

staff and collaborators. The old-timers felt hurt and browbeaten upon the newcomers, not realising that they were taking the same jealous attitude which they had criticised in Diaghilev. All this caused much painful discord and prolonged ruptures. Fortunately they did not last forever.

Diaghilev knew how to create round him amazing activity and an artistic atmosphere that was like an electric current which stimulated all his associates into work, sharpened their fantasy, and made any task seem worth doing. One forgot effort and fatigue. Carried away by this fever of work, one became intoxicated with the sense of participation in a creation pure and disinterested.

As a result those among Diaghilev's co-workers who had left him dramatically would always feel a nostalgia for his laboratory, for that perpetually boiling cauldron of work, and fascinated by its irresistible charm — forgetting griefs and grievances — they were always ready to return. As for Diaghilev, although his fits of temper could be terrible for the moment, he never held a grudge, and when his friends and artists returned to him, he always took them back as if nothing had ever occurred.

He loved music passionately and understood it very well. But his tastes varied and did not always agree with mine. He had certain preferences to which he always remained inwardly faithful, but sometimes he sacrificed them for the sake of opportunity. For instance, he did not dare for a long time to produce Tchaikovsky's ballets, although he adored his music, merely because the supposedly advanced set in Paris — which, he felt, had to be considered — held that composer, for reasons still mysterious to me, in disgrace and contempt. But he never made any concessions to the so-called great public. On the contrary, it often gave him pleasure to amuse and shock them.

If one were to ask me what music impressed him the most, I would say, without speaking of my own (the number of my works he produced speaks for itself), that he loved best old Italian music and that of Gounod and Tchaikovsky. It was with real joy that he used to study in the libraries — especially in Italy — old scores and manuscripts of Pergolesi, Donizetti, Scarlatti, and Cimarosa. What a thrill it was for him when he discovered in Cimarosa's *Le Associe Femminili* a dance divertissement with Russian motifs entitled *Balla Russa*! This was because Cimarosa had been for many years Master of the Chapel at the court of Catherine II. Diaghilev produced this opera in its entirety, later only giving one act, which he called *Cimarosiana*.

He became enthusiastic over Gounod when we went together to several performances of the opera *Philémon et Baucis*, which was produced in 1925 at the Théâtre du Trionf Lyrique in Paris. This gave him the idea of going back to the form this delightful composer. Diaghilev did research among Gounod's forgotten works and I still remember with what

delight he listened to *Le Mèdein Malgré Lui*, which he found and which I played to him with as much pleasure as he had in hearing it. The following year he produced with great care these two operas in Monte Carlo, but his dream of a Gounod "revival" failed in the face of an indifferent and smotherish public who did not dare applaud the music of a composer not accepted by the *aristocratie*.

The time that I saw Diaghilev the most enthusiastic was when — feeling that the moment had at last arrived when he could give to the public a composer whom he had never ceased to love — he produced in London, with unprecedented splendor, Tchaikovsky's ballet *The Sleeping Princess*. I never saw him work with such ardor and love! After long and painstaking preparation, in which I also took an active part, the ballet was finally produced with a brilliant cast, including the most celebrated stars of the Imperial Ballet, and with magnificent sets and costumes designed by Bakst. But a catastrophe took place. At the end of the second act when the actors were meant to sleep, an enchanted forest, with trees and foliage, was supposed to rise slowly out of the ground to hide the background. In St. Petersburg this was wonderfully arranged, thanks to the perfect machinery and competent stagehands. At the Alhambra in London, however, all the equipment was much more primitive. So, at the beginning of this scene, the audience suddenly heard a great cracking noise, the machinery stopped working, and the end of the set was completely ruined.

This unhappy occurrence no doubt contributed to the lack of success of the performance. Diaghilev was in despair. That night, probably because he had worked so hard and used so much vitality, he had a nervous breakdown. He sobbed like a child and all of us around him had difficulty calming him. With his usual superstition, he saw in this incident a bad omen and seemed to lose all confidence in his new creation, to which he had given so much of his soul and energy.

3

DIAGHILEV loved splendor, sumptuousness, and brilliance. He loved to do things in the grand manner. Unfortunately he never had adequate means to satisfy his tastes. How happy he was whenever he did have sufficient money! He had extreme pleasure in organizing a grandiose pageant in the palace at Versailles in the summer of 1929. A committee was formed in Paris to arrange a series of festivals in Versailles. Diaghilev was given the necessary funds to provide a spectacle in the chateau's celebrated Gallery of Mirrors to depict the court of Louis XIV. He immediately started work, building at one end a stage made almost entirely of mirrors. Even the staircases leading to it on both sides had steps made of mirrors. Diaghilev composed a magnificent program of dances and songs. Every performer was

