

1. Record Nr.	UNINA9910954287203321
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Titolo	Mavericks and other traditions in American music / / Michael Broyles
Pubbl/distr/stampa	New Haven, : Yale University Press, c2004
ISBN	9786611729806 9781281729804 1281729809 9780300127898 0300127898
Edizione	[1st ed.]
Descrizione fisica	1 online resource (1 online resource (ix, 387 p.)) : ill., ports
Disciplina	780/.973
Soggetti	Composers - United States Music - United States - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references (p. [363]-376) and index.
Nota di contenuto	We, the rebels -- Pioneers. William Billings : rebel with many causes ; The log cabin composer -- New concepts and forces in American culture. Precursors : Charles Ives and Leo Ornstein ; "Prologue to the annual tragedy" ; The community of the ultramoderns -- After the war. New directions : the serial wars ; Postwar experimentalism : John Cage ; The maverick core ; Minimalism and strange bedfellows -- The legacy of the mavericks. Looking back : Puritanism, geography, and the myth of American individualism ; Looking forward : "The end of the Renaissance!"
Sommario/riassunto	From colonial times to the present, American composers have lived on the fringes of society and defined themselves in large part as outsiders. In this stimulating book Michael Broyles considers the tradition of maverick composers and explores what these mavericks reveal about American attitudes toward the arts and about American society itself. Broyles starts by examining the careers of three notably unconventional composers: William Billings in the eighteenth century, Anthony Philip Heinrich in the nineteenth, and Charles Ives in the twentieth. All three had unusual lives, wrote music that many considered incomprehensible, and are now recognized as key figures in the

development of American music. Broyles goes on to investigate the proliferation of eccentric individualism in all types of American music—classical, popular, and jazz—and how it has come to dominate the image of diverse creative artists from John Cage to Frank Zappa. The history of the maverick tradition, Broyles shows, has much to tell us about the role of music in American culture and the tension between individualism and community in the American consciousness.
