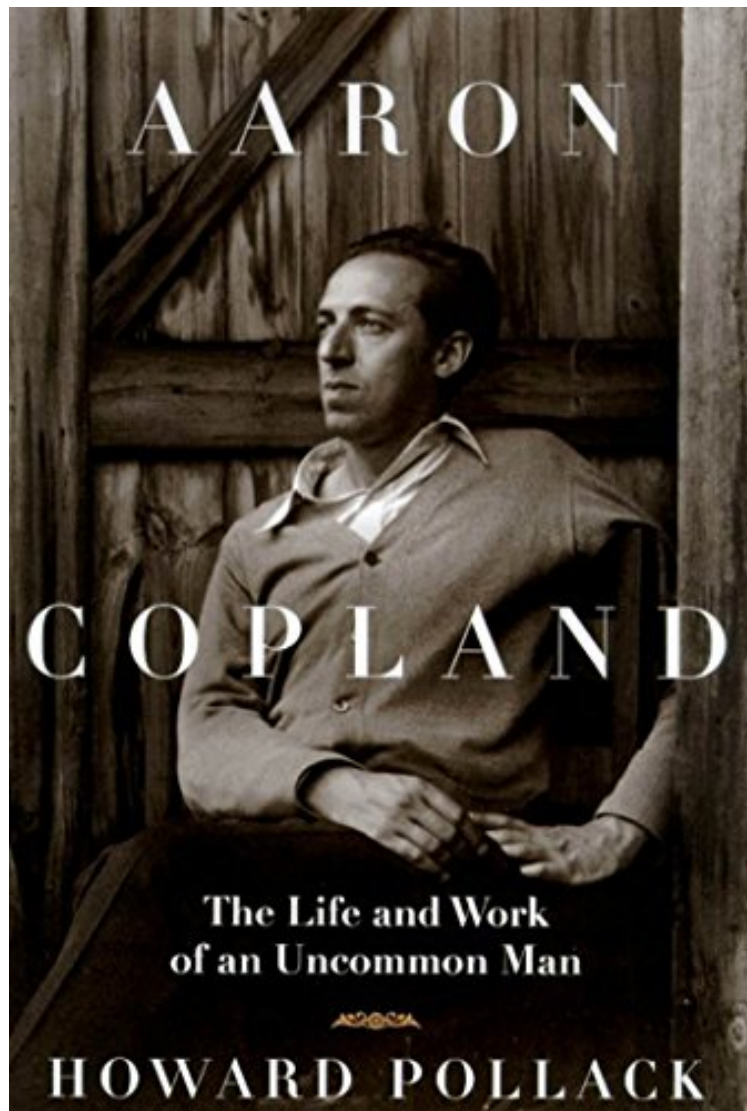


[Library ebook] Aaron Copland: The Life Work of an Uncommon Man

Aaron Copland: The Life Work of an Uncommon Man

Von Howard Pollack

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Von Howard Pollack : Aaron Copland: The Life Work of an Uncommon Man before purchasing it in order to
gauge whether or not it would be worth my time, and all praised Aaron Copland: The Life Work of an Uncommon
Man:

KurzbeschreibungA candid and fascinating portrait of the American composer. The son of Russian-Jewish immigrants, Aaron Copland (1900-1990) became one of America's most beloved and esteemed composers. His work, which includes Fanfare for the Common Man, A Lincoln Portrait, and Appalachian Spring, has been honored by a huge following of devoted listeners. But the full richness of Copland's life and accomplishments has never, until now, been documented or understood. Howard Pollack's meticulously researched and engrossing biography explores the symphony of Copland's life: his childhood in Brooklyn; his homosexuality; Paris in the early 1920s; the Alfred Stieglitz circle; his experimentation with jazz; the communist witch trials; Hollywood in the forties; public disappointment with his later, intellectual work; and his struggle with Alzheimer's disease. Furthermore, Pollack presents informed discussions of Copland's music, explaining and clarifying its newness and originality, its aesthetic and social aspects, its distinctive and enduring personality. "Not only a success in its own right, but a valuable model of what biography can and probably should be. " - Kirkus s.deOpening with a 12-page chapter that gives a sharper impression of the great American composer's personality than many full-length books, this superb biography goes from strength to strength as it elucidates Aaron Copland's background, beliefs, affiliations, and achievements. Music historian Howard Pollack depicts Copland (1900-90) as a man whose inner serenity and self-confidence enabled him to encompass "startling dichotomies" in his life and work. "A participant in the avant-garde, he wrote works of popular appeal," comments the author. "A Jewish, homosexual, liberal New Yorker, he became a national hero." Moving forward in a generally chronological manner, the narrative mixes two kinds of chapters. Some pursue themes over time: his feelings about European music (he adored Stravinsky, was ambivalent about Mozart), his political commitments (which got him into trouble during the McCarthy era), and his relationships with fellow composers and a host of nonmusical artists all equally determined to give America its own distinctive culture. Others concentrate on describing and analyzing groups of compositions: perennial favorites like Appalachian Spring and Billy the Kid, of course, but also the concertos and symphonies respected by his peers. In either mode, Pollack writes with a clarity and dignity eminently suitable to his subject, who seems as warmly appealing as his music. --Wendy SmithPressestimmen"The best we've got" (Leonard Bernstein)