Stravinsky Glimpse Of A Life

Graham Griffiths



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Gareth Healey,2016-04-22 Despite Messiaen s position as one of the greatest technical innovators of the twentieth century his musical language has not been comprehensively defined and investigated The composer s 1944 theoretical study The Technique of My Musical Language expounds only its initial stages and while his posthumously published Trait de rythme de couleur et d ornithologie contains detailed explanations of selected techniques in most cases the reader is left to define these more precisely by observing them in the context of Messiaen s analyses of his own works Technical processes are nevertheless in many cases the primary components of a work or movement For instance personnages dominate Joie du sang des toiles from the Turangala symphonie and in certain cases such as L change from the Vingt regards sur l Enfant J sus the process asymmetric augmentation is the only structuring element present Given this reliance on idiosyncratic techniques clear comprehension of the music is impossible without a detailed knowledge of Messiaen s methods Gareth Healey charts their development and interconnections considers their relationship with formal structures and applies them in refined and extended form to works for which Messiaen himself left no published analysis **Poetry Los Angeles** Laurence

Goldstein,2014-03-12 Is there such a thing as Los Angeles poetry How do we assess a poem about a city as elusive of identity as Los Angeles What features do poems about this unique urban landscape of diverse peoples and terrains have in common Poetry Los Angeles is the first book to gather and analyze poems about sites as different as Hollywood Santa Monica and Venice beaches the freeways downtown South Central and East L A Laurence Goldstein presents original commentary on six decades of poets who have contributed to the iconography and poetics of Los Angeles literature including Elizabeth Alexander Jimmy Santiago Baca Dorothy Barresi Victoria Chang Wanda Coleman Dana Gioia Joy Harjo James Harms Robert Hass Eloise Klein Healy Garrett Hongo Suzanne Lummis Paul Monette Harryette Mullen Carol Muske Dukes Frederick Seidel Gary Soto Timothy Steele Diane Wakoski Derek Walcott and Charles Harper Webb Forty poems are reproduced in their entirety One chapter is devoted to Charles Bukowski the celebrity face of the city s poetry Other chapters discuss the ways that poets explore Interiors and Exteriors throughout the cityscape Goldstein also provides ample connections to the novels films art and politics of Southern California In clear prose Poetry Los Angeles examines the strategies by which poets make significant places meaningful and memorable to readers of every region of the U S and elsewhere Splendid Seniors Jack

Adler,2007-03-01 Imagination grows by exercise and contrary to common belief is more powerful in the mature than in the young So said W Somerset Maugham one of the 52 people whose achievements after age 65 are featured in Splendid Seniors Great Lives Great Deeds The inspiring ensemble includes Mary Baker Eddy who was 86 when she founded the Christian Science Monitor Alexander Graham Bell who received a patent for his work on a hydrofoil boat at age 75 Benjamin Disraeli who became prime minister of England for the second time when he was 70 and Susan B Anthony who was past 80 when she

founded the International Woman Suffrage Alliance Splendid Seniors reminds us that creativity passion influence can not only flower in later years but bear delicious fruit From Mother Teresa to Alexander Graham Bell Albert Einstein Charles de Gaulle Pablo Picasso Grandma Moses and many more Splendid Seniors offers true tales of inspirational deeds as well as memorable quotes from each individual profiled says Midwest Book Review A source of inspiration for seniors everywhere and proof that greatness creativity passion and intelligence can bloom their brightest with age and experience **Reader's Guide to Music** Murray Steib,2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology *What Killed the Great and Not So Great Composers?* Joseph W. Lewis, Jr., M.D.,2010-04-23 From a personally assembled database of 13 859 classical musicians *What Killed the Great and not so Great Composers* delves into the medical histories of a wide variety of composers from both a musical and medical standpoint Biographies of musicians from Johann Sebastian Bach of the Baroque period to Benjamin Britten of the Modern era explore in depth their illnesses and the impact their diseases had on musical productivity Other chapters referenced to specific composers are devoted to such diverse ailments as deafness mental disorders sexually transmitted diseases surgery and war injuries to name a few A unique section of statistics and demographics analyzes various aspects of composers lives such as their longevity related to contemporaneous nonmusical populations the incidence of various illnesses they experienced over the centuries and the type of medical problems suffered by the so called top 100 classical musicians Although a precise and complete accounting of the great composers ailments may never be possible a general understanding of the medical problems experienced by these unique individuals nevertheless can heighten one's appreciation of their creative processes despite the hardships imposed by their physical and mental illnesses Although some individuals surrendered to their disabilities for a variety of reasons others were able to rise above their infirmities and produce the wonderful music mankind has enjoyed through the centuries Diaghilev Sjeng Scheijen,2010-09-02 Featuring an eight page gallery of full color illustrations here is a major new biography of Serge Diaghilev founder and impresario of the Ballets Russes who revolutionized ballet by bringing together composers such as Stravinsky and Prokofiev dancers and choreographers such as Nijinsky and Karsavina Fokine and Balanchine and artists such as Picasso Matisse Bakst and Goncharova An accomplished flamboyant impresario of all the arts Diaghilev became a legendary figure Growing up in a minor noble family in remote Perm he would become a central figure in the artistic worlds of Paris London Berlin and Madrid during the golden age of modern art He lived through bankruptcy war revolution and exile Furthermore he lived openly as a

