



STEPHEN WALSH

STRAVINSKY

**A CREATIVE SPRING
RUSSIA AND FRANCE
1882–1934**

Stravinsky A Creative Spring Russia And France 1882 1934

Stephen Walsh



Stravinsky A Creative Spring Russia And France 1882 1934:

Stravinsky Stephen Walsh, 1999 Widely regarded the greatest composer of the twentieth century Igor Stravinsky was central to the development of modernism in art Deeply influential and wonderfully productive he is remembered for dozens of masterworks from *The Firebird* and *The Rite of Spring* to *The Rake's Progress* but no dependable biography of him exists Previous studies have relied too heavily on his own unreliable memoirs and conversations and until now no biographer has possessed both the musical knowledge to evaluate his art and the linguistic proficiency needed to explore the documentary background of his life a life whose span extended from tsarist Russia to Switzerland France and ultimately the United States In this revealing volume the first of two Stephen Walsh follows Stravinsky from his birth in 1882 to 1934 He traces the composer's early Russian years in new and fascinating detail laying bare the complicated relationships within his family and showing how he first displayed his extraordinary talents within the provincial musical circle around his teacher Nikolay Rimsky Korsakov Stravinsky's brilliantly creative involvement with the Ballets Russes is illuminated by a sharp sense of the internal artistic politics that animated the group Portraying Stravinsky's circumstances as an emigre in France trying to make his living as a conductor and pianist as well as a composer while beset by emotional and financial demands Walsh reveals the true roots of his notorious obsession with money during the 1920s and describes with sympathy the nature of his long affair with Vera Sudeykina While always respecting Stravinsky's own insistence that life and art be kept distinct Stravinsky makes clear precisely how the development of his music was connected to his life and to the intellectual environment in which he found himself But at the same time it demonstrates the composer's remarkably pragmatic psychology which led him to consider the welfare of his art to be of paramount importance before which everything else had to give way Hence for example his questionable attitude toward Hitler and Mussolini and his reputation as a touchy unpredictable man as famous for his enmities as for his friendships Stephen Walsh long established as an expert on Stravinsky's music has drawn upon a vast array of material much of it unpublished or unavailable in English to bring the man himself in all his color and genius to glowing life Written with elegance and energy comprehensive balanced and original Stravinsky is essential reading for anyone interested in the adventure of art in our time Praise from the British press for Stephen Walsh's *The Music of Stravinsky* One of the finest general studies of the composer Wilfrid Mellers composer Times Literary Supplement The beautiful prose of *The Music of Stravinsky* is itself a fund of arresting images For those who already love Stravinsky's music Walsh's essays on each work will bring a smile of recognition and joy at new kernels of insight For those unfamiliar with many of the works he discusses Walsh's commentaries are likely to whet appetites for performances of the works John Shepherd Notes This book sent me scurrying back to the scores and made me want to recommend it to other people Above all it is a good read Anthony Pople Music and Letters

Igor Stravinsky Stephen Walsh, 2014-10-13 In addition to being a great composer Igor Stravinsky was one of the most fascinating personalities of his time His life spanned

an amazing range of events and places pre revolutionary Russia Europe in the years between the wars and the United States between 1941 and his death in 1971 Such masterworks as The Firebird Petrushka The Rite of Spring and many others fixed his reputation as a leading composer his friendships and often enmities with most of his great intellectual contemporaries were famous His personal life which involved a double life between his official family and his mistress was seldom placid Touchy unpredictable witty and unfailingly brilliant he is an ideal subject for a deeply informed and sophisticated biography The first volume of this definitive biography covers Stravinsky s life and work from his birth in 1882 through to 1934 with special focus on his Russian roots and his struggles to make his way in Switzerland and France It draws upon a great deal of new material including unpublished archival sources to illuminate the genius of both the music and Stravinsky the man

