

Conversations With Igor Stravinsky

Memories and Commentaries Conversations with Igor Stravinsky Conversations with Igor Stravinsky Conversations with Igor Stravinsky. [By] I. Stravinsky and Robert Craft. [With Portraits.]. Dialogues Themes and Conclusions Confronting Stravinsky Conversations with Igor Stravinsky and Robert Craft Conversations with Igor Stravinsky Stravinsky in Conversation with Robert Craft. (Conversations with Igor Stravinsky.-Igor Stravinsky: Memories and Commentaries.) With Eight Plates [including Portraits]. Conversations with Igor Stravinsky Igor Stravinsky Conversations with Igor Stravinsky The Life and Times of Igor Stravinsky Conversations with Igor Stravinsky, by R. Craft Igor Stravinsky Dialogues and a Diary. [By] Igor Stravinsky and Robert Craft. [With Plates, Including Portraits.]. Stravinsky and the Russian Traditions, Volume Two Conversations with Igor Stravinsky Igor Stravinsky Igor Stravinsky Robert Craft Igor Stravinsky Igor Stravinsky Igor Stravinsky Igor Stravinsky Jann Pasler Stravinsky Igor Igor Fjodorowitsch Stravinsky Igor Stravinsky Igor Fjodorowitsch Stravinsky Igor Stravinsky Igor Fedorovich Stravinsky Jim Whiting Stravinsky Jonathan Cross Igor Stravinsky Richard Taruskin

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Stravinsky Igor Stravinsky Conversations with Igor Stravinsky The Life and Times of Igor Stravinsky Conversations with Igor Stravinsky, by R. Craft Igor Stravinsky Dialogues and a Diary. [By] Igor Stravinsky and Robert Craft. [With Plates, Including Portraits.]. Stravinsky and the Russian Traditions, Volume Two Conversations with Igor Stravinsky *Igor Stravinsky Igor Stravinsky Robert Craft Igor Stravinsky Igor Stravinsky Igor Stravinsky Igor Stravinsky Jann Pasler Stravinsky Igor Igor Fjodorowitsch Stravinsky Igor Stravinsky Igor Fjodorowitsch Stravinsky Igor Stravinsky Igor Fedorovich Stravinsky Jim Whiting Stravinsky Jonathan Cross Igor Stravinsky Richard Taruskin*

for the first time in one volume the celebrated stravinsky and craft conversations few would dispute that igor stravinsky was the greatest composer of the twentieth century conductor and writer robert craft was his closest colleague and friend and for over twenty one years he lived with the stravinskys in their hollywood home in the early 1950s he accompanied the composer on his concert tours and from the mid 1950s to stravinsky s death in 1971 he co conducted his concerts together stravinsky and craft published five acclaimed collections known as the conversations series which sprung from informal talks between the two men in this newly edited and re structured one volume version craft brings stravinsky s reflections on his childhood his family life professional associates and personal relationships into sharper focus and places the major compositions in their cultural milieux the conversations books are the only published writing attributed to stravinsky that are actually by him in terms of fidelity to his thoughts and opinions making this volume required reading for all fans and students of stravinsky s music

conversations with igor stravinsky is the first of the celebrated series of conversation books in which stravinsky prompted by robert craft reviewed his long and remarkable life the composer brings the imperial russia of his childhood vividly into focus at the same time scanning what were at the time the brave new horizons of boulez and

stockhausen with extraordinary acuity stravinsky answers searching questions about his musical development and recalls his association with diaghilev and the russian ballet there are sympathetic and extraordinarily illuminating reminiscences of such composers as debussy and ravel the only musicians who immediately understood *le sacre du printemps* while mischievous squibs are directed at others most notably perhaps against richard strauss all of whose operas stravinsky wished to admit to whichever purgatory punishes triumphant banality the conversations are by no means confined to musical subjects ranging uninhibitedly across all the arts stravinsky gives unforgettable sketches of ibsen rodin proust giacometti dylan thomas and t s eliot the conversations between igor stravinsky and robert craft are unique in musical history the penetration of craft s questions and the patience and detail of stravinsky s answers combine to produce an intimate picture of a man who has sometimes puzzled often delighted and always intrigued the sunday times

