

Aaron Copland.

Oxford University Press - Aaron Copland (Author of What to Listen for in Music)



Description: -

- World War, 1939-1945 -- Regimental histories -- United States.

World War, 1939-1945 -- Campaigns -- France -- Normandy.

World War, 1939-1945 -- Campaigns -- France -- Mortain.

United States. Army. Infantry Division, 30th -- History.

Land use.

Copland, Aaron, 1900-Aaron Copland.

-Aaron Copland.

Notes: Appendix (p. [97]-116): I. List of works.--II. List of records.--III. Articles and books by Aaron Copland.--IV. Selected bibliography of articles on and references to Aaron Copland.

This edition was published in 1953



Filesize: 25.12 MB

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Facts about Aaron Copland 1: Zonatello At the age of eleven, Copland devised an opera scenario he called Zenatello, which included seven bars of music, his first notated melody. The second movement waited until the following summer, which he spent in Bernardsville. His Norton Lectures at Harvard 1951—52 were published as Music and Imagination 1952.

Aaron Copland

In his later years Copland's work reflected the serial techniques of the so-called 12-tone school of Arnold Schoenberg.

Aaron Copland and the Sound of American Music

The basic features of these works remained in one way or another central to his musical style in the following years.

Aaron Copland / List of Works // Copland House ...where America's musical past and future meet

His numerous awards included the Presidential Medal of Freedom in 1964 presented by President Lyndon Johnson.

Aaron Copland Biography

Some of his preferences might also have been formed by the anti-German feelings during World War I, as later he studied German music. His return to New York was marked not only by such exuberant orchestral pieces as *Music for the Theatre* and the jazz-orientated *Piano Concerto*, but also a new enthusiasm for a whole range of other musical disciplines, including lecturing, concertising as pianist, and lending enthusiastic support to the work of local music societies. By the age of five he was inseparable from the family piano, while childhood visits to see Walter Damrosch conduct the New York Symphony and Isadora Duncan as a member of Diaghilev's *Ballets Russes* company sparked his imagination.

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