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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

Vanessa Hawes, Lauren Redhead



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Stravinsky Daniel Albright, 1989 Studie over het werk van de Russische componist 1882 1971 **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

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 neoneationalism 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

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

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 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 **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 Dyagilev'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 **A Short History of Opera** Donald Jay Grout, Hermine Weigel Williams, 2003 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 Jacket 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, covering a broad range of other musicological sub fields and drawing 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.

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.

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paraphrasing of the poem line by line line 1 where the mind is without fear and the head is held high

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web in the poem where the mind is without fear by rabindranath tagore the poet considers tjhe concepts of truth reason knowledge language and aspiration where the mind is without fear and the

web where the mind is without fear is a pre independent poem in which the poet sincerely urges to god to awake his fellow beings for the realization that the essential need to live in a free and united country he wants his countrymen to awake and enjoy the life of

web in his prayer poem where the mind is without fear tagore expresses his vision of a future of informed individuals who are united by ever widening thought and action tagore acknowledges the

web where the mind is without fear is the 35th poem of gitanjali and one of tagore s most anthologised poems it is an expression of the poet s reflective spirit and contains a simple prayer for his country the india of pre independence times

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