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Stravinsky

The Music Box and the Nightingale



DANIEL ALBRIGHT

GORDON AND BREACH

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Stravinsky The Music Box And The Nightingale

D. M. Guion



Stravinsky The Music Box And The Nightingale:

Stravinsky Daniel Albright, 1989 Studie over het werk van de Russische componist 1882 1971 **Stravinsky and the Russian Traditions, Volume One** Richard Taruskin, 2016-04-27 This book undoes 50 years of mythmaking about Stravinsky's life in music During his spectacular career Igor Stravinsky underplayed his Russian past in favor of a European cosmopolitanism Richard Taruskin has refused to take the composer at his word In this long awaited study he defines Stravinsky's relationship to the musical and artistic traditions of his native land and gives us a dramatically new picture of one of the major figures in the history of music Taruskin draws directly on newly accessible archives and on a wealth of Russian documents In Volume One he sets the historical scene the St Petersburg musical press the arts journals and the writings of anthropologists folklorists philosophers and poets Volume Two addresses the masterpieces of Stravinsky's early maturity *Petrushka* *The Rite of Spring* and *Les Noces* Taruskin investigates the composer's collaborations with Diaghilev to illuminate the relationship between folklore and modernity He elucidates the Silver Age ideal of neoromanticism the professional appropriation of motifs and style characteristics from folk art and how Stravinsky realized this ideal in his music 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 Written with Taruskin's characteristic mixture of in depth research and stylistic verve this book will be mandatory reading for all those seriously interested in the life and work of Stravinsky *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

Stravinsky's Late Music Joseph N. Straus, 2004-03-25 The first book to be devoted to the music of Stravinsky's last compositional period 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 Diaghilev'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

Music's Monisms Daniel Albright, 2021-11-05 Daniel Albright investigates musical phenomena through the lens of monism the philosophical belief that things that appear to be two are actually one Daniel Albright was one of the preeminent scholars of musical and literary modernism leaving behind a rich body of work before his untimely passing In *Music's Monisms* he shows how musical and literary phenomena alike can be fruitfully investigated through the lens of monism a philosophical conviction that does away with the binary structures we use to make sense of reality Albright shows that despite music's many binaries diatonic vs chromatic major vs minor tonal vs atonal there is always a larger system at work that aims to reconcile tension and resolve conflict Albright identifies a radical monism in the work of modernist poets such as T S Eliot and musical works by Wagner Debussy Britten Schoenberg and Stravinsky Radical monism insists on the interchangeability even the sameness of the basic dichotomies that govern our thinking and modes of organizing the universe Through a series of close readings of musical and literary works Albright advances powerful philosophical arguments that not only shed light on these specific figures but also on aesthetic experience in general *Music's Monisms* is a revelatory work by one of modernist studies most distinguished figures

A Short History of Opera Donald J. Grout, Hermine Weigel Williams, 2003-07-18 When first published in 1947 *A Short History of Opera* immediately achieved international status as a classic in the field Now more than five decades later this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama After surveying anticipations of the operatic form in the lyric theater of the Greeks medieval dramatic music and other forerunners the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day *A Short History of Opera* examines not only the standard performance repertoire but also works considered important for the genre's development Its expanded scope investigates opera from Eastern European countries and Finland The section on twentieth century opera has been reorganized around national operatic traditions including a chapter devoted solely to opera in the United States which incorporates material on the American musical and ties between classical opera and popular musical theater A separate section on Chinese opera is also included With an extensive multilanguage bibliography more than one hundred musical examples and stage illustrations this authoritative one volume survey will be invaluable to students and serious opera buffs New fans will also find it highly accessible and informative Extremely thorough in its coverage *A Short History of Opera* is now more than ever the book to

