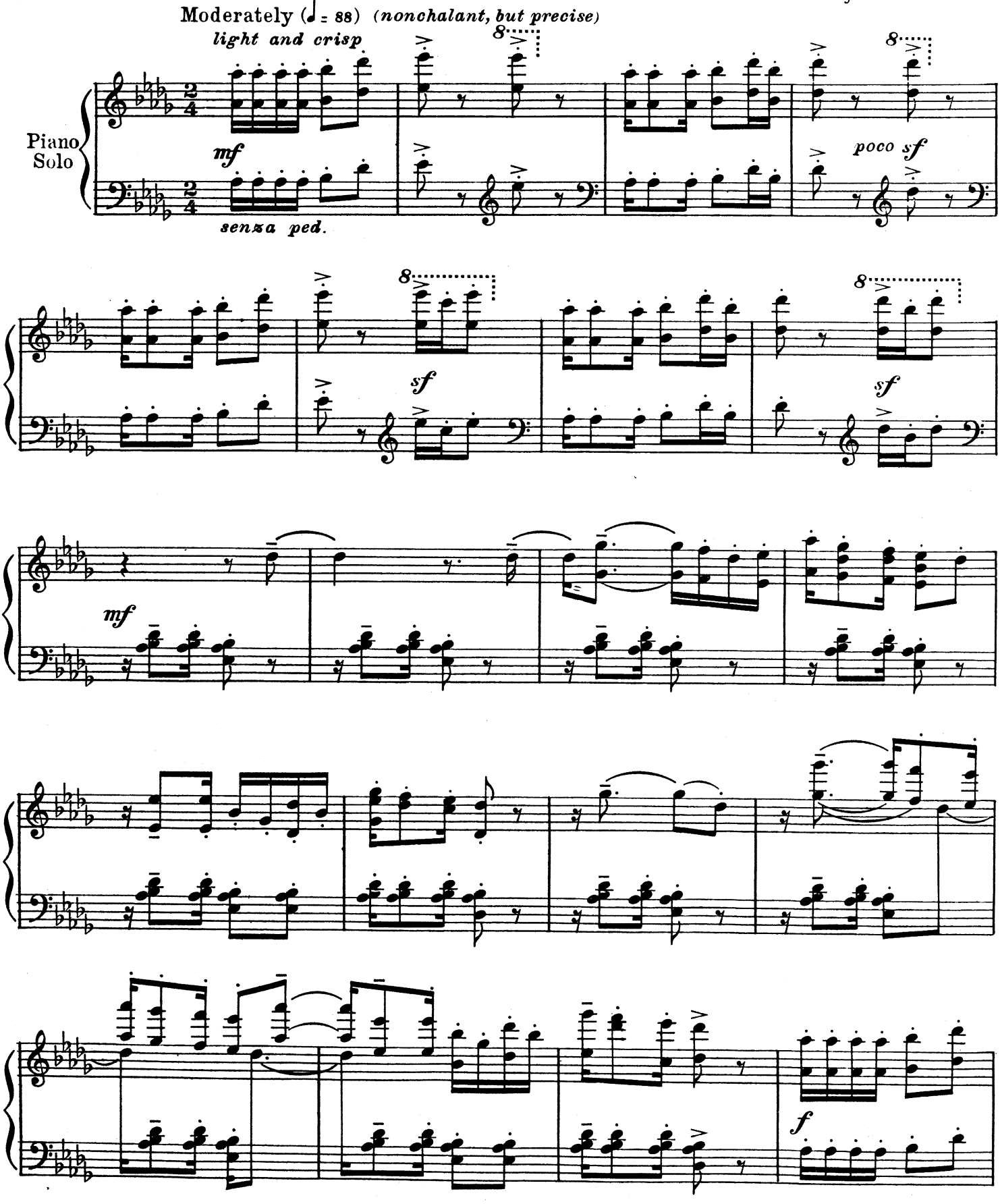
DANZON CUBANO has been reviewed by Olin Downes in the New York Times: "Copland has caught not only the outward character but the inner nature of exotic rhythms with especial felicity".

From the Boston Herald: "A brilliant, engaging and rhythmically vital work".

