

Igor Stravinsky 1949

Richard Taruskin

Igor Stravinsky 1949:

Igor Stravinsky Alexandre Tansman, 2013-10 This is a new release of the original 1949 edition Stravinsky Eric Walter White, 1984 In the second edition of the definitive account of Igor Stravinsky's life and work arranged in two separate sections Eric Walter White revised the whole book completing the biographical section by taking it up to Stravinsky's death in 1971 To the list of works the author added some early pieces that have recently come to light as well as the late compositions including the Requiem Canticles and The Owl and the Pussycat Four more of Stravinsky's own writings appear in the Appendices and there are several important additions to the bibliography The New Grove Stravinsky Stanley Sadie, John Tyrrell, 2003-03-15 Of Russian French and later American nationality Stravinsky's musical styles are startlingly diverse reflecting his life and era from Tsarist Russia to 1920s France and post war USA His early years in Russia saw him launch his international career with Dyagilve's Ballets Russes in Paris and the premieres of The Firebird Petrushka and The Rite of Spring Between 1920 1939 Stravinsky lived and worked in France producing his great neo classical compositions reactivating the modes and manners of the eighteenth century This stylistic inclination eventually gave way to a highly individual use of serial techniques in his last years when he took up residence in the United States This biography of Igor Stravinsky is one in a new series of composer biographies derived and adapted from the second edition of The New Grove Dictionary of Music and Musicians These newly written biographies bring the best of the book length pieces in The New Grove to a wider audience Each title provides fresh new insights into the life and works of a major composer derived from the most recent scholarship In addition to a detailed and informative view of the subject's life and works written by an expert in the field each book includes comprehensive tabular work lists and a fully revised and updated bibliography Stravinsky: The Rake's Progress Paul Griffiths, 1982-09-02 The Rake's Progress is Stravinsky's biggest work and one of the few great operas written since the 1920s rare too for the unusual quality of its libretto by Auden and Kallman Its importance is undisputed but so too are the problems it raises problems of both performance and understanding caused by the irony with which it is so thoroughly permeated In aspects of style and operatic convention it looks back to the eighteenth century and in particular to the operas of Mozart and da Ponte while making references also to other periods to operas from Monteverdi to Verdi Yet at the same time it is wholly a work of the twentieth century and indeed it is centrally concerned with the impossibility of return artistic psychological or actual as well as with the nature and limitation of human free will The Rake s Progress is not one of unbridled dissipation but rather more interestingly one of attachment to naive notions of freedom and choice and his tragedy is that he can never go back **Spiritual Lives of the Great Composers** Patrick Kavanaugh, 1996 This is a compelling and inspiring look at spiritual beliefs that influenced some of the world's greatest composers now revised and expanded with eight additional composers A Dictionary of the Avant-Gardes ,2013-05-13 A Dictionary of the Avant Gardes recognizes that change is a driving force in all the arts It covers major trends in music dance theater film visual art

