

Conversations With Igor Stravinsky

A meticulously-researched biography of the great 20th-century composer by a biographer who is also a musicologist and who worked to get beyond the often unreliable stories Stravinsky told about his life.

Remarks on composing, musicians, contemporary music, Stravinsky's own life, and other topics. Includes a selection of photographs and letters.

Amidst the heated fray of the Culture Wars emerged a scrappy festival in downtown New York City called Bang on a Can. Presenting eclectic, irreverent marathons of experimental music in crumbling venues on the Lower East Side, Bang on a Can sold out concerts for a genre that had been long considered box office poison. Through the 1980s and 1990s, three young, visionary composers—David Lang, Michael Gordon, and Julia Wolfe—nurtured Bang on a Can into a multifaceted organization with a major record deal, a virtuosic in-house ensemble, and a seat at the table at Lincoln Center, and in the process changed the landscape of avant-garde music in the United States. Bang on a Can captured a new public for new music. But they did not do so alone. As the twentieth century came to a close, the world of American composition pivoted away from the insular academy and towards the broader marketplace. In the wake of the unexpected popularity of Steve Reich and Philip Glass, classical presenters looked to contemporary music for relevance and record labels scrambled to reap its potential profits, all while government funding was imperilled by the evangelical right. Other institutions faltered amidst the vagaries of late capitalism, but the repertoire Bang on a Can survived—and thrived—in a tumultuous and idealistic moment that made new music what it is today.

Portraits Of 4 Exceptional Individuals And An Examination Of Our Own Extraordinariness

Bang on a Can and New Music in the Marketplace

Harry Partch

Two Artists, Their Ballet, and One Extraordinary Riot

A Creative Spring: Russia and France, 1882-1934

Comments by composer Stravinsky on a variety of topics, mostly musical.

Visionary composer, theorist, and creator of musical instruments, Harry Partch (1901-1974) was a leading figure in the development of an indigenously American contemporary music. A pioneer in his explorations of new instruments and new tunings, Partch created multimedia theater works that combine sight and sound in a compelling synthesis. He is acknowledged as a major inspiration to

postwar experimental composers as diverse as György Ligeti, Lou Harrison, Philip Glass, and Laurie Anderson, and his book Genesis of a Music, first published in 1949, is now considered a classic. This book is the first to tell the complete story of Partch's life and work. Drawing on interviews with many of Partch's associates and on the complete archives of the Harry Partch Estate, Bob Gilmore provides a full and sympathetic portrait of this extraordinary creative artist. He describes Partch's complicated relationships with friends, patrons, the musical establishment, and the world at large. He traces Partch's upbringing in the remote desert towns of the Southwest, his explosive encounter with formal music education in Los Angeles, and his revolutionary course as a

composer that began with an interest in the musicality of speech patterns. After immersing himself in hobo subculture during the Depression, Partch came to occupy a lonely and uncompromising position as a cultural outsider. Richly fascinating in themselves, Partch's compositions, writings, and life also have much to reveal about American society and the creative impulses of the artistic

avant-garde.

Stravinsky in Context offers an alternative to chronological biography. Thirty-five short, specially commissioned essays explore the eventful life-tapestry from which Stravinsky's compositions emerged. The opening chapters draw on new research into the composer's childhood in St. Petersburg. Stravinsky's early, often traumatic upbringing is examined in depth, particularly in the context of his brother Roman's death, and religious sensibilities within the family. Further essays consider Stravinsky's years in exile at the centre of dynamic and ever-evolving cultural environments, the composer constantly refining his idiom and re-defining his aesthetics against a backdrop of world events and personal tragedy. The closing chapters review new material regarding Stravinsky's

complicated relationship with the Soviet Union, whilst also anticipating his legacy from the varied perspectives of publishing, research and even - in the iconic example of The Rite of Spring - space exploration. The book includes previously unpublished images of the composer and his family.

Genesis of a Musical Language

Igor Stravinsky, the Rake's Progress

Julian Anderson

Memories and Commentaries

The Rite of Spring at 100

Surveys the history of Western classical music, offers brief profiles of influential composers from Vivaldi to John Cage, and discusses important compositions and periods

The distinguished composer discusses the phenomenon of music, its composition and performance, music typology, and the avatars of Russian music

Revealing much about the workings of the musical world, these conversations will not only be essential reading for composers and composition students, but also contemporary music lovers more generally

Conversations with Nadia Boulanger

Conversations

Down a Path of Wonder

Industry

Poetics of Music in the Form of Six Lessons

When Igor Stravinsky and Vaslav Nijinsky collaborated they introduced a new ballet form to the art world, in a text that describes the public's reactions and how the production helped the growth of modern music and dance.