turn to for anyone who wants to know about the history of this art form Trombone D. M. Guion, 2014-03-18 First Published in 1988 Though many standard musicological reference works document the use of the trombone from its beginning in the middle of the seventeenth century and then from Mozart to the present few deal with the intervening years This book reproduces the texts from two dozen treatises dictionaries and encyclopaedias along with English translations published between 1697 and 1811 It provides an overview of the use of the trombone during that time in America and seven European countries and examines its use in choral music opera symphonic music and military music Stravinsky's Piano Graham Griffiths, 2013-02-21 Stravinsky's reinvention in the early 1920s as both neoclassical composer and concert pianist is here placed at the centre of a fundamental reconsideration of his whole output viewed from the unprecedented perspective of his relationship with the piano Graham Griffiths assesses Stravinsky's musical upbringing in St Petersburg with emphasis on his education at the hands of two extraordinary teachers whom he later either ignored or denounced Leokadiya Kashperova for piano and Rimsky Korsakov for instrumentation Their message Griffiths argues enabled Stravinsky to formulate from that intensely Russian experience an internationalist brand of neoclassicism founded upon the premises of objectivity and craft Drawing directly on the composer's manuscripts Griffiths addresses Stravinsky's lifelong fascination with counterpoint and with pianism's constructive processes Stravinsky's Piano presents both of these as recurring features of the compositional attitudes that Stravinsky consistently applied to his works whether Russian neoclassical or serial and regardless of idiom and genre *The Early Works of Felix Mendelssohn* Gregory John Vitercik, 1992 The notion of closure pervades mathematics especially in the fields of topology and projective geometry Demonstrating this pervasiveness in the field this graduate level book provides a complete introduction to closure systems With an emphasis on finite spaces and algebraic closures the text covers graph theory ordered sets lattices projective geometry and formal logic as they apply to the study of closures Each chapter presents a vignette to illustrate the topic covered The author also includes numerous exercises as well as concrete examples to support the material discussed *Critica Musica* J. Knowles, 2016-03-23 This is Volume 18 of eighteen in a book series on Musicology Originally published in 1996 this is a collection of essays in honor of Paul Brainard Critica Musica thinking critically about music is at the heart of Paul Brainard's long career and of his legacy to his students colleagues and friends As a scholar performer and teacher Professor Brainard has embodied a thorough meticulous and reasoned approach to music and scholarship that has set a high standard for all who have come in contact with him *Modernism and Popular Music* Ronald Schleifer, 2011-05-26 Traditionally ideas about twentieth century modernism whether focused on literature music or the visual arts have made a distinction between high art and the popular arts of best selling fiction jazz and other forms of popular music and commercial art of one form or another In *Modernism and Popular Music* Ronald Schleifer instead shows how the music of George and Ira Gershwin Cole Porter Thomas Fats Waller and Billie Holiday can be considered as artistic expressions equal to those of the traditional high art practices in music and literature Combining detailed attention to

the language and aesthetics of popular music with an examination of its early twentieth century performance and dissemination through the new technologies of the radio and phonograph Schleifer explores the popularity of popular music in order to reconsider received and seeming self evident truths about the differences between high art and popular art and indeed about twentieth century modernism altogether British Modernism and Chinoiserie Anne Witchard, 2015-03-01 This volume examines the ways in which an intellectual vogue for a mythic China was a constituent element of British modernism

Out of Time Julian Johnson, 2015-02-27 What does music have to say about modernity How can this apparently unworldly art tell us anything about modern life In *Out of Time* author Julian Johnson begins from the idea that it can arguing that music renders an account of modernity from the inside a history not of events but of sensibility an archaeology of experience If music is better understood from this broad perspective our idea of modernity itself is also enriched by the specific insights of music The result is a rehearing of modernity and a rethinking of music an account that challenges ideas of linear progress and reconsiders the common concerns of music old and new If all music since 1600 is modern music the similarities between Monteverdi and Schoenberg Bach and Stravinsky or Beethoven and Boulez become far more significant than their obvious differences Johnson elaborates this idea in relation to three related areas of experience temporality history and memory space place and technology language the body and sound Criss crossing four centuries of Western culture he moves between close readings of diverse musical examples from the madrigal to electronic music and drawing on the history of science and technology literature art philosophy and geography Against the grain of chronology and the usual divisions of music history Johnson proposes profound connections between musical works from quite different times and places The multiple lines of the resulting map similar to those of the London Underground produce a bewildering network of plural connections joining Stockhausen to Galileo music printing to sound recording the industrial revolution to motivic development steam trains to waltzes A significant and groundbreaking work *Out of Time* is essential reading for anyone interested in the history of music and modernity