To Rudy

DANZÓN CUBANO

AARON COPLAND
Arranged for piano solo
by Leo Smit



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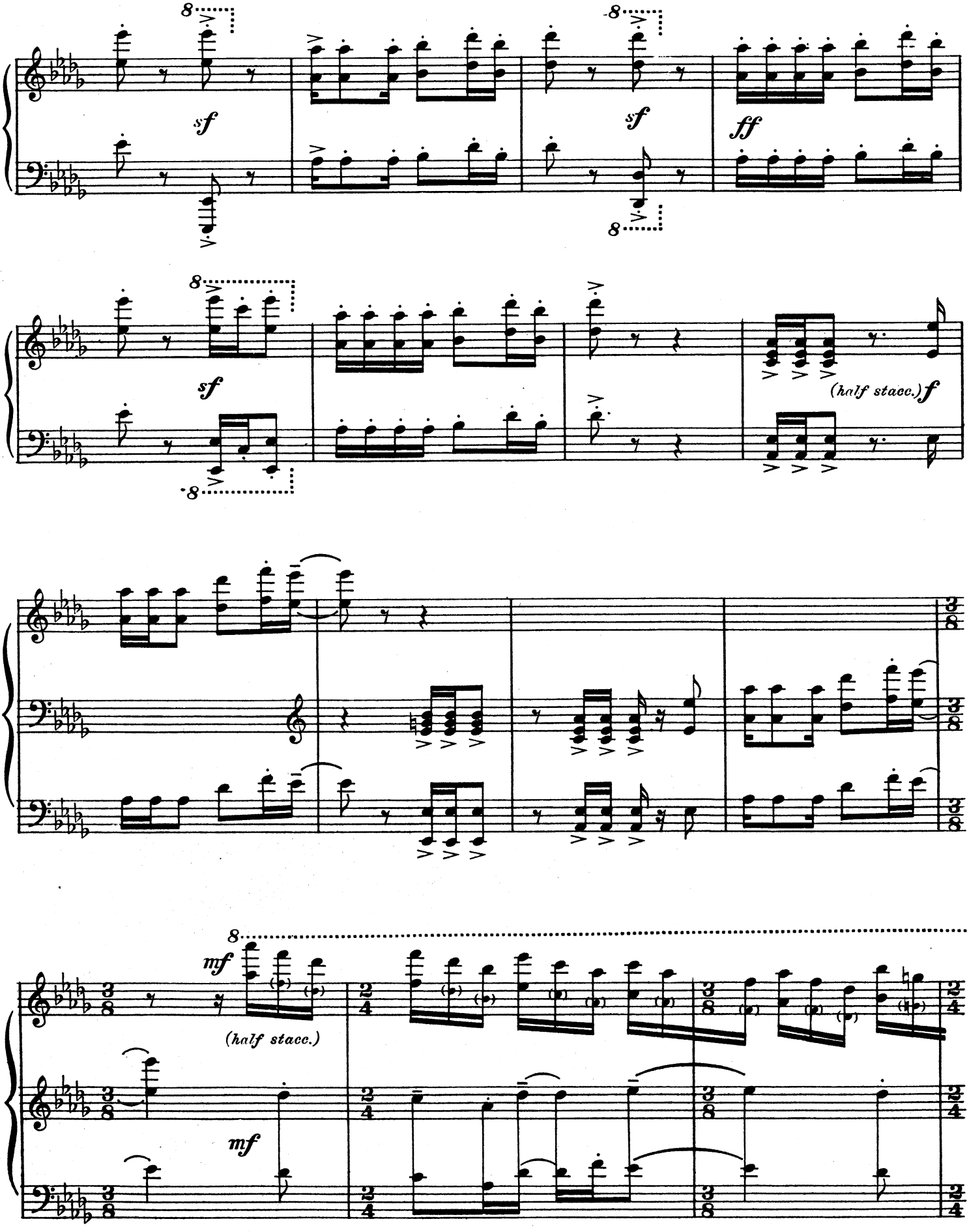
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8
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8
(half stacc.)