this is the final volume in the legendary series of stravinsky s conversations with robert craft in his foreword dated march 1971 shortly before his death stravinsky wrote of his final work of words they are hardly the last words about myself or my music that i would like to have written and in fact they say almost nothing about the latter except tangentially in comments on beethoven it is almost five years now since i have completed an original composition a time during which i have had to transform myself from a composer to a listener the vacuum which this left has not been filled but i have been able to live with it thanks in the largest measure to the music of beethoven it is certain now that i will not be granted powers such as have recently enable casals to publish a book at an age six years greater than mine but i am thankful that i can listen to and love the music of other men in a way i could not do when i was composing my own although stravinsky may have written nothing new about his music in his last years this book collects together a number of his programme notes about his own works among them the symphonies of wind

instruments and jeu de carte and there are waspish letters to the press wide ranging interviews prefaces and reviews and a whole section entitled squibs readers who enjoyed the earlier volumes of recollections will find this final volume equally enlightening diverting and enriching this unique series of memories is essential reading for all students and lovers of stravinsky

confronting stravinsky man musician and modernist offers a groundbreaking exploration of igor stravinsky s dynamic career delving into his stylistic transformations and the broader cultural forces that shaped his influential works emerging from the seminal 1982 international stravinsky symposium this collection assembles insights from leading global scholars and stravinsky s contemporaries encompassing perspectives from music theory aesthetics performance practice and cultural history stravinsky s legacy as a pivotal force in 20th century music spanning from russian nationalism and neoclassicism to serialism offers a fertile ground for examining the tensions between innovation and tradition each essay addresses this interplay exploring questions around his use of folk influences reinvention of classical forms and evolving approaches to serialism the volume illuminates how stravinsky maintained his identity across distinct musical phases revealing threads of continuity in his harmonic techniques rhythmic innovations and distinctive use of visual and theatrical elements with a focus on stravinsky s creative process adaptations and collaborations this anthology not only enhances understanding of stravinsky s compositions but also underscores his broader impact on the arts this essential resource invites scholars musicians and cultural historians alike to engage with the many dimensions of stravinsky s artistry and the ongoing reevaluation of his contributions to modernist thought and practice this title is part of uc press s voices revived program which commemorates university of california press s mission to seek out and cultivate the brightest minds and give them voice reach and impact drawing on a backlist dating to 1893 voices revived makes high quality peer

reviewed scholarship accessible once again using print on demand technology this title was originally published in 1986

igor stravinsky s ballet the rite of spring created a near riot when it premiered in paris in 1913 neither the music nor the dancing was like anything that audiences had seen before fistfights broke out among the spectators and their noise level was close to that of a modern rock concert three years earlier stravinsky was virtually unknown he had had to overcome serious parental objections to even begin composing yet by the time that the rite of spring premiered he was already famous for composing the firebird and petrushka these three works among his very earliest remain his most popular stravinsky was a prolific composer for well over half a century achieving success in a variety of musical styles an exile from his native russia for 48 years he finally returned in 1962 to a great deal of acclaim many people consider him to be one of the greatest composers of the twentieth century

igor stravinsky 1882 1971 was perhaps the twentieth century s most celebrated composer a leading light of modernism and a restlessly creative artist this new entry in the critical lives series traces the story of stravinsky s life and work setting him in the context of the turbulent times in which he lived born in russia stravinsky spent most of his life in exile and while his work was deliberately cosmopolitan the pain of estrangement nonetheless left its mark on the man and his work distinguishable in an ever present sense of loss jonathan cross shows how that work emerged over the course of decades spent in paris los angeles and elsewhere in an artistic circle that included joyce picasso and proust and that culminated in stravinsky being celebrated by both the white house and the kremlin as one of the great artistic forces of the era approachable and absorbing cross s biography enables us to see stravinsky s life and artistic achievement in a new light understanding how his work both reflected and shaped his times

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 maturityÑpetrushka 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 Ñthe professional appropriation of motifs and style characteristics from folk artÑand 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

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