sculpture and performance art as well as architecture science and culture Stravinsky Stephen Walsh, 2008-03-03 Widely regarded the greatest composer of the 20th century Igor Stravinsky was central to the development of modernism in art In **Stravinsky and His World** this revealing volume the first of two Walsh follows Stravinsky from his birth in 1882 to 1934 Tamara Levitz, 2013-08-25 A new look at one of the most important composers of the twentith century Stravinsky and His World brings together an international roster of scholars to explore fresh perspectives on the life and music of Igor Stravinsky Situating Stravinsky in new intellectual and musical contexts the essays in this volume shed valuable light on one of the most important composers of the twentieth century Contributors examine Stravinsky's interaction with Spanish and Latin American modernism rethink the stylistic label neoclassicism with a section on the ideological conflict over his lesser known opera buffa Mavra and reassess his connections to his homeland paying special attention to Stravinsky s visit to the Soviet Union in 1962 The essays also explore Stravinsky's musical and religious differences with Arthur Louri delve into Stravinsky s collaboration with Pyotr Suvchinsky and Roland Manuel in the genesis of his groundbreaking Poetics of Music and look at how the movement within stasis evident in the scores of Stravinsky's Orpheus and Oedipus Rex reflected the composer's fierce belief in fate Rare documents including Spanish and Mexican interviews Russian letters articles by Arthur Louri and rarely seen French and Russian texts supplement the volume bringing to life Stravinsky's rich intellectual milieu and intense personal relationships The contributors are Tatiana Baranova Leon Botstein Jonathan Cross Val rie Dufour Gretchen Horlacher Tamara Levitz Kl ra M ricz Leonora Saavedra and Svetlana Savenko Stravinsky and the Russian **Traditions** Richard Taruskin,1996-07-15 Taruskin demonstrates how Stravinsky achieved his modernist technique by combining what was most characteristically Russian in his musical training with stylistic elements abstracted from Russian folklore The stylistic synthesis thus achieved formed Stravinsky as a composer for life whatever the aesthetic allegiances he later professed **The Last Opera** Chandler Carter, 2019-05-31 From the fall of 1947 through the summer of 1951 composer Igor Stravinsky and poet W H Auden collaborated on the opera The Rake s Progress At the time their self consciously conventional work seemed to appeal only to conservative audiences Few perceived that Stravinsky and Auden were confronting the central crisis of the Modern age for their story of a hapless eighteenth century Everyman dramatizes the very limits of human will a theme Auden insists underlies all opera In The Last Opera Chandler Carter weaves together three interlocking stories The central and most detailed story explores the libretto and music of The Rake's Progress The second positions the opera as a focal point in Stravinsky's artistic journey and those who helped him realize it his librettists Auden and Chester Kallman his prot q Robert Craft and his compatriot fellow composer and close friend Nicolas Nabokov By exploring the ominous cultural landscape in which these fascinating individuals lived and worked the book captures a pivotal twenty five year span from approximately 1945 to 1970 during which modernists like Stravinsky and Auden confronted a tectonic disruption to their artistic worldview Ultimately Carter reveals how these stories fit into a larger third narrative the

400 year history of opera This richly and lovingly contextualized study of The Rake s Progress sheds new light on why despite the hundreds of musical dramas and theater pieces that have been written since its premier in 1951 this work is still considered the the last opera A Chronicle of First Broadcast Performances of Musical Works in the United Kingdom, 1923-1996 Alastair Mitchell,2019-06-04 First published in 2001 this work provides detailed information taken from the Programmes as Broadcast daily log of output held at the BBC Written Archives Centre in Caversham Arranged in chronological order entries are given for broadcasts of first performances of musical works in the United Kingdom and include details of the date of the broadcast the composer the title of the work performers and conductor In addition to its usefulness as a reference tool the Chronicle enables us to gauge the trends in twentieth century British musical life and the role of the BBC in their promotion Entrancing Muse Carl B. Schmidt,2001 Lavishly illustrated the volume includes a complete discography and an exhaustive summary of Poulenc's concert tours as well as a list of portraits and drawings Jacket

New Grove Modern Masters Vera Lambert, László Somfai, Eric Walter White, Jeremy Noble, Ian Kemp, 1997-07 The New Grove Dictionary of Music and Musicians is the most comprehensive and up to date body of musical knowledge ever gathered together The New Grove composer biographies have been selected from the dictionary to bring the finest of the biographies to a wider audience Each has been expanded and updated for book publication and contains a comprehensive work list index and fully revised bibliography in addition to the definitive view of the subject s life and works Igor Stravinsky Alexandre Tansman, 2008-06 This scarce antiquarian book is a facsimile reprint of the original Due to its age it may contain imperfections such as marks notations marginalia and flawed pages Because we believe this work is culturally important we have made it available as part of our commitment for protecting preserving and promoting the world's literature in affordable high quality modern editions that are true to the original work