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8
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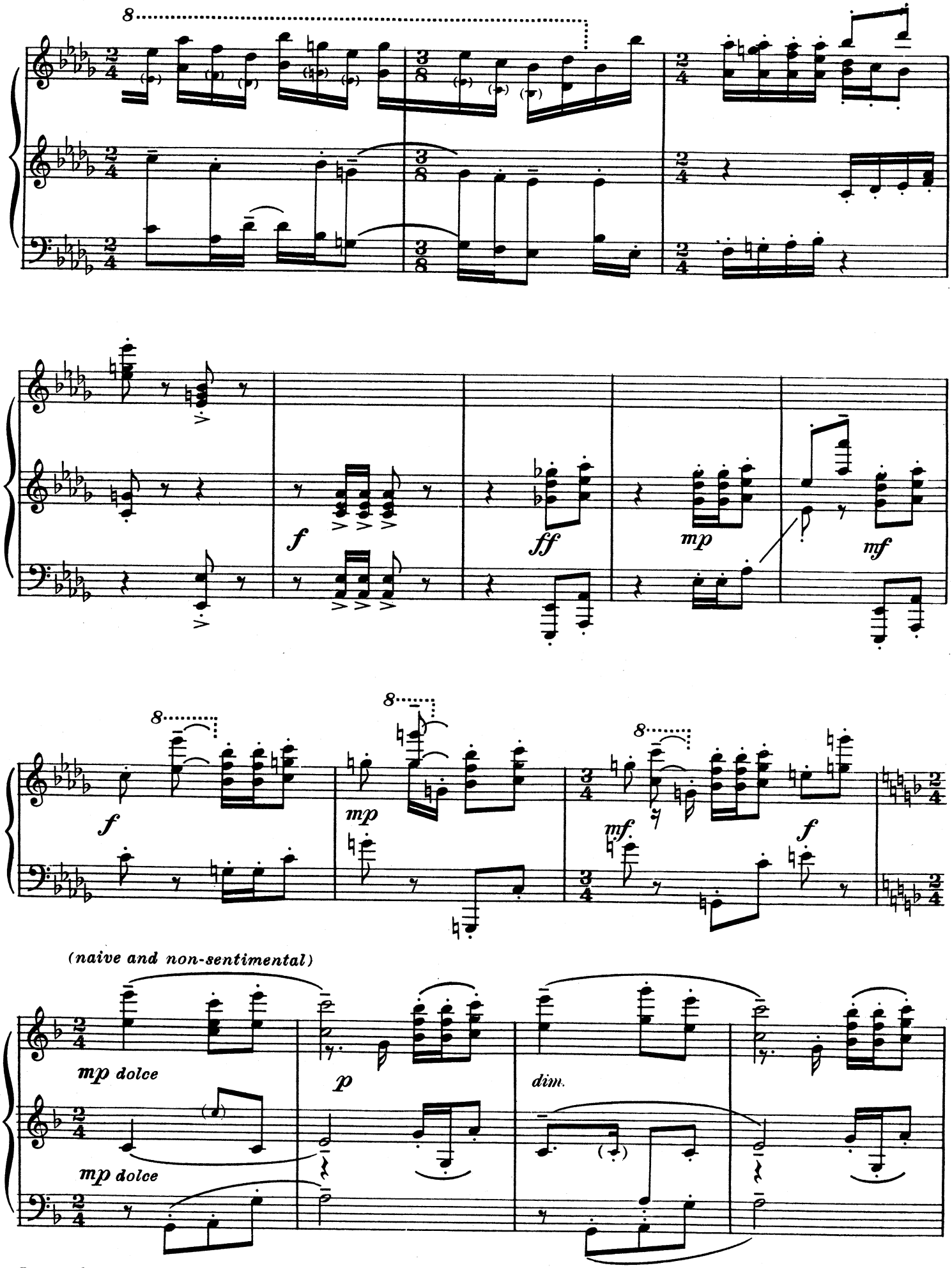