Shares the influential music teacher's opinions on attentiveness, memory, teaching, technique, students, and 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 unblinkingly 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

Nadia Boulanger and the Consecration of a Modernist Icon

Sounding the Dance, Moving the Music

Manuel de Falla and Visions of Spanish Music

When Stravinsky Met Nijinsky

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.

An unprecedented exploration of Stravinsky's use of the piano as the genesis of all his music - Russian, neoclassical and serial.

No description available.

Themes and Conclusions

Conversations with Igor Stravinsky. [By] I. Stravinsky and Robert Craft. [With Portraits.]

Expositions and Developments

Choreomusicological Perspectives on Maritime Southeast Asian Performing Arts

Dialogues

Performing arts in most parts of Maritime Southeast Asia are seen as an entity, where music and dance, sound and movement, acoustic and tactile elements intermingle and complement each other. Although this fact is widely known and referenced, most scholarly works in the performing arts so far have either focused on "music" or "dance" rather than treating the two in combination. The authors in this book look at both aspects in performance, moreover, they focus explicitly on the interrelation between the two, on both descriptive-analytical and metaphorical levels. The book includes diverse examples of regional performing art genres from Indonesia, Malaysia and the Philippines. All case studies are composed from the perspective of the relatively new approach and field of ethno-choreomusicology. This particular compilation gives an exemplary overview of various phenomena in movement-sound relations, and offers for the first time a thorough study of the phenomenon that is considered essential for the performing arts in Maritime Southeast Asia - the inseparability of movement and sound.

