



Stravinsky Inside Out

CHARLES M. JOSEPH

Stravinsky Inside Out

Anna Maria Busse Berger, Jesse Rodin



Stravinsky Inside Out:

Stravinsky Inside Out Charles M. Joseph, 2008-10-01 Popularly known during his lifetime as The World's Greatest Living Composer Igor Stravinsky 1882-1971 not only wrote some of the twentieth century's most influential music he also assumed the role of cultural icon This book reveals Stravinsky's two sides the public persona preoccupied with his own image and place in history and the private composer whose views and beliefs were often purposely suppressed Charles M Joseph draws a richer and more human portrait of Stravinsky than anyone has done before using an array of unpublished materials and unreleased film trims from the composer's huge archive at the Paul Sacher Institute in Switzerland Focusing on Stravinsky's place in the culture of the twentieth century Joseph situates the composer among the giants of his age He discusses Stravinsky's first American commission his complicated relationship with his son his professional relationships with celebrities ranging from T S Eliot to Orson Welles his flirtations with Hollywood and television and his love-hate attitude toward the critics and the media In a close look at Stravinsky's efforts to mold a public image Joseph explores the complex dance between the composer and his artistic collaborator Robert Craft who orchestrated controversial efforts to protect Stravinsky and edit materials about him both during the composer's lifetime and after his death *Modes of Communication in Stravinsky's Works* Per Dahl, 2021-12-16 Igor Stravinsky left behind a complex heritage of music and ideas There are many examples of discrepancies between his literate statements about music and musicians and his musical compositions and activity Per Dahl presents a model of communication that unveils a clear and logical understanding of Stravinsky's heritage based on the extant material available From this Dahl argues the case for Stravinsky's music and his ideas as separate entities representing different modes of communication As well as describing a triangular model of communication based on a tilted and extended version of Ogden's triangle Dahl presents an empirical investigation of Stravinsky's vocabulary of signs and expressions in his published scores his communicative mode towards musicians In addition to simple statistics Dahl compares the notation practice in the composer's different stylistic epochs as well as his writing for different sizes of ensembles Dahl also considers Stravinsky's performances and recordings as modes of communication to investigate whether the multi-layered model can soften the discrepancies between Stravinsky the literary and Stravinsky the musician

Stravinsky's Piano Graham Griffiths, 2013-02-21 An unprecedented exploration of Stravinsky's use of the piano as the genesis of all his music Russian neoclassical and serial *The Rite of Spring at 100* John Reef, 2017-05-15 When Igor Stravinsky's ballet *Le Sacre du printemps* *The Rite of Spring* premiered during the 1913 Paris season of Sergei Diaghilev's Ballets Russes its avant-garde music and jarring choreography scandalized audiences Today it is considered one of the most influential musical works of the twentieth century In this volume the ballet finally receives the full critical attention it deserves as distinguished music and dance scholars discuss the meaning of the work and its far-reaching influence on world music performance and culture Essays explore four key facets of the ballet its choreography and movement the cultural and

historical contexts of its performance and reception in France its structure and use of innovative rhythmic and tonal features and the reception of the work in Russian music history and theory *God and Grace of Body* David Brown,2007-11-09 David Brown explores the ways in which the symbolic associations of the body and what we do with it have helped shape religious experience and continue to do so A Church narrowly focused on Christ s body wracked in pain needs to be reminded that the body as beautiful and sexual has also played a crucial role not only in other religions but also in the history of Christianity itself Dance was one way in which the connection was expressed The irony is not that such a connection has gone but that it now exists almost wholly outside the Church Much the same could be said about music more generally and Brown writes excitingly about the spiritual potential of not just classical music but also pop jazz musicals and opera Like Brown s much praised earlier volumes *God and Enchantment of Place Tradition and Imagination* and *Discipleship and Imagination* the present book will enlarge horizons and challenge the narrowness of much theological thinking **Notes** Music Library Association,2002 Film Music in the Sound Era Jonathan Rhodes Lee,2020-02-11 *Film Music in the Sound Era* A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film 1927 2017 Thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies Broad coverage of works from around the globe paired with robust indexes and thorough cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film This guide is published in two volumes Volume 1 *Histories Theories and Genres* covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films Volume 2 *People Cultures and Contexts* covers individual people social and cultural studies studies of musical genre pedagogy and the Industry A complete index is included in each volume **The Rest Is Noise** Alex Ross,2007-10-16 Ross music critic for *The New Yorker* journeys from Vienna before the First World War to New York in the 1970s and 80s The result is not so much a history of 20th century music as it is a history of the 20th century through its music Historical Dictionary of Sacred Music Joseph P. Swain,2016-10-11 Sacred music is a universal phenomenon of humanity Where there is faith there is music to express it Every major religious tradition and most minor ones have music and have it in abundance and variety There is music to accompany ritual and music purely for devotion music for large congregations and music for trained soloists music that sets holy words and music without words at all In some traditions Islamic and many Native American to name just two the relation between music and religious ritual is so intimate that it is inaccurate to speak of the music accompanying the ritual Rather to perform the ritual is to sing and to sing the ritual is to perform it This second edition of *Historical Dictionary of Sacred Music* contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 800 cross referenced entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical