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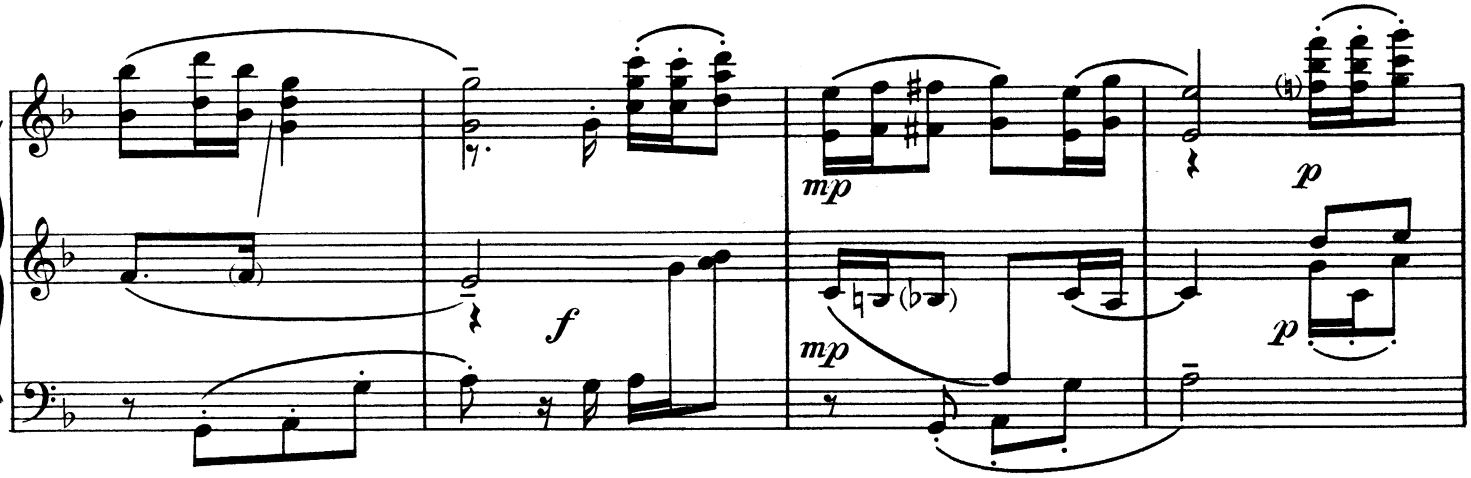
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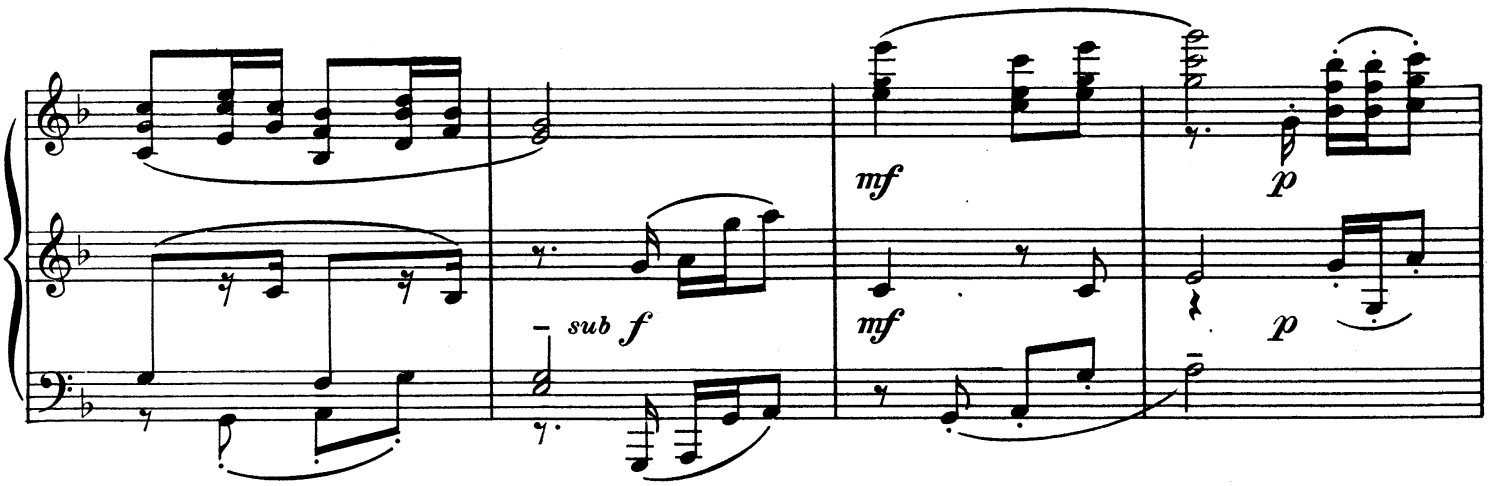
