

庫立吉夫人

她為「音樂贊助」締造了一段輝煌歷史

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摘 要

美國作曲家、指揮家、音樂教育家 Gunther Schuller (1925-)曾說過：藝術或是音樂作品的贊助人，往往沒有受到該有的認可，遑論受到讚揚。這可以說是一種幕後工作。如果作品成功，受到稱讚的是作曲家。很少很少人會把這樣的成就也同時歸功於開始孕育這首作品的人士或是委託個體。

本文之主旨是探討一位近代音樂贊助人，庫立吉夫人(Elizabeth Sprague Coolidge, 1864-1953)，她的成長背景以及主要事蹟與影響。庫立吉夫人出生於美國芝加哥，從小學習音樂。1915-6 年間，在一連串的意外中她接連失去了父親、丈夫與母親，這使她突然繼承了不少的遺產，而從此開始扮演音樂的贊助者角色。1925 年她在美國國會圖書館成立以她的名字命名的基金會 Elizabeth Sprague Coolidge Foundation，主旨是主辦年度音樂節、作曲比賽、以及委託新作品創作，像近代作曲大師 Copland 的 *Appalachian Spring* 以及 Stravinsky 的 *Apollon musagete* 都是在這個基金會運作下所產生的作品。夫人在世時與幾乎所有當代重要作曲家有著書信的往來，而受她委託過的作曲家總數多達 180 多位，作品超過兩百首。稱的上是音樂史上最具有偉大的音樂贊助人之一。

關鍵詞：音樂贊助，庫立吉夫人，現代音樂，室內樂、阿帕拉契之春

Elizabeth Sprague Coolidge: She Shaped a Glorious History for Musical Patronage

Abstract

Gunther Schuller (1925-) once said “The work of the arts patron, the music patron, is often not sufficiently recognized, let alone celebrated. It is work that is done mostly behind the scene, so to speak. If the work is a success, it is the composer who receives all the accolades. Rarely is sufficient recognition given to the person or commissioning body that initially generated the work. . . .”

The purpose of this paper is to study the growing background and major contributions of a music patron, Elizabeth Sprague Coolidge (1864-1953). Mrs. Coolidge was born in Chicago and studied music from early age. Between 1915 and 1916, She lost her father, husband, and mother. This allowed her to inherit a great fortune. Having suddenly acquired wealth, she quickly went about establishing her own style of giving and became a patron of music. In 1925, she created the Elizabeth Sprague Coolidge Foundation in the Library of Congress, which was intended to enable the Music Division of the library to conduct music festivals, to offer and award a prize or prizes for any original composition or compositions performed in public for the first time. Among the works that have resulted from commissions by the foundation are Copland's *Appalachian Spring* and Stravinsky's *Apollon musagete*. During her life, Mrs. Coolidge corresponded with nearly every major composer of her time, and commissioned over two hundred works. She is one of the greatest music patrons of all time.

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