Sergei Prokofiev: A Biography traces the career of one of the most significant — and most popular — composers of the twentieth century. Using materials from previously closed archives in the USSR, from archives in Paris and London, and interviews with family members and musicians who knew and worked with Prokofiev, the biography illuminates the life and music of the prolific creator of such classics as *Peter and the Wolf*, *Romeo and Juliet*, *Cinderella*, the "Classical" Symphony, the *Alexander Nevsky* Cantata, and the *Lieutenant Kizhe* Suite. Prokofiev (1891-1953) lived a life complicated and enriched by the momentous political and social transformation of his homeland in the aftermath of the 1917 Bolshevik Revolution. Born to a middle-class family in rural Ukraine, he demonstrated amazing music talent at a very early age. In 1904, he began serious musical study at St. Petersburg Conservatory. For graduation, he composed (and performed) his audacious Piano Concerto No.1, which helped to make his name as the “Bad Boy of Russian Music.” As one of the most accomplished pianists of his time, Prokofiev composed many works for the instrument which remain today an important fixture of the concert repertory. Prokofiev fled the chaos following the 1917 Bolshevik Revolution for the United States, where he lived and worked for several years, producing his comic opera *The Love for Three Oranges* and his very popular *Third Piano Concerto*. But he found American taste too underdeveloped, and moved to Paris in 1923 where he collaborated on ballets with Sergei Diaghilev’s *Ballets Russes* (including *Prodigal Son*) and wrote several more operas (*The Gambler*, *The Fiery Angel*). Prokofiev also toured widely as a concert pianist, reaching nearly all major European capitals and returning several times to the United States, where his music was promoted by Serge Koussevitsky, conductor of the Boston Symphony Orchestra. During his Paris years, he began returning regularly on tours to the USSR, greeted with ecstatic enthusiasm. Dissatisfied with his music’s reception in Paris, and homesick for Russia, Prokofiev in 1936 made the controversial decision to move with his wife and two sons to Moscow, just as Josef Stalin’s purges were intensifying. Until 1938 he continued to tour abroad. In Moscow and Leningrad, Prokofiev worked with brilliant artists, including film director Sergei Eisenstein (for whom he wrote the scores to*Alexander Nevsky* and *Ivan the Terrible*), pianist Sviatoslav Richter, cellist Mstislav Rostropovich and ballerina Galina Ulanova (who danced the role of Juliet in *Romeo and Juliet*). But life was difficult: during World War II, Prokofiev and his second wife were evacuated to Central Asia. Even so, he managed to compose his gigantic opera *War and Peace*, his epic *Fifth Symphony* and many other seminal works of Soviet and world music. After suffering a stroke in 1945, Prokofiev’s health worsened. At the same time, his music was attacked as “formalist” by Stalin’s cultural officials in 1948, when his first wife was arrested and sent to a labor camp. Ironically, Prokofiev died on the very same day as Stalin, March 5, 1953. “One is grateful for Harlow Robinson’s Sergei Prokofiev: A Biography... which is about as good as a musical biography gets: Robinson illuminates the artist’s character, penetrates the human significance of the music, demonstrates an easy command of Russian political and cultural history, and writes with clarity and vigor. Anyone thinking about Prokofiev is deeply in his debt.” — Algis Valiunas, *The Weekly Standard* “Harlow Robinson’s biography of the composer is the fullest account to date, a thoughtful study of a puzzling personality in and out of music and a comprehensive history of the East-West cultural curtain as it constrained the life and work of the one major artist who had been active on both of its sides... The biographer is fair-minded, generous to Prokofiev but by no means an apologist... the best-written biography of a modern composer.” — Robert Craft, *The Washington Post* “An indefatigably productive composer who achieved considerable success during his lifetime, Prokofiev seldom seemed satisfied, as he restlessly sought ever-greater recognition. Mr. Robinson explores the darkest corners of this labyrinthine life and brings clarity to some of its more puzzling twists and turns... [he] skillfully relates Prokofiev’s life to greater political and cultural currents.” — Carol J. Oja, *The New York Times* “[Robinson] tells us more than anyone hitherto about the composer’s life as well as much about the origins and qualities of the music... The first full biography published in English to avoid the pitfalls of cold-war politics... [A] book of many virtues. [Robinson] gives us more facts about Prokofiev’s life than any previous biographer, and he weaves them into a story of politics, art, and romance that marvelously gathers momentum... Robinson writes with the skill of a novelist, but the story, in this instance, is true.” — George Martin, *The Opera Quarterly* “A splendid life, by a Slavic-studies specialist who is also a musician, of one of our century’s most popular composers... Mr. Robinson’s account of the musical development of his monomaniacal hero is first-rate.” — *The New Yorker* “[A] well-written, scholarly, and very detailed book...” — April FitzLyon, *The Times Literary Supplement* “Certainly, there is nothing in English to rival Robinson’s book in scope and detail...” — Richard Dyer, *The Boston Globe* “[Prokofiev] has long been in need of the full, impressively researched, congenially written study that Robinson gives us.” — Gary Schmidgall, *Opera News* “[A] fluent, readable and detailed biography of Prokofiev from the perspective of a musically informed cultural historian... Robinson has made a complicated and contradictory life accessible to the western reader... Robinson has performed the important first step of chronicling for the general reader one of the twentieth century’s major musical personalities - and his biography will stitch music into the Russian cultural scene for many professional Slavists as well.” — Caryl Emerson, *The Russian Review* “The manner in which [Stravinsky and Prokofiev] pursued their careers in tandem for a while is one of the subjects generously described by Harlow Robinson with his flair for interesting and relevant information in his absorbing new biography of Prokofiev.” — Arthur Berger, *The New York Review of Books* “More detailed and comprehensive, and less politically partisan, than previous biographies, this readable account... deals objectively but compassionately with the life and work of a major Russian composer.” — *Publishers Weekly* “This is the best biography in English to date on Prokofiev... Robinson candidly exposes Prokofiev’s flaws, from his musical capriciousness and opportunism to his unpardonable social tactlessness... Throughout, the writing is intended for the lay reader — crisp, fast-paced, and unencumbered by technical jargon. Highly recommended.” — *Library Journal*

Fifteen years ago, psychologist and educator Howard Gardner introduced the idea of multiple intelligences, challenging the presumption that intelligence consists of verbal or analytic abilities only -- those intelligences that schools tend to measure. He argued for a broader understanding of the intelligent mind, one that embraces creation in the arts and music, spatial reasoning, and the ability to understand ourselves and others. Today, Gardner’s ideas have become widely accepted -- indeed, they have changed how we think about intelligence, genius, creativity, and even leadership, and he is widely regarded as one of the most important voices writing on these subjects. Now, in *Extraordinary Minds*, a book as riveting as it is new, Gardner poses an important question: Is there a set of traits shared by all truly great achievers -- those we deem extraordinary -- no matter their field or the time period within which they did their important work? In an attempt to answer this question, Gardner first examines how most of us mature into more or less competent adults. He then examines closely four persons who lived unquestionably extraordinary lives -- Mozart, Freud, Woolf, and Gandhi -- using each as an exemplar of a different kind of extraordinariness: Mozart as the master of a discipline, Freud as the innovative founder of a new discipline, Woolf as the great introspect or, and Gandhi as the influencer. What can we learn about ourselves from the experiences of the extraordinary? Interestingly, Gardner finds that an excess of raw power is not the most impressive characteristic shared by superachievers; rather, these extraordinary individuals all have had a special talent for identifying their own strengths and weaknesses, for accurately analyzing the events of their own lives, and for converting into future successes those inevitable setbacks that mark every life. Gardner provides answers to a number of provocative questions, among them: How do we explain extraordinary times -- Athens in the fifth century B.C., the T'ang Dynasty in the eighth century, Islamic Society in the late Middle Ages, and New York at the middle of the century? What is the relation among genius, creativity, fame, success, and moral extraordinariness? Does extraordinariness make for a happier, more fulfilling life, or does it simply create a special onus?