Stravinsky Stephen Walsh, *Stravinsky* Stephen Walsh,2000 Igor Stravinsky Stephen Walsh,2002 Stravinsky Stephen Walsh,2003-01-06 Widely regarded as the greatest composer of the twentieth century Igor Stravinsky was central to the development of modernism in art yet no dependable biography of him exists Previous studies have drawn too heavily from his own unreliable memoirs and conversations and until now no biographer has possessed both the musical knowledge to evaluate his art and the linguistic proficiency needed to explore the documentary background of his life a life whose span extended from tsarist Russia to Switzerland France and ultimately the United States In this revealing volume the first of two Stephen Walsh follows Stravinsky from his birth in 1882 to 1934 He traces the composer s early Russian years laying bare the complicated relationships within his family and showing how he first displayed his extraordinary talents Stravinsky s brilliantly creative involvement with the Ballets Russes is illuminated by a sharp sense of the internal artistic politics that animated the group Portraying Stravinsky s circumstances as an emigr in France trying to make his living as a conductor and pianist as well as a composer Walsh reveals the true roots of his notorious obsession with money He also describes the nature of his long affair with Vera Sudeykina While always respecting Stravinsky s own insistence that life and art be kept distinct Stravinsky makes clear precisely how the development of his music was connected to his life and to the intellectual environment in which he found himself But at the same time it demonstrates the composer s remarkably pragmatic psychology which led him to consider the welfare of his art to be of paramount importance before which everything else had to give way Walsh long established as an expert on Stravinsky s music has drawn upon a vast array of material much of it unpublished or unavailable in English to bring the man himself in all his color and genius to glowing life *Historical Dictionary of Modern and Contemporary Classical Music* Nicole V. Gagné,2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book cover modernist and postmodern concert music

worldwide from the years 1888 to 2018 This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on the most important composers musicians methods styles and media in modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music

Creative and Critical Projects in Classroom Music

John Finney,Chris Philpott,Gary Spruce,2020-10-29 Creative and Critical Projects in Classroom Music is both a celebration and extension of John Paynter and Peter Aston s groundbreaking work on creative classroom music Sound and Silence first published in 1970 Building on the central themes of the original work the child as artist the role of musical imagination and creativity and the process of making music the authors and contributors provide a contemporary response to the spirit and style of Sound and Silence They offer reflections on the ideas and convictions underpinning Paynter and Aston s work in light of scholarship developed during the intervening years This critical work is accompanied by 16 creative classroom projects designed and enacted by contemporary practitioners raising questions about the nature and function of music in education and society In summary this book aims to Celebrate seminal work on musical creativity in the classroom Promote the integration of practical critical and analytical writing and thinking around this key theme for music education Contribute to initiating the next 50 years of thought in relation to music creativity in the classroom Offering a unique combination of critical scholarship and practical application and published on the occasion of the 50th anniversary of Sound and Silence themes from Paynter and Aston s work are here given fresh context that aims to inspire a new generation of innovative classroom practice and to challenge current ways of thinking about the music classroom

Schoenberg and Hollywood

Modernism Kenneth H. Marcus,2016-01-14 Kenneth H Marcus shows how Schoenberg played a vital role in Southern California Modernism through his pedagogy compositions and texts

Paris on the Brink

Mary McAuliffe,2018-09-13 Paris on the Brink vividly portrays the City of Light during the tumultuous 1930s from the Wall Street Crash of 1929 to war and German Occupation This was a dangerous and turbulent decade during which workers flexed their economic muscle and their opponents struck back with increasing violence As the divide between haves and have nots widened so did the political split between left and right with animosities exploding into brutal clashes intensified by the paramilitary leagues of the extreme right Hitler Stalin and Mussolini escalated the increasingly hazardous international environment while the civil war in Spain added to the instability of the times Yet throughout the decade Paris remained at the center of cultural creativity Major figures on the Paris scene such as Gertrude Stein Ernest Hemingway Andr Gide Marie Curie Pablo Picasso Igor Stravinsky and Coco Chanel continued to hold sway in addition to Josephine Baker Sylvia Beach James Joyce Man Ray and Le Corbusier Simone de Beauvoir and Jean Paul Sartre could now be seen at their favorite caf s while Jean Renoir Salvador Dal and Elsa Schiaparelli came to prominence along with France s first Socialist prime minister L on Blum Despite the decade s

