



CRITICAL LIVES

IGOR STRAVINSKY

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Igor Stravinsky Jonathan Cross, 2015-10-15 Igor Stravinsky 1882 1971 was perhaps the twentieth century's most celebrated composer a leading light of modernism and a restlessly creative artist This new entry in the Critical Lives series traces the story of Stravinsky's life and work setting him in the context of the turbulent times in which he lived Born in Russia Stravinsky spent most of his life in exile and while his work was deliberately cosmopolitan the pain of estrangement nonetheless left its mark on the man and his work distinguishable in an ever present sense of loss Jonathan Cross shows how that work emerged over the course of decades spent in Paris Los Angeles and elsewhere in an artistic circle that included Joyce Picasso and Proust and that culminated in Stravinsky being celebrated by both the White House and the Kremlin as one of the great artistic forces of the era Approachable and absorbing Cross's biography enables us to see Stravinsky's life and artistic achievement in a new light understanding how his work both reflected and shaped his times [Stravinsky and His](#)

[World](#) Tamara Levitz, 2013-08-25 A new look at one of the most important composers of the twentieth 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 *bufo* 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

Modernist Movements Johanna Frymoyer, Assistant Professor of Music Theory Department of Music Johanna Frymoyer, 2025-06-13 *Modernist Movements* Listening for Topics in Schoenberg and Stravinsky expands topic theory to include insights from cognition categorization and prototypicality Innovative analyses of Schoenberg and Stravinsky illustrate how listeners engage bodily with works whose harmonic and metric complexity exceeds that of the late eighteenth century when topics first appeared Readers gain insights into how topics preserve in social memory qualities of movement long after the actual dance steps fall out of practice [The Routledge Research Companion to Modernism in Music](#) Björn Heile, Charles Wilson, 2018-10-29 Modernism in music still arouses passions and is riven by controversies Taking root in the early decades of the twentieth

century it achieved ideological dominance for almost three decades following the Second World War before becoming the object of widespread critique in the last two decades of the century both from critics and composers of a postmodern persuasion and from prominent scholars associated with the new musicology Yet these critiques have failed to dampen its ongoing resilience The picture of modernism has considerably broadened and diversified and has remained a pivotal focus of debate well into the twenty first century This Research Companion does not seek to limit what musical modernism might be At the same time it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period In addition to addressing issues already well established in modernist studies such as aesthetics history institutions place diaspora cosmopolitanism production and performance communication technologies and the interface with postmodernism this volume also explores topics that are less established among them modernism and affect modernism and comedy modernism versus the contemporary and the crucial distinction between modernism in popular culture and a popular modernism a modernism of the people In doing so this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence *Sounding the Gallery* Holly Rogers,2013-05-23

Sounding the Gallery argues that early video art is an audiovisual genre The new video technology not only enabled artists to sound their visual work and composers to visualise their music during the 1960s it also initiated a spatial form of engagement that encouraged new relationships between art music practices and their audiences **The Music of Pavel**

Haas Martin Čurda,2020-06-03 The Czech composer Pavel Haas 1899 1944 is commonly positioned in the history of twentieth century music as a representative of Leo Jan ek s compositional school and as one of the Jewish composers imprisoned by the Nazis in the concentration camp of Terez n Theresienstadt However the nature of Jan ek s influence remains largely unexplained and the focus on the context of the Holocaust tends to yield a one sided view of Haas s oeuvre The existing scholarship offers limited insight into Haas s compositional idiom and does not sufficiently explain the composer s position with respect to broader aesthetic trends and artistic networks in inter war Czechoslovakia and beyond This book is the first attempt to provide a comprehensive albeit necessarily selective discussion of Haas s music since the publication of Lubom r Peduzzi s life and work monograph in 1993 It provides the reader with an enhanced understanding of Haas s music through analytical and hermeneutical interpretation as well as cultural and aesthetic contextualisation and thus reveal the rich nuances of Haas s multi faceted work which have not been sufficiently recognised so far **The Stravinsky Legacy**

Jonathan Cross,1998-12-10 This book explores the technical and aesthetic legacy of Igor Stravinsky Form and Meaning in Avant-Garde Collage and Montage Magda Dragu,2020-02-06 This book uses intermedial theories to study collage and montage tracing the transformation of visual collage into photomontage in the early avant garde period Magda Dragu distinguishes between the concepts of collage and montage as defined across several media fine arts literature music film photography based on the type of artistic meaning they generate rather than the mechanical procedures involved The book

applies theories of intermediality to collage and montage which is crucial for understanding collage as a form of cultural production Throughout the author considers the political implications as collages and montages were often used for propagandistic purposes This book combines research methods used in several areas of inquiry art history literary criticism analytical philosophy musicology and aesthetics **Bibliographic Guide to Music** New York Public Library. Music

Division,1998 Choice ,1999 *The British National Bibliography* Arthur James Wells,2004 **Book Review Index** ,2006 Every 3rd issue is a quarterly cumulation **Forthcoming Books** Rose Arny,2003 BBC Music Magazine ,2000

The New York Times Index ,2001 Igor Stravinsky ,1981 20th Century Music ,1999 **The Cambridge Companion to Stravinsky** Jonathan Cross,2003-07-24 Stravinsky s work spanned the major part of the twentieth century and engaged with nearly all its principal compositional developments This Companion reflects the breadth of Stravinsky s achievement and influence in essays by leading international scholars on a wide range of topics It is divided into three parts dealing with the contexts within which Stravinsky worked Russian modernist and compositional with his key compositions Russian neoclassical and serial and with the reception of his ideas through performance analysis and criticism The volume concludes with an interview with the leading Dutch composer Louis Andriessen and a major re evaluation of Stravinsky and Us by Richard Taruskin **Who's who in the West** ,1998 Stravinsky in Context Graham Griffiths,2020-12-17

Stravinsky in Context offers an alternative to chronological biography Thirty five short specially commissioned essays explore the eventful life tapestry from which Stravinsky s compositions emerged The opening chapters draw on new research into the composer s childhood in St Petersburg Stravinsky s early often traumatic upbringing is examined in depth particularly in the context of his brother Roman s death and religious sensibilities within the family Further essays consider Stravinsky s years in exile at the centre of dynamic and ever evolving cultural environments the composer constantly refining his idiom and re defining his aesthetics against a backdrop of world events and personal tragedy The closing chapters review new material regarding Stravinsky s complicated relationship with the Soviet Union whilst also anticipating his legacy from the varied perspectives of publishing research and even in the iconic example of The Rite of Spring space exploration The book includes previously unpublished images of the composer and his family

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