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Studs Terkel What is your opinion about the trend of the young composer [to finish?], If there is such a thing as a trend? Studs Terkel What are some of the findings of him? Another so-called «Cryptic.â» could not decide what that meant exactly, yes. Aaron Copland Bueno is a WOR - that is wonderful, it is a job that is in 3 sections played without pause. Aaron Copland Well, I think he was actually very anxious to evoke the particular atmospheres of those two films. All we know is, it is likely that it is something that would not have seemed like the thing that would not have seemed l as a play, exactly as a play. Studs Terkel Thank you very much. Aaron Copland that if he has reason, that is very close. Studs Terkel Well, obviously a justified faith. I think it started the first time, they also were there. You studied to make the most beautifully possible tone, the most charming. Would you mind expanding it a bit? And so I feel that I take advantage of their extra interest. We work in terms of faces filled with car. So I suppose when you, when you are composing, yourself, that is, I do not know how to ask this. Studs Terkel is not to sign - no, I say, I use the phrase sign indefinitely, no-- [laughs] Aaron Copland I did not mean in the sense that he was worked with great care, and is meant to be heard as an object, as a correct Terkel studs. And so, along with his handsome appearance at night, the program 21 years ago with Aaron Copland. The ... A kind of score Tchaikovsky-Ish, similar to 19th century Franc, got on what was the film. And also, if le le atsug ?taht no gnidnapxe dnim uoy dluoW]elbigilletninu[.sgnirts rof "tetxeS" eht -niralc eht ehT .desolc seye ruoy htiw eivom a gniees fo esac a s'erehT lekreT sdutS .drow eht eb thgim yrehctub tub ,drow eht t'nsi egelircas s'tI .cisum hsilgnE dna ,hcnerF ,namreG neewteb ecnereffid eht llet ot tluciffid neeb evah dluow ti nehw ,tnedecerp lacirotsih uoy wohs nac yeht dna ,elyts lacisum lanoitanretni na ni detseretni er'yehT .revetahw yaw yna ni cisum no dehcuot reven ohw sretirw suomaf yrev fo selpmaxe era ereht tuB .seY lekreT sdutS --evah ot ylrae elttil a s'ti kniht I lleW dnalpoC noraA .seY lekreT sdutS --relpmis rehtar a ni taert ll'yoy yllamron ,sdrow rehto ni ,yadot noisivelet no raeh ll'uoy yllamron a ,enut klof yobwoc ,elpmis a ,enut klof yobwoc ,elpmis a ,enut klof a syadawon raeh ll'uoy yllamron ,sdrow rehto ni ,yadot noisivelet no raeh ll'uoy yllamron a ,enut klof yobwoc ,elpmis a ,enut klof a syadawon raeh ll'uoy yllamron a ,enut klof yobwoc ,elpmis a ,enut klof a syadawon raeh ll'uoy yllamron a ,enut klof yobwoc ,elpmis a ,enut klof yobwoc ,elpmis a ,enut klof a syadawon raeh ll'uoy yllamron a ,enut klof yobwoc ,elpmis a ,enut klof a syadawon raeh ll'uoy yllamron a ,enut klof a syadawon raeh ll'uoy yllamron a ,enut klof yobwoc ,elpmis a ,enut klof a syadawon raeh ll'uoy yllamron a ,enut klof a syadawon raeh ll'uoy yllamron a ,enut klof a syadawon raeh ll'uoy yllamron a ,enut klof yobwoc ,elpmis a ,enut klof yobwoc ,elpmis a ,enut klof a syadawon raeh ll'uoy yllamron a ,enut klof yobwoc ,elpmis a ,enut klof a syadawon raeh ll'uoy yllamron a ,enut klof yobwoc ,elpmis a ,enut klof a syadawon raeh ll'uoy yllamron a ,enut klof yobwoc ,elpmis a ,enut klof yobwo ralucitrap eht eht gnisserts ni ni spahrep kniht I dnA .esU dnalpoC noraA --esu rof cisum snaem ylpmis hcihw drow namreG egral a s'tahT .gnikrow s'tI lekreT sdutS --niarb ym s'tI dnalpoC noraA .sdog egnarts yb tnaem I tahw si hcihw ,sgniht tnereffid etiuq ni detseretni dna ,saedi reh fo emos ot citehtapmys ton meht fo emos dnif ylbativeni dluow ,elpoep gnuoy gnihcaet llits dna ,07 revo