compositions This book is an excellent access point for students researchers and anyone wanting to know more about sacred music

Fodor's Paris' 25 Best [With Map] Fiona Dunlop, 2009 An innovative combination that incorporates a compact sized travel guide with a convenient fold out map provides in depth coverage of the great cities of the world featuring capsule reviews of recommended hotels restaurants shops and nightlife options as well as handy travel tips fun facts the twenty five best things to see and do Web sites service information and other useful sections

The Musical Work of Nadia Boulanger Jeanice Brooks, 2013-04-25 A fresh look at the career of Nadia Boulanger among the most influential musical figures of the entire twentieth century

Britten's Unquiet Pasts Heather Wiebe, 2012-10-04 Examining the intersections between musical culture and a British project of reconstruction from the 1940s to the early 1960s this study asks how gestures toward the past negotiated issues of recovery and renewal In the wake of the Second World War music became a privileged site for re enchanting notions of history and community but musical recourse to the past also raised issues of mourning and loss How was sound figured as a historical object and as a locus of memory and magic Wiebe addresses this question using a wide range of sources from planning documents to journalism public ceremonial and literature Its central focus however is a set of works by Benjamin Britten that engaged both with the distant musical past and with key episodes of postwar reconstruction including the Festival of Britain the Coronation of Elizabeth II and the rebuilding of Coventry Cathedral

The Cambridge History of Fifteenth-Century Music Anna Maria Busse Berger, Jesse Rodin, 2015-07-16 Through forty five creative and concise essays by an international team of authors this Cambridge History brings the fifteenth century to life for both specialists and general readers Combining the best qualities of survey texts and scholarly literature the book offers authoritative overviews of central composers genres and musical institutions as well as new and provocative reassessments of the work concept the boundaries between improvisation and composition the practice of listening humanism musical borrowing and other topics Multidisciplinary studies of music and architecture feasting poetry politics liturgy and religious devotion rub shoulders with studies of compositional techniques musical notation music manuscripts and reception history Generously illustrated with figures and examples this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement

The A to Z of Sacred Music Joseph P. Swain, 2010-04-09 Nearly all religious traditions have reserved a special place for sacred music Whether it is music accompanying a ritual or purely for devotional purposes music composed for entire congregations or for the trained soloist or music set to holy words or purely instrumental in some form or another music is present In fact in some traditions the relation between the music and the ritual is so intimate that to distinguish between them would be inaccurate The A to Z of Sacred Music covers the most important aspects of the sacred music of Buddhism Christianity Confucianism Hinduism Islam Judaism and other smaller religious groups It provides useful information on all the significant traditions of this music through the use of a chronology an introductory essay a bibliography appendixes and hundreds of cross referenced dictionary entries on major types of music composers key

religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions **Fodor's Paris' 25 Best, 9th Edition** Fiona Dunlop, 2010-12-28 **Twentieth-century Music Theory and Practice** Edward Pearsall, 2012 Twentieth Century Music Theory and Practice introduces a number of tools for analyzing a wide range of twentieth century musical styles and genres It includes discussions of harmony scales rhythm contour post tonal music set theory the twelve tone method and modernism Recent developments involving atonal voice leading K nets nonlinearity and neo Riemannian transformations are also engaged While many of the theoretical tools for analyzing twentieth century music have been devised to analyze atonal music they may also provide insight into a much broader array of styles This text capitalizes on this idea by using the theoretical devices associated with atonality to explore music inclusive of a large number of schools and contains examples by such stylistically diverse composers as Paul Hindemith George Crumb Ellen Taffe Zwilich Steve Reich Michael Torke Philip Glass Alexander Scriabin Ernest Bloch Igor Stravinsky Bela Bartok Sergei Prokofiev Arnold Schoenberg Claude Debussy Gyorgy Ligeti and Leonard Bernstein This textbook also provides a number of analytical compositional and written exercises The aural skills supplement and online aural skills trainer on the companion website allow students to use theoretical concepts as the foundation for analytical listening Access additional resources and online material here <http://www.twentiethcenturymusictheoryandpractice.net> and <https://www.motivichearing.com> **John P.L. Roberts, the CBC/Radio Canada, and Art Music** Friedemann Sallis, Regina Landwehr, 2020-10-15 This book examines the impact of the Canadian Broadcasting Corporation Société Radio Canada CBC SRC on the development of art music in Canada during the broadcaster's first fifty years 1936-1986 In so doing it investigates the achievement of one man John Peter Lee Roberts Born in Australia he arrived in Canada in 1955 and over the next thirty years he worked tirelessly as a producer administrator and adviser at the state broadcaster to bring the music of Canada to the world and the world of music to Canadians Roberts also played a crucially important role in commissioning disseminating and promoting new music by Canadian composers After the Rite Maureen A. Carr, 2014-06-10 The riot that erupted during the 1913 debut of Igor Stravinsky's *The Rite of Spring* at the Théâtre des Champs-Élysées in Paris has long been one of the most infamous and intriguing events of modern musical history The third in a series of works commissioned for Sergei Diaghilev's famed Ballets Russes the piece combined disjunct tonalities provocative rhythms and radical choreography that threw spectators and critics into a literal fury In the century following its premiere *The Rite of Spring* has demonstrated its earth shattering impact on music and dance as well as its immortalizing effect on Stravinsky and his career Having gained international attention by the age of 30 what direction could Stravinsky's path forward take after the momentous events of 1913 *After the Rite* Stravinsky's Path to Neoclassicism 1914-1925 traces the evolution of Stravinsky's compositional style as he searched for his own voice in the explosive musical world of the early 20th century as he responded to harsh criticisms of his work Throughout the book author Maureen Carr presents new

transcriptions and sophisticated analyses of selected musical sketches to show the genesis of Stravinsky's musical ideas as he forayed into surrealism classicism and abstraction to develop his signature Neoclassical style Exploring these annotated compositional experiments such as the earliest evidence of Stravinsky's appropriation of the rag idiom and the development of his so called sound blocks After the Rite provides new insight into how Stravinsky challenged and guided the musical developments of the decade after that legendary Paris premiere Enlightening visual metaphors such as the contemporary paintings of Paul Klee and those of the Russian futurists supplement discussion of the musical sketches throughout offering a comprehensive artistic context for Carr's unprecedented and rigorous examination A treasure trove of outstanding material for scholars musicians students and general readers alike After the Rite offers a much needed delineation of the concept of musical neoclassicism Maureen Carr's innovative and detailed examination of the metamorphosis of Igor Stravinsky's compositional style after The Rite of Spring is an invaluable contribution to the literature concerning this iconic 20th century composer

Phenomenology, New Materialism, and Advances In the Pulsatile Imaginary Nicoletta Isar, 2024-03-12
Phenomenology New Materialism and Advances In the Pulsatile Imaginary Rites Of Disimagination brings together scholars from art history and image theory literary studies and philosophy Chapters of this volume engage with the overarching theme of imagination as a pulsatile force embedded in words images and all imaginative modes of instantiation of the work of art in their elemental aspects expressed in visual arts and literature as well as bodily schemata of choreographic and musical performances The papers employ contrasting and complementing methods from literary studies and image theory especially phenomenology and new materialism such as G Bachelard and M Merleau Ponty G Bataille J Kristeva P Lacoue Labarthe and J Sallis G Didi Huberman H Belting and A Warburg J Bennett and Jason M Wirth as well as performance studies Chapters in this volume inquire into the imaginative forces that disrupt and disinherit the traditional habits of imagination to create pulsatile imaginaries i e a dynamic process of emergence resurgence of image manifested in the act of creation and in perception This process does not properly imply a destruction of image but rather a withdrawal of image from the realm of representation to give way to new images and new imaginative experiences The newly coined term rite of disimagination points out to this operation consecutively implying imagining and disimagining that both denies as well as validates image it valorizes matter The affirmation of the materiality of image is the re incarnation of image *Diaghilev* Sjeng

Scheijen, 2010-09-02 This major eminently readable and well illustrated new biography the first in thirty years by a young art historian and Russian scholar is based on much original research especially in Russia and reassesses Diaghilev as impresario and illuminates his enigmatic personality

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