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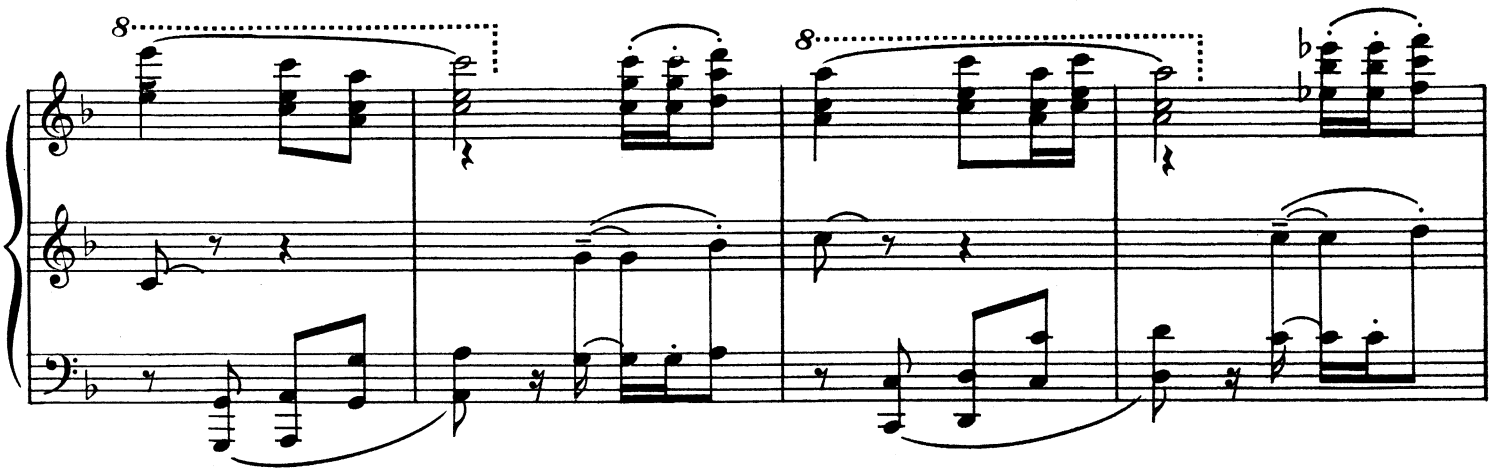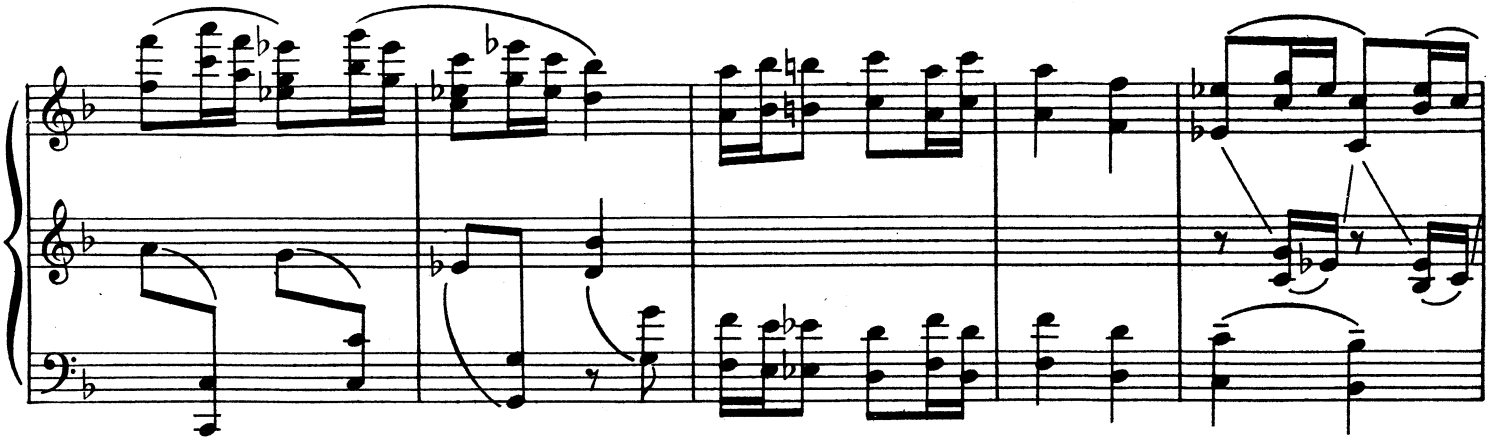
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