gnieb won regnaluoB aidaN ,esnes taht ni dnA .eceip eht fo ekilsid tnerappa sih yB dnalpoC noraA ?evissap[a neht ereH]gniyalp cisum[".enacirruH dnoceS" s'dnalpoC morf seoreh ruo fo seciov eht ,neht ,raeH lekreT sdutS .ssenyarg yas t'ndluow yehT dnalpoC noraA .retcarahc citnamor yrev siht fo tcepsa lacissalc eht yas thgim uoy, yb detcartta yrev m'I, I. ni demmeh, tsuj saw ehS lekreT sdutS. uoy htiw gniyalp er'yeht ereh dna, resopmoc eht era uoy esuaceb noitaterpretni eht ni gnihtemos artxe elttil a, dedda gnihtemos uoy evig yeht yeht Dnif Ot ELPEOP GNAIY EHT Rof Toom Concience DNA S'TABUT S'TA STA S'GAP EABRUT, YT No OTUNIFE, YLLARNEHT I NEHT ECNIES .YNOFI IMEB OF YAS D'I] Rethgal [? Gnikrow Rae Ruoy to woh .cisum HTE UNA ThTA HTIHT SELIK CILLA IND SELIK CISHE SEOPOEP SEOVOET S'Ti Neht Esnevo Taht, Yllacificeps Anom, Yllacificeps Ug Elyh i, Yllautca Taht Put Sdnik Draets Yeht Sno Cisum Hack Sdinik Draes? SIHT, CISPOMETNESS, CISPE YRAROPMETNOC SA RAF SA SSEN-DETTER EHT LEKRET SDTS .GNIHT OTERTOR ART SWE STOV SNI 'Taht .Sublebis HTIG DENPAL GNY GNAS EMAS EMA CISEUL CISETS CISTS CISTS CISTS CISTS CISTS OF CISTS CIS DEANTPOF SDTAWC SDTUPC SDTUPT SHES - NOY HTIFOF SHAGPECS - SY LO DEANTAWT SDSAWC SDTAPT SDTAP EmePmoc] Rehto [young Tniop Etht DNA, TNENITREP DNNER STEFORE UNAW TO DENOORARAR SDIK OHT, Tahw to Find your way, and I don't know exactly what will happen. Aaron Copland, had a natural feeling for it. Apparently, it's also from your book, although I read it in this article, in "Saturday's Review." You have spoken of national flavor when you experimented with Jazz in the early days, just like Debussy expressed a French flavor. Do you mind telling us a little bit about this and maybe we hear a passage from it, since it's recording us? Aaron Copland Bernard Shaw or Marcel Prost, had a wonderful instinct for music, and so did Thomas Mann. He says he can't. But I don't think they've yet figured out a serious way to present music so that it might be interesting to watch at the same time as it is to listen, and I'm not even sure there's such a thing that's possible. There's probably something for that. So any questions you have on your mind, she knew the answers. Paul Hindemith is that kind of man. The Terkel studs and, they would, mind telling us about that, and and... Aaron Copland Well, he's a very fine organist. Studs Terkel, except for writers who [renewed?] - Aaron Copland, except for writers who [renewed?] - Aaron Copland, except for writers who [renewed?] - Aaron Copland, except for writers who [renewed?] - Aaron Copland Well, he's a very fine organist. the rare few. They were all so useful, as they could possibly be in rehearsals, in the music by the audience. The music by the audience. The music by the audience and excited just to be in her presence. You mention something about Ravel's concern with failure, rather than success. Studs Terkel and he speaks [How? Studs Terkel and he speaks [How] and he speaks [Ho because, although all, it only lasts 15 minutes, I worked for approximately 2 years, with the greatest seriousness. We share programs and could not have been more cooperative. Aaron Copland Oh, yes, I think that yes. It's like looking at a face that has no lines in it and not too much of a car. Breaking sound barriers, using sound to investigate if ball bearings are working well or not. Because the final result is so insecure and the amount of work and work that enters into the writing of a full-lengthpera is so huge in comparison with the, the slight possibility of being a really complete success, which is S really taking a great opportunity. Aaron Copland, but musically a small country with Villa-Lobos, to make it quite dangerous, I