Stravinsky: The Rite of Spring Peter Hill, 2000-11-23 The Rite of Spring is Stravinsky's most revolutionary work This important new book provides a comprehensive guide to the work telling in vivid detail the story of its inception and composition of the stormy rehearsals which led to the scandalous premiere on 29 May 1913 and of Stravinsky's later betrayal of the ballet's first choreographer Vaslav Nijinsky At the same time in a radical reassessment of the work s musical values Peter Hill probes beneath the surface of the music to reveal an architectural conception of unsuspected guile and subtlety A feature of the book is a detailed discussion of the work in performance drawing on recordings by the Rite's greatest interpreters Stravinsky himself included Finally the significance of the Rite is thoroughly reviewed in a hard hitting conclusion which poses a radical challenge to the orthodox view of the work

Benjamin Britten Paul Kildea, 2013-01-28 Published to mark the beginning of the Britten centenary year in 2013 Paul Kildea's Benjamin Britten A Life in the Twentieth Century is the definitive biography of Britain's greatest modern composer. In the eyes of many Benjamin Britten was our finest composer since Purcell a figure who often inspired him three hundred years earlier. He broke decisively with the romantic nationalist school of figures such as Parry Elgar and Vaughan Williams.

and recreated English music in a fresh modern European form With Peter Grimes 1945 Billy Budd 1951 and The Turn of the Screw 1954 he arguably composed the last operas from any composer in any country which have entered both the popular consciousness and the musical canon He did all this while carrying two disadvantages to worldly success his passionately held pacifism which made him suspect to the authorities during and immediately after the Second World War and his homosexuality specifically his forty year relationship with Peter Pears for whom many of his greatest operatic roles and vocal works were created The atmosphere and personalities of Aldeburgh in his native Suffolk also form another wonderful dimension to the book Kildea shows clearly how Britten made this creative community notably with the foundation of the Aldeburgh Festival and the building of Snape Maltings but also how costly the determination that this required was Above all this book helps us understand the relationship of Britten's music to his life and takes us as far into his creative process as we are ever likely to go Kildea reads dozens of Britten's works with enormous intelligence and sensitivity in a way which those without formal musical training can understand It is one of the most moving and enjoyable biographies of a creative artist of any kind to have appeared for years Paul Kildea is a writer and conductor who has performed many of the Britten works he writes about in opera houses and concert halls from Sydney to Hamburg His previous books include Selling Britten 2002 and as editor Britten on Music 2003 He was Head of Music at the Aldeburgh Festival between 1999 and 2002 and subsequently **Library of Congress Catalog: Motion Pictures and Filmstrips** Artistic Director of the Wigmore Hall in London Library of Congress, 1968 Teaching Stravinsky Kimberly A. Francis, 2015-08-03 In 1929 Nadia Boulanger accepted Igor Stravinsky s younger son Soulima as her student Within two years Stravinsky and Boulanger merged their artistic spheres each influencing and enhancing the cultural work of the other until the composer's death in 1971 Teaching Stravinsky tells Boulanger's story of the ever changing nature of her fractious relationship with Stravinksy Author Kimberly A Francis explores how Boulanger's own professional activity during the turbulent twentieth century intersected with her efforts on behalf of Stravinsky and how this facilitated her own influential conversations with the composer about his works while also drawing her into close contact with his family Through the theoretical lens of Bourdieu and drawing upon over one thousand pages of letters and scores many published here for the first time Francis examines the extent to which Boulanger played a foundational role in defining defending and ultimately consecrating Stravinsky's canonical identity She considers how the quotidian events in the lives of these two icons of modernism informed both their art and their professional decisions and convincingly argues for a reevaluation of the influence of women on cultural production during the twentieth century At once a story of one woman's vibrant friendship with an iconic modernist composer and a case study in how gendered polemics informed professional negotiations of the artistic political fields of the twentieth century Teaching Stravinsky sheds new light not only on how Boulanger taught Stravinsky but also how in doing so she managed to influence the course of modernism Book Bulletin Chicago Public Library, 1950 itself Register of the University of California University of California

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