Conversations with Joseph Flummerfelt

Debussy's Legacy and the Construction of Reputation

Three Questions for Sixty-five Composers

A Biography

Conversations with Igor Stravinsky

A surprising, enlightening series of conversations that shed new light on the music and career of “our greatest living composer” (New York Times) Steve Reich is a living legend in the world of contemporary classical music. As a leader of the minimalist movement in the 1960s, his works have become central to the musical landscape worldwide, influencing generations of younger musicians, choreographers and visual artists. He has explored non-Western music and American vernacular music from jazz to rock, as well as groundbreaking music and video pieces. He toured the world with his own ensemble and his compositions are performed internationally by major orchestras and ensembles. Now Reich sits down with past collaborators, fellow composers, and musicians influenced by his work to reflect on his prolific career as a composer as well as the music that inspired him and that has been inspired by him. Through this series of insightful, wide-ranging conversations about the highlights, successes, and creative influences of Reich’s work, we gain a compelling glimpse into the career of “the most original musical thinker of our time” (New Yorker).

In *Conversations with Joseph Flummerfelt: Thoughts on Conducting, Music, and Musicians*, Donald Nally presents a window into the mind and heart of one of America’s most celebrated and distinguished choral conductors. This captivating narrative traces Flummerfelt’s formative years and influences, his most important artistic collaborations, and his approach to conducting and music. There is also a philosophical discussion of cultural influences and obstacles in art, how one teaches conducting, and the foundations of ensemble music-making. This book explores the conductor’s early career influences from musicians such as Robert Shaw and Nadia Boulanger and reveals his ongoing inspirations: Samuel Barber, Benjamin Britten, and Olivier Messiaen, among others. Topics range from his approaches to style, conducting gesture, sound generation, and choral sound to the psychology of music-making and the contemporary environment of art-making. Nally’s interview style captures the energy and rhythm of Flummerfelt’s speech so the conductor’s voice and passion is readily evident. Through these intimate conversations, Flummerfelt reveals his life, art, and ideas—from close collaborations with some of the world’s greatest orchestral conductors to his work as artistic director of Westminster Choir College. More than thirty photos present a visual record of Flummerfelt’s collaborations with many of the great musicians of our time: a biographical timeline, list of collaborating orchestras and conductors, and discography are also included.

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 milieu. 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.

Stravinsky's Piano

Stravinsky in Conversation with Robert Craft. (Conversations with Igor Stravinsky.-Igor Stravinsky: Memories and Commentaries.) With Eight Plates [Including Portraits].

The Vintage Guide to Classical Music

Mademoiselle

Dialogues on Listening, Composing and Culture

Craft’s musical observations are pertinent and witty, and it is music that underpins this collection of memoirs. However, his descriptions of Stravinsky’s collaborator-friends, such as George Balanchine, T.S. Eliot, W.H. Auden, Aldous Huxley and other makers the twentieth century, also provide a fascinating contribution to the intellectual and cultural history of our era.

Conversations with Igor StravinskyFaber & Faber

The Book of the Homeless includes poems, essays, original art and musical scores by such notables of the time as Henry James, W.B. Yeats, Joseph Conrad, Thomas Hardy, Igor Stravinsky, Jean Cocteau, George Santayana and Paul Claudel, as well as other artists, musicians, writers and poets. Edith Wharton edited the text as a fundraiser for her WWI French charities, The Children of Flanders Relief Committee and The American Hostels for Refugees. The introduction, written by Theodore Roosevelt, stated, "We owe to Mrs. Wharton all the assistance we can give. We owe this assistance to the good name of America, and above all for the cause of humanity we owe it to the children, the women and the old men who have suffered such dreadful wrong for absolutely no fault of theirs." Wharton’s charitable work was so passionate and successful, she was made a Chevalier de l’Ordre National de la Légion d’honneur in 1916 for her efforts.