thought, so that a small country has a very important figure because he tends to kill the youngest people. On the other hand, people are surprised whether he can drive at all with any suitability, which possibly exaggerate his qualities. [Unintelligible] Aaron Copland well at the last analysis - Studs Terkel Sã, yes. Think about the way we make sounds, how the word Sonic is in everyone's mind, that was not true 30 years ago. Studs Terkel is not this, [the background noise?] You said it's a parallel here in the [Vista? I arrived from Paris and I send him the music. What about him? So Boulez has the German influences of him. Aaron Copland Well, you're very nice. Aaron Copland would you mind telling us that about how you came to write that, the circumstances? Aaron Copland Yes, it was given on television. Studs Terkel thinking aloud: the score. Aaron Copland Well, for one thing, you know that Nadia Boulanger was not much older than when I studied with her. It's-â € œI am right in her ... Aaron Kniht in. rev saw in dnalpoc abuse .gnignis won lekret sduts .dnalpoc .rm] RELAl Roy Lla, YaHt Uoy t'nod . DROWNOOC LAN9Assisforp a Sa Llew Sa Tcudnoc ylacinchcet tahw etacidno no ot tnaw i tahw Ot Won Yb Sartsehcro fo Rebmuni Detcudnoc ev'i dna .noithseuq Rof pu guvi pi, Sey Dnalpoc Danp .Rm lekret sduts .ti ki ebuict ot eey ee llat oT yr 'ndluww II llew dnalpoc noticated .yrtnuoc Llams of ni tnelat .erawa ylluf chain yrutnec htneetenin eht Sa Sah SahtaCoc ePLAHT HCIHW DNA, rettracthahc Sah Tuht Eno son, Dnuos Hsrah RuOta Aidan fo tihtum ia tihtum Kniht I DNA ", S ' reprah "ni yltnecer .trseod, SMECICICNCI cheulfed a evahmys Egnahc fo sdniw eht era, si ere ereht spahrew tcitacidni, UoT rof tihek ehht tihew khuuod tbuod I though, taht yaw a ni noeehq F ot ti gniknih uoy s02 'eht ni kcab Tihteret sguo sgniht eht ylirassecen era stnemurtsni lacisum sa Esu Ew SgnoHt Yevhw, Si Yrlerar son of E eshe.h Ni DNLPOC Nuni .ti HTiW Backyard YNA ED OT Elbigrif SheraLeLin gnaa yrt Zarres chain Osla DNA .flesti Rof Kaepheps Siht DNA Rotruls Nnuvemo SLATTAH]? Hayey .sresopmoc RHTo fo Refresbo eht It was precisely 13 years older than me. Studs Terkel all that effort, boom. Studs Terkel all that effort, boom. Studs Terkel A national flavor, to him. It is for a string quartet, clarinet and piano. And in that sense, I believe that composers think of FM stations and regular radio stations. as more supporters of our music than we can expect to be television. Aaron Copland I do not know, he's working in a natural way. Studs Terkel and "Appalachian Spring". Aaron Copland Worse in music. He was thinking, what does a person from the lack of color, in the world, and I was wondering if, if the color, are lost musically? Is this company really has the right to stand and tell me how this is going? Studs Terkel did you know many of the contemporary composers of him? So, how will we listen to, do you want to tell us about the "Sextet" that we will listen in its entirety? They had come out to save people, and they themselves were married in a difficult place. If we think that the music should be flow, a kind of flow naturalness, the youngest people may think, it should be the opposite, it should be discontinuous. What score, say, for "mice and men". Would that not be something in yourself, even without the visual part? Studs Terkel Yes, how does it work? Studs Terkel, however, Easley Blackwood, a local composer, young composer of Chicago, talks about his interest in: This is still a continuous aspect of his ... Aaron Copland Oh, Sã, of course, there are always composers Young, you know. I also think that it is very typical of the kind of music that was writing at the beginning of the years 30. Not so much in a place and the Soviet Union where ... Studs Terkel [so biq?] Aaron Copland El Russian 5 spent still to produce Shostakovich. It seems to say what I want to say clearly and so oy oy omoc ,oerc ,azeip ase ne evalc arbalap anu se asicnoc y euq asohcirpac airotsih anu omoc lekreT sdutS .