homosexual and his liaisons most famously with Nijinsky and his turbulent friendships with Stravinsky Coco Chanel Prokofiev and Jean Cocteau gave his life an exceptionally dramatic quality Scheijen s magnificent biography based on extensive research in little known archives especially in Russia brings fully to life a complex and powerful personality with boundless creative energy A New York Times Editor s Choice **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 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 After the Rite Maureen A. Carr,2014 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

Arnold Schoenberg's Journey Allen Shawn,2016-01-19 A composer s study and celebration of a difficult but influential artist his work and his time Proposing that Arnold Schoenberg 1874 1951 has been more discussed than heard more tolerated than loved composer Allen Shawn puts aside ultimate judgments about Schoenberg s place in musical history to explore the composer s fascinating world in a series of linked essays soundings that are more searching than analytical more suggestive than definitive In an approach that is unusual for a book of an avowedly introductory character the text plunges into the details of some of Schoenberg works while at the same time providing a broad overview of his involvement in music painting and the history through which he lived Emphasizing music as an expressive art of rhythms and tones Shawn approaches Schoenberg primarily from the listener s point of view uncovering both the seeds of his radicalism in his early music and the traditional bases of his later work Although liberally sprinkled with musical examples the text can be read without them By turns witty personal opinionated and instructive Arnold Schoenberg s Journey is above all an appreciation of a great musical and artistic imagination in a time unlike any other *Modernist Mysteries: Persephone* Tamara Levitz,2012-08-15 Modernist Mysteries Pers phone is a landmark study that will move the field of musicology in important new directions The book presents a microhistorical analysis of the premiere of the melodrama Pers phone at the Paris Opera on April 30th 1934 engaging with the collaborative transnational nature of the production Author Tamara Levitz demonstrates how these collaborators Igor Stravinsky Andr Gide Jacques Copeau and Ida Rubinstein among others used the myth of Persephone to perform and articulate their most deeply held beliefs about four topics significant to modernism religion sexuality death and historical memory in art In investigating the aesthetic and political consequences of the artists diverging perspectives and the fall out of their titanic clash on the theater stage Levitz dismantles myths about neoclassicism as a musical style The result is a revisionary account of modernism in music in the 1930s As a result of its focus on the collaborative performance this book differs from traditional accounts of musical modernism and neoclassicism in several ways First and foremost it centers on the performance of modernism highlighting the theatrical performative and sensual

Levitz places Christianity in the center of the discussion and questions the national distinctions common in modernist research by involving a transnational team of collaborators She further breaks new ground in shifting the focus from history to memory by emphasizing the commemorative nature of neoclassic listening rituals over the historicist stylization of its scores and contends that modernists captured on stage and in philosophical argument their simultaneous need and inability to mourn the past The book as a whole counters the common criticism that neoclassicism was a reactionary musical style by suggesting a more pluralistic ambivalent and sometimes even progressive politics and reconnects musical neoclassicism with a queer classicist tradition extending from Winckelmann through Walter Pater to Gide Modernist Mysteries concludes that 1930s modernists understood neoclassicism not as formalist compositional approaches but rather as a vitalist art haunted by ghosts of the past and promissory visions of the future Boulez, Music and Philosophy Edward Campbell, 2010-08-19 In this book Campbell explores the relationships of music philosophy and intellectual culture in the work of Pierre Boulez

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 Cultivating Music in America Ralph P. Locke, Cyrilla Barr, 1997-01-01 The Victorian cup on my shelf a present from my mother reads Love the Giver Is it because the very word patronage implies the authority of the father that we have treated American women patrons and activists so unlovingly in the writing of our own history This pioneering collection of superb scholarship redresses that imbalance At the same time it brilliantly documents the interrelationship between various aspects of gender and the creation of our own culture Judith Tick author of Ruth Crawford Seeger A Composer's Search for American Music Together with the fine grained and energetic research I like the spirit of this book which is ambitious bold and generous minded Cultivating Music in America corrects long standing prejudices omissions and misunderstandings about the role of women in setting up the structures of America's musical life and even more far reaching it sheds light on the character of American musical life itself To read this book is to be brought to a fresh understanding of what is at stake when we discuss notions such as elitism democratic taste and the political and economic implications of art Richard Crawford author of The American Musical Landscape We all know we are indebted to royal patronage for the music of Mozart But who launched American talent The answer is women this book teaches us Music lovers will be grateful for these ten essays sound in scholarship that make a strong case for the women philanthropists who ought to join Carnegie and

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