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Stravinsky

The Music Box and the Nightingale



DANIEL ALBRIGHT

GORDON AND BREACH

Matériel protégé par le droit d'auteur

Stravinsky The Music Box And The Nightingale

Daniel Albright



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, 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 **Stravinsky and the Russian Traditions** Richard Taruskin, 1996 During his career Stravinsky underplayed his Russian past in favour of a European cosmopolitanism This study defines Stravinsky's relationship to the musical and artistic traditions of his native land and provides a dramatic new picture of one of the major figures in the history of music *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

Nightingale Bethan Roberts, 2021-11-11 A melodious paean to the natural history and symbolic meaning of the most prized poetized and mythologized of songbirds The nightingale has a unique place in cultural history the most prized of songbirds it has inspired more poems than any other creature and it is also the most mythologized of birds *Nightingale* juxtaposes the bird of poetry music myth and lore with the living bird of wood and scrubland unpicking the entangled relationship between them Covering a huge range of poets musicians artists nature writers and natural historians from Aristotle Keats and Vera Lynn to Bob Dylan *Nightingale* charts our fascination through history with this nondescript yet melodious little brown bird It also documents the nightingale's disappearance from British breeding grounds and the implications this has for nightingale conservation

Sung Birds Elizabeth Eva Leach, 2018-07-05 Is birdsong music The most frequent answer to this question

in the Middle Ages was resoundingly no In *Sung Birds* Elizabeth Eva Leach traces postmedieval uses of birdsong within Western musical culture She first explains why such melodious sound was not music for medieval thinkers and then goes on to consider the ontology of music the significance of comparisons between singers and birds and the relationship between art and nature as enacted by the musical performance of late medieval poetry If birdsong was not music how should we interpret the musical depiction of birdsong in human music making What does it tell us about the singers their listeners and the moral status of secular polyphony Why was it the fourteenth century that saw the beginnings of this practice continued to this day in the music of Messiaen and others Leach explores medieval arguments about song language and rationality whose basic terms survive undiminished into the present She considers not only lyrics that have their singers voice the songs or speech of birds but also those that represent other natural nonmusical sounds such as human cries or the barks of dogs The dangerous sweetness of birdsong was invoked in discussions of musical ethics which because of the potential slippage between irrational beast and less rational woman in comparisons with rational human masculinity depict women s singing as less than fully human Leach s argument comes full circle with the advent of sound recording This technological revolution like its medieval equivalent the invention of the music book once again made the relationship between music and nature an acute preoccupation of Western culture

The Oxford Handbook of Timbre Emily I. Dolan, Alexander Rehding, 2021 With essays covering an array of topics including ancient Homeric texts contemporary sound installations violin mutes birdsong and cochlear implants this volume reveals the richness of what it means to think and talk about timbre and the materiality of the experience of sound

Music and/as Process Vanessa Hawes, Lauren Redhead, 2016-08-17 Music and as Process brings together ideas about music and the notion of process from different sub fields within musicology and from related fields in the creative arts as a whole These can be loosely categorised into three broad areas composition performance and analysis but work in all three of these groups in the volume overlaps into the others covers a broad range of other musicological sub fields and draws inspiration from non musicological fields Music and as Process comprises chapters written by a mix of scholars some are leaders in their field and some are newer researchers but all share an innovative and forward thinking attitude to music research often not well represented within traditional musicology Much of the work represented here started as papers or discussions at one of the Royal Musical Association RMA Music and as Process Study Group Annual Conferences The first section of the book deals with the analysis of performance and the performance of analysis The historical nature of music and the recognition of pieces as musical works in the traditional sense is questioned by the authors and is a factor in the analyses which address processes in composing performing and listening and the links between these in three very different but interlinking ways These three approaches posit new directions and territory for musical analysis The second section builds on the first framing performance and as process from the individual perspectives of the authors and their experiences as practitioners Music by Berio de Falla music by the authors and their collaborators

and music composed for the authors are explored through looking at processes of interpretation and risk processes which further undermine the ontology of the musical work as traditionally understood and bring the practitioner as active agent to the foreground of an examination of musical discourse The third section encounters and questions the musical work at its inception exploring composition and as process through its encounters with performance analysis collaboration improvisation translation experimentation and cross disciplinarity Through explorations of new music the way in which practitioners relate to music frame a personal and reflective account of the creative process finally looking beyond music to musicology **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 **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 **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

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

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

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

Decoding **Stravinsky The Music Box And The Nightingale**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Stravinsky The Music Box And The Nightingale**," a mesmerizing literary creation penned by a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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