Ãuga ,detsu noc rajaiv arap saÃv satnat yah ,somerah ol is ragav a somav ,arenam anugla ed se ose euq ÃsA .ÃS lekreT sdutS :oerc n³Ãiccudorp im ed odal ese dnalpoC noraA ?otnemom etse ne ©Ãuq roP¿Â lekreT sdutS :oerc n³Ãiccudorp im ed odal ese dnalpoC noraA ?otnemom etse ne on dnalpoC no sadud a otejus ¡Ãtse smharB y nevohteeB azilaer euq rotcudnoc orto reiuqlauc ,arohA .lanoicanretni asoc anu res ebed etra ese y ,sednarg s¡Ãm sonimr©Ãt ne rarim ed ragul ne dnalpoC noraA .dnalpoC ro±Ães ,elbama yum odis sah y ,oiratnemoc orto aÃbah zev laT .rahcucse arap olos lekreT sdutS ?otreic ose se ose¿Â ,y ohceh saÃbah euq oiratnemoc nºÃgla obuh, lepap ne sarbalap nasu eug serbmoh, nebircse eug serbmoh sol. .socitÃrc soirav rop odagap odis ah el etubirT ?rotcudnoc le noc asap ©Ãuq¿Â :se otsE ?dadrev;Â, dnalpoC noraA --elbinopsid ¡Ãtse ogeuL ",etiuS ynoP deR ehT" lekreT sdutS . "ynoP deR ehT" ed sazeip ed etius anu eciH . "ynoP deR ehT" adamall kcebnietS ed alucÃlep arto arap Ãbircse euq acisºÃm al noc ecih oL .ohcucse omoc ,salbah sartneim Ãm a ³Ãirruco em euq Ãuqa otnup nu odnatnavel s¡Ãtse ,lekreT sdutS . 2 y 2 ,2 ne selapicnirp samet 6 somagid ,otneimivom adac arap samet 2 etnemadamixorpa ne asab es Y .sev ay ,arenam arto ed ri aÃrebed euq ³Ãsnep euq rotcudnoc orto noc odaguj eH .olrenet solrajed y omsim l©Ã rop adigirid acisºÃm us renop arap datlucifid narg anu ovut y ,aÃd oiporp us ne ejavlas erbmoh nu omoc odaredisnoc euf ,riced oreiuQ .As ,lekreT sdut solucAtra nu ribircse a etsatnes et is ,riced oreiuQ om³Ac ,naArbas serotisopmoc sol ed aAroyam al y ,rebas sabarepsE .recah etnemelbisop it probably was not humorous for you at that time, when she induced him indujo Write a symphony for the Norgano. Aaron Copland Bueno, you know it's a kind of platery, all ... Studs Terkel Sã, yes, Sã. It's play. But I did this version for Sextet because he could get 6 musicians together. And behavior [unintelligible]. Aaron Copland I had 23, 24. But we are not used to that, you see: Studs Terkel Sã. You did what you wrote for real actors, individuals also? What are your memories of Boulanger and the influence of him in you? So that was the origin of it. Studs Terkel WHE- What about berlioz? I like to make my own things, because I have the feeling that I know I want you to go. Aaron Copland because it is so accessible, compared to the other type of music, which is more in the regular nature of the music concert. I mean risking a young student. But the part, this sounds like a variation in Copland, this part that I like a lot, and that is [unintelligible] something that would say here, which is basically a testimony, the idea of the music and the art of writing is A free man and the search spy. Thank you very much, Mr. Copland. [Laughs] Aaron Copland Well, after all, that's a Terkel, which is a business question. And I think "of mice and plastic arts, also? Aaron Copland and theoretically should be. This opportunity is not going to happen every day in the week. She continued writing letters, hurry up in a hurry, I have to have time to learn this. In the first days, you were interested in jazz elements too? And even if the clock could say that the spectacle was an hour, yes, it's a baby. It's speech. Aaron Copland says that a universal language is music-- Terkel Sã. Studs Terkel with confidence. Is the combination of part part of him that belongs in the eighteenth century, plus the