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Nota di contenuto	Intro; Contents; List of Tables; List of Musical Examples; Introduction; Chapter One: Scherzo humoristique (Cat and Mouse): Copland's American Petrushka and His Debt to Stravinsky; Chapter Two: Boulanger and Compositional Maturity; Chapter Three: Popular Music and Jazz: Authentic or Ersatz?; Chapter Four: Paris and Jazz: French Neoclassicism and the New Modern American Music; Chapter Five: Back in the United States: Popular Music, Jazz, and the New American Music; Chapter Six: European Influence beyond Stravinsky and Les Six: Haba and Schoenberg Chapter Seven: Toward a New National Music during the 1930s: Copland's Populism, Accessible Style, and Folk and Popular Music Chapter Eight: Copland's Journey Left; Chapter Nine: "Folk" Music and the Popular Front: El Salon Mexico; Chapter Ten: Billy the Kid; Conclusion: A Vision for American Music . . .; Notes; Bibliography; Index.
Sommario/riassunto	One of the country's most enduringly successful composers, Aaron Copland created a distinctively American style and aesthetic in works for a diversity of genres and mediums, including ballet, opera, and film. Also active as a critic, mentor, advocate, and concert organizer, he played a decisive role in the growth of serious music in the Americas in the twentieth century. In <i>The American Stravinsky</i> , Gayle Murchison closely analyzes selected works to discern the specific compositional techniques Copland used, and to understand the degree to which they derived from European models, particularly the influence of Igor

Stravinsky. Murchison examines how Copland both Americanized these models and made them his own, thereby finding his own compositional voice. Murchison also discusses Copland's aesthetics of music and his ideas about its purpose and social function.