About composing and compositions. About musicians and others. About my life and times and other arts. About music today

Stravinsky

Extraordinary Minds

Sergei Prokofiev: A Biography

Teaching Stravinsky

It was her love of music - especially Stravinsky's music - that drew them together. This book tells the story of the ever-changing nature of Boulanger and Stravinsky's relationship from Boulanger's perspective, tracing their interactions from 1931 to 1971. Throughout, it asks how Boulanger's professional activity during the turbulent twentieth century intersected with her efforts on behalf of Stravinsky and how this facilitated her own influential conversations with the composer about his works while also drawing her into close contact with his family.

When Igor Stravinsky's ballet *Le Sacre du printemps* (The Rite of Spring) premiered during the 1913 Paris season of Sergei Diaghilev's Ballets Russes, its avant-garde music and jarring choreography scandalized audiences. Today it is considered one of the most influential musical works of the twentieth century. In this volume, the ballet finally receives the full critical attention it deserves, as distinguished music and dance scholars discuss the meaning of the work and its far-reaching influence on world music, performance, and culture. Essays explore four key facets of the ballet: its choreography and movement; the cultural and historical contexts of its performance and reception in France; its structure and use of innovative rhythmic and tonal features; and the reception of the work in Russian music history and theory.

In the second edition of the definitive account of Igor Stravinsky's life and work, arranged in two separate sections, Eric Walter White writes the whole book, completing the biographical section by taking it up to Stravinsky's death in 1971. To the list of works, the author added some early pieces that have recently come to light, as well as the late compositions, including the Requiem Canticles and The Owl and the Pussycat. Four more of Stravinsky's own writings appear in the Appendices, and there are several important additions to the bibliography.

Themes and Episodes

Conversations with Igor Stravinsky, by R. Craft

Stravinsky in Context

The Composer and His Works

Thoughts on Conducting, Music, and Musicians

Michael Christoforidis is widely recognized as a leading expert on one of Spain's most important composers, Manuel de Falla. This volume brings together both new chapters and revised versions of previously published work, some of which is made available here in English for the first time. The introductory chapter provides a biographical outline of the composer and characterisations of both Falla and his music during his lifetime. The sections that follow explore different facets of Falla's mature works and musical identity. Part II traces the evolution of his flamenco-inspired Spanish style through contacts with Claude Debussy, Maurice Ravel and Igor Stravinsky, while Part III explores the impact of post-World War I modernities on Falla's musical nationalism. The final part reflects on aspects of Falla's music and the politics of Spain in the 1930s and 1940s. Situating his discussion of these aspects of Falla's music within a broader context, including currents in literature and the visual arts, Christoforidis provides a distinctive and original contribution to the study of Falla as well as to the wider fields of musical modernism, exoticism, and music and politics.

*Today, Claude Debussy's position as a central figure in twentieth-century concert music is secure, and scholarship has long taken for granted the enduring musical and aesthetic contributions of his compositions. Yet this was not always the case. Unknown to many concert-goers and music scholars is the fact that for years after his death, Debussy's musical aesthetic was perceived as outmoded, decadent, and even harmful for French music. In *Debussy's Legacy and the Construction of Reputation*, Marianne Wheeldon examines the vicissitudes of the composer's posthumous reception in the 1920s and 30s, and analyzes the confluence of factors that helped to overturn the initial backlash against his music. Rather than viewing Debussy's artistic greatness as the cause of his enduring legacy, she considers it instead as an effect, tracing the manifold processes that shaped how his music was received and how its aesthetic worth was consolidated. Speaking to readers both within and beyond the domain of French music and culture, *Debussy's Legacy and the Construction of Reputation* enters into dialogue with research in the sociology of reputation and commemoration, examining the collective nature of the processes of artistic consecration. By analyzing the cultural forces that came to bear on the formation of Debussy's legacy, Wheeldon contributes to a greater understanding of the inter-war period—the cultural politics, debates, and issues that confronted musicians in 1920s and 30s Paris—and offers a musicological perspective on the subject of reputation building, to date underrepresented in recent writings on reputation and commemoration in the humanities. *Debussy's Legacy and the Construction of Reputation* is an important new study, groundbreaking in its methodology and in its approach to musical influence and cultural consecration.*

Livre Des Sans-foyer

An Autobiography