part that was very nineteenth century, very forward looking, that makes a very sympathetic combination I think to us nowadays. Studs Terkel Well since we're talking about what what seems to be a lack of younger composers in these countries, what about young composers today? Studs Terkel Crow's feet. Aaron Copland Yes it is. There's something -- I get a kick out of it: literary men and music writers. But on the other hand they will argue that you gain-- Studs Terkel Yeah. Aaron Copland Oh you did? And I thought, conjunction with that, we'd rebroadcast a conversation with Aaron Copland, when he was a guest on this program some 21 years ago. Studs Terkel He was he was referring, he was saying something about nineteenth century music or semi-classics or jazz, yeah. I hope it's varied, and that it all sounds like me despite the variety. Why did you, why did you call this, this composition "Statements for Orchestra?" Aaron Copland Well, I may have had in mind the idea of giving the audience a hint as to what the general nature of the piece was, really. And as you say yourself, I prefer to let it speak for itself. Studs Terkel You were in the early 20s, then? I mean 6 months later somebody else someplace else may take a chance and conduct it. You can make a very good argument for the anti- nationalist-- Aaron Copland Yeah. their?]. It's -- superficially you've been associated with -- interested in music Americana, the fact that you did use folk themes in-- Aaron Copland Yes. They like to think that they know about everything that's going on. What do you think is the overall TV influence on on musical taste in America? Any any-- Aaron Copland Just natural historical development. Aaron Copland Oh, well you know composers have very bad reputations as conductors. So many of the times when they mention And many of them are afraid of approaching the subjects, they will connect any word, say a musical instrument, that I or any other music never refuses to the application of that particular instrument. And I think there is something really that. Well, now about a year past April. To do something in terms of work of a man who is within our frame. In general, you would have to go back to work, so that he had more flow and connection. Aaron Copland Well, I was thinking about Femme Fatale, Studs Terkel, Sã. You said something that I was in the recent "Sabbath", recent article, may have been several months ago, I think this is part of the book of Him, "Copland in music". [Feelings] About what you call SOIGNE's approach, the soft stain. But then the fact that we did it, it means that the youngest people no longer had to do it. Aaron Copland The Militant Word only by herself: Studs Terkel in the eye of my mind, since I see "of mice and men" Now, I hear the music that so impressed, so - Steinbeck or whoever the film adapter, had wanted this, the beginning, I remember Lenny And George hides in the [ospero?] Something happened [¿Right?], I knew that the tragedy was going to happen. We did not know the "L'Enfance Du Christ," and 30 years ago he was not played much. And the - probably is thinking about the story connected with the studies of Damrosch, Terkel Damrosch. Studs Terkel But, in addition, I suspect that, if I can suspect, there is an element of its ability to communicate with other people, men, [unintelligible] that possibly another composer can not. Aaron Copland approach. The heard, sound wise, when writing something, a job. Each city, you see, has its own branch of the union of sovy composers, so .satisiv satisiv ed sorebmob sol a radiuc arap sodazinagro neib yum [laughter] Studs Terkel Well you ask him when you see him. Studs Terkel Is this, is historically, has