creativity and glamour it remained a difficult and dangerous time and Parisians responded with growing nativism and anti-Semitism while relying on their Maginot Line to protect them from external harm Through rich illustrations and evocative narrative Mary McAuliffe brings this extraordinary era to life *Pioneer Violin Virtuose in the Early Twentieth Century* Tatjana Goldberg, 2019-05-24 Tatjana Goldberg reveals the extent to which gender and socially constructed identity influenced female violinists separate but unequal status in a great male dominated virtuoso lineage by focussing on the few that stood out the American Maud Powell 1867 1920 Australian born Alma Moodie 1898 1943 and the British Marie Hall 1884 1956 Despite breaking down traditional gender based patriarchal social and cultural norms becoming celebrated soloists and greatly contributing towards violin works and the early recording industry Powell and Hall they received little historical recognition Goldberg provides a more complete picture of their artistic achievements and the impact they had on audiences *Stravinsky's "Great Passacaglia"* Donald G. Traut, 2016 Context and composition Concerto as catalyst Analytical tools and recurring elements Counterpoint and tonality in the first movement Tetrachords and tritones in the largo Points of imitation in the finale **Lennox Berkeley and Friends** Lennox Berkeley, 2012 A substantial introduction from Dickinson who first met Berkeley in 1956 is followed by Berkeley's reports on musical life in Paris 1929 34 and a selection of his letters to his celebrated teacher Nadia Boulanger in translation Almost all of Berkeley's later writings follow and then there are four interviews he gave in the 1970s After Berkeley's death Dickinson interviewed performers composers family and friends for a BBC Radio 3 documentary and the complete recorded discussions are transcribed Publisher's description *Beethoven in Russia* Frederick W. Skinner, 2022-11-01 How did Ludwig van Beethoven help overthrow a tsarist regime With the establishment of the Russian Musical Society and its affiliated branches throughout the empire Beethoven's music reached substantially larger audiences at a time of increasing political instability In addition leading music critics of the regime began hearing Beethoven's dramatic works as nothing less than a call to revolution Beethoven in Russia deftly explores the interface between music and politics in Russia by examining the reception of Beethoven's works from the late 18th century to the present In part 1 Frederick W Skinner's clear and sweeping review examines the role of Beethoven's more dramatic works in the revolutionary struggle that culminated in the Revolution of 1917 In part 2 Skinner reveals how this same power was again harnessed to promote Stalin's campaign of rapid industrialization The appropriation of Beethoven and his music to serve the interests of the state remained the hallmark of Soviet Beethoven reception until the end of communist rule With interdisciplinary appeal in the areas of history music literature and political thought Beethoven in Russia shows how Beethoven's music served as a call to action for citizens and weaponized state propaganda in the great political struggles that shaped modern Russian history *The Biography Book* Daniel S. Burt, 2001-02-28 From Marilyn to Mussolini people captivate people A E's Biography best selling autobiographies and biographical novels testify to the popularity of the genre But where does one begin Collected here are descriptions and evaluations of over 10 000

biographical works including books of fact and fiction biographies for young readers and documentaries and movies all based on the lives of over 500 historical figures from scientists and writers to political and military leaders to artists and musicians Each entry includes a brief profile autobiographical and primary sources and recommended works Short reviews describe the pertinent biographical works and offer insight into the qualities and special features of each title helping readers to find the best biographical material available on hundreds of fascinating individuals **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

Yearbook of Transnational History Thomas Adam,2018-05-31 The Yearbook of Transnational History is dedicated to disseminating pioneering research in the field of transnational history This inaugural volume provides readers with articles on topics such as soccer travel music and social policy These articles highlight the movement of ideas people policies and practices across various cultures and societies and explore the relations and connections and spaces created by these movements These articles make clear that historical phenomena from travel to music cannot be contained and explained within just one national setting The volume offers further a number of theoretical and methodological articles that provide insights into the concept of transnational history and the approach of intercultural transfer studies Last but not least the volume also includes a number of review articles These review articles provide an examination of books central to teaching transnational history as well as a historiographical exploration of the impact of transnational history on the field of sports history **Twentieth-Century Music and Politics** Pauline Fairclough,2016-02-17 When considering the role music played in the major totalitarian regimes of the century it is music's usefulness as propaganda that leaps first to mind But as a number of the chapters in this volume demonstrate there is a complex relationship both between art music and politicised mass culture and between entertainment and propaganda Nationality self other power and ideology are the dominant themes of this book whilst key topics include music in totalitarian regimes music as propaganda music and national identity migr communities and composers music's role in shaping identities of self and other and music as both resistance to and instrument of oppression Taking the contributions together it becomes clear that shared experiences such as war dictatorship colonialism exile and emigration produced different yet clearly inter related musical consequences The Rest Is Noise Alex Ross,2007-10-16 Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A

Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative Alex Ross music critic for The New Yorker weaves together the histories of the twentieth century and its music from Vienna before the First World War to Paris in the twenties from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present Taking readers into the labyrinth of modern style Ross draws revelatory connections between the century's most influential composers and the wider culture The Rest Is Noise is an astonishing history of the twentieth century as told 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

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