Dissemination of Music Hans Lenneberg, 2014-03-18 The contributors are leading scholars from the United States Canada Great Britain and Italy The essays examine the history of music publishing from its inception to the early twentieth century The *Dissemination of Music* provides new insight into the social history of music illustrating how certain types of music were made popular because publishers made them more available and how the reputations of composers were made or broken by the whims of publishers This important reference work will interest scholars and students in all areas of music This collection brings the history of music publishing into the realm of social history looking beyond the printing process to examine why and for whom music publishers produced their work The book shows how technological limitations and printers and publishers preferences significantly influenced musical tastes in Europe from medieval times to the modern age

Music-cultures in Contact Margaret J. Kartomi, Stephen Blum, 1994 First Published in 1995 Routledge is an imprint of Taylor Francis an informa company

Untwisting the Serpent Daniel

Albright,2000 Modernist art often seems to give more frustration than pleasure to its audience Daniel Albright shows that this perception arises partly because we usually consider each art form in isolation rather than collaboration **Musical Life in Poland** Lidia Rappoport-Gelfand,1991 **Understanding the Musical Experience** F. Joseph Smith,1989

Stravinsky and the Russian Traditions, Volume Two Richard Taruskin,2023-09-01 This book undoes 50 years of mythmaking about Stravinsky's life in music During his spectacular career Igor Stravinsky underplayed his Russian past in favor of a European cosmopolitanism Richard Taruskin has refused to take the composer at his word In this long awaited study he defines Stravinsky's relationship to the musical and artistic traditions of his native land and gives us a dramatically new picture of one of the major figures in the history of music Taruskin draws directly on newly accessible archives and on a wealth of Russian documents In Volume One he sets the historical scene the St Petersburg musical press the arts journals and the writings of anthropologists folklorists philosophers and poets Volume Two addresses the masterpieces of Stravinsky's early maturity *Petrushka* *The Rite of Spring* and *Les Noces* Taruskin investigates the composer's collaborations with Diaghilev to illuminate the relationship between folklore and modernity He elucidates the Silver Age ideal of neonationalism the professional appropriation of motifs and style characteristics from folk art and how Stravinsky realized this ideal in his music 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 Written with Taruskin's characteristic mixture of in depth research and stylistic verve this book will be mandatory reading for all those seriously interested in the life and work of Stravinsky This book undoes 50 years of mythmaking about Stravinsky's life in music During his spectacular career Igor Stravinsky underplayed his Russian past in favor of a European cosmopolitanism Richard Taruskin has refused to take the composer at his word In

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Table of Contents Stravinsky The Music Box And The Nightingale

1. Understanding the eBook Stravinsky The Music Box And The Nightingale
 - The Rise of Digital Reading Stravinsky The Music Box And The Nightingale
 - Advantages of eBooks Over Traditional Books
2. Identifying Stravinsky The Music Box And The Nightingale
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Stravinsky The Music Box And The Nightingale
 - User-Friendly Interface
4. Exploring eBook Recommendations from Stravinsky The Music Box And The Nightingale
 - Personalized Recommendations
 - Stravinsky The Music Box And The Nightingale User Reviews and Ratings
 - Stravinsky The Music Box And The Nightingale and Bestseller Lists
5. Accessing Stravinsky The Music Box And The Nightingale Free and Paid eBooks
 - Stravinsky The Music Box And The Nightingale Public Domain eBooks
 - Stravinsky The Music Box And The Nightingale eBook Subscription Services
 - Stravinsky The Music Box And The Nightingale Budget-Friendly Options

6. Navigating Stravinsky The Music Box And The Nightingale eBook Formats
 - ePub, PDF, MOBI, and More
 - Stravinsky The Music Box And The Nightingale Compatibility with Devices
 - Stravinsky The Music Box And The Nightingale Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Stravinsky The Music Box And The Nightingale
 - Highlighting and Note-Taking Stravinsky The Music Box And The Nightingale
 - Interactive Elements Stravinsky The Music Box And The Nightingale
8. Staying Engaged with Stravinsky The Music Box And The Nightingale
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Stravinsky The Music Box And The Nightingale
9. Balancing eBooks and Physical Books Stravinsky The Music Box And The Nightingale
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Stravinsky The Music Box And The Nightingale
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Stravinsky The Music Box And The Nightingale
 - Setting Reading Goals Stravinsky The Music Box And The Nightingale
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Stravinsky The Music Box And The Nightingale
 - Fact-Checking eBook Content of Stravinsky The Music Box And The Nightingale
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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