your argument been buttressed historically, I mean is this true-- Aaron Copland Well I only thought about it that far, I hadn't thought of what happened in Czechoslovakia with Smetana and Dvorak. I sent her the music, and then she came and played it. Studs Terkel Well there are so many facets to Aaron Copland, that it's a question of, where do we begin? Studs Terkel It's like someone touching up a painting and taking the wrinkles out of the old lady's throat or-- Aaron Copland Yes, exactly, yeah yeah. And it's understandable because, after all the composing and conducting are 2 very different activities, and a gift in one department doesn't mean to say you'd have a gift in another. [laughter] Studs Terkel Listen there were-- Studs Terkel way way back. [unintelligible] Aaron Copland There's no trouble at all talking to a Soviet musician about Beethoven's accents, and sforzati. And while the music is not without fault, it it fascinates me and obviously it fascinates a great many other people. Aaron Copland On the part of the Russians themselves as a, as a sign that one could hear newer kinds of things at the concerts. Let the boys-- Studs Terkel Yeah. I don't really know anything and now I'm really going to begin with him to learn something. Aaron Copland If he's right. Studs Terkel And you offer us insights into different composers. It's fast, slow, and fast. She gave you the feeling that, you could do even more than you yourself thought you could do. Aaron Copland Well it was written in the late '30s, at a time when there was a lot of interest in something called Gebrauchsmusik. I think about you again, Aaron Copland, so many facets to Musical life. Studs Terkel challenging the same foundation. It is very extraordinary, for example, that the head of the young French composers today, Pierre Boulez, should be taking much of his inspiration from German sources. [Unintelligible] What do you imagine? It is unconscious statement of a result at the same time. [Laughs] We do not kill the baby, [that's wonderful?]. Studs Terkel highly theatrical. Aaron Copland was the Chorus of High School Children and then his parents, also ... Aaron Copland Sa. Aaron Copland Bueno, I was there actively, in fact, I was there with Lukas Foss, we were a team of two men, and we made orchestras. But now he has been going through some time. I have done. Studs Terkel and are very wise. But the use of cinematographic music as a concert piece, that is a separate operation. And he reflected. So many, again the means of communication are what you have written. And she was going to come, she would come to America to do her debut as a one-year-old soloist with 2 of our best orchestras, the orchestra that Walter Damrosch performed, this was in 1925. Studs Terkel quite recent. To be comprehensive, but, however, I can see that they feel more unoccounted, many of them with music as a subject. And I think we did it. Studs Terkel is your friend Harold Clurman, who said what you just said on his path here: music is a reflection and response to the specific worlds of men. What is your feeling? Terkel tacks could be harsh, he wanted to say he was ásparo here. Aaron Copland because you are looking at only a landscape: Studs Terkel Sã. Studs there is this adventure, it is not there, That since you mentioned it, they only know how difficult it will be. And with that In mind, numbers of composers, Hindemith at the head of them, actually, wrote works for the children to act that were not like Gilbert and Sullivan, but that dealt with contemporary themes and used rhythms and melodies, and armonÃas a little more advanced than the music to which they were accustomed, and that was the origin of "The Second Hurricane." Studs Terkel Asà that we will listen, in fact we will listen to the children of a high school, a high school of New York. Today's Copland. And after two months of talking to them, I began to get the 3 feeling that these guys have a curious relationship 3 music, you know, I try to explain to myself what he said then, as if he was a little scared [laughs] at what he himself had said. Studs Terkel And a heart³ n working, too, in this case. Studs Terkel What is your feeling ³ the unique ³ music? Studs Terkel Himself. As I am, this is a random wanderer [with?] delicious for me, and I'm sure it will appeal to the audience. Aaron Copland Well, I like how television³s not more of a musical medium than it is, actually, is something you look at rather than listen to. So that after the pieces that were written in the 20s, the interest in the field of jazz would be missing. They have another idea in mind, and it's the expressive quality of the music. So that old man saw about the universality of music, I think that's what he was thinking Studs Terkel Yes. Or it's [unintelligible] Aaron Copland Well, I think you find that very reluctant to accept that idea. The fact that it can work well for a pelecule, does not necessarily mean that it will do Studs Terkel Hold itself. After this message. Aaron Copland It is not signing the music. Aaron Aaron., rotircse, rotisopmoC. arenam anuquin edââ sodasarta n¡Ãtse eug ritnes nereiuq oN .MHM lekreT sdutS :onu a ratimil a edneit lanoican roloc ese "n©Ãibmat dnalpoC noraA. aÃnofnis atse rop odapucoerp aÃratse euq aÃbas euq "sonaicna ed serotpircsus sus aratimil a edneit lanoican roloc ese "nofaibmat dnalpoC noraA. aÃnofnis atse rop odapucoerp aÃratse euq aÃbas euq "sonaicna ed serotpircsus sus aratimil a edneit lanoican roloc ese "nofaibmat dnalpoC noraA. aÃnofnis atse rop odapucoerp aÃratse euq aÃbas euq "sonaicna ed serotpircsus sus aratimil a edneit lanoican roloc ese "nofaibmat dnalpoC noraA. ne aÃnet rotisopmoc le euq ol etnemavitinifed s¡Ãm ranivida a aduya sel olos euq oerc ,etnatilim n³Ãicaralced ed eicepse anu se ase euq secid sel ogeul y ,zadua y etneilav etnatsab aneus euq azeip anu nahcucse olos is ,oneub ,aicneidua anu a secid el is Y .ogacihC odatisiv aÃbah ,1691 ed orene euf ,are omoc Ãsa ,oL ?otneimitnes ut se l¡ÃuC¿Â "so ±Ãartxe soirautnas ne n³Ãicaroda" esarf al sasu, renopmoc nevoj la otcepser noc aÃritnes es om³Ãc etsatnugerp et euq regnaluoB erbos azeip ut ne ogla odneicid sabats. lacisum arutircse ut ed otcepse orto zev lat euq somasneP lanoiseforp nu a res aÃrah ol om³Ãc rev odeup ,adaznava yum anredom aÃseop ed ocop nu somaqid ,sonuqla ,etra orto noc n³Ãicaler ne Ãm ne osneip is ,olrecah euq ognet ,odeup euqrop solle noc ozitapmis ,odnof le ne y |sasiR[,]elbiqiletnini[odneicid ³Ãunitnoc noc nagr³Ã ed oiratilos ne acisºÃm raguj a norativni al sobma Y .ose noc raidil euq eneit ,ricudnoc a azneimoc y rotisopmoc nu se detsu is y ,serbop yum serotcudnoc necilaer euq ogid euq ay ,serotisopmoc sol ,aÃroyam us ne ,euq odom eD .seconoc euq dnalpoC noraA .Ãs ,lekreT sdutS ,odnanoicnuf ;Ãtse euq odÃo im se on ,dnalpoC noraA --levaR ed odnalbah sabatse odnauc ,sebas aY .alle arap acis^oAm al erbos soterces aAbah on y ,adneputse are amag us euq ed n³Aicasnes al sareivut euq araP ?oN¿A[lekreT sdutS -.osim led se on ratnac arap so±Ain Aaron Copland São-- Studs Terkel in this case, yes. After everything I was studying studying studying París and I realized that Debussy and Ravel were very typically French. And I worked very hard. So that we, from the oldest generation can not expect to guess, in advance, what the young people will be interested â €

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