

Chapter 1 : Stravinsky Conducts Stravinsky - Igor Stravinsky | Release Info | AllMusic

There are later books that contain deeper analyses and penetrating discussions of aspects of Stravinsky, his composing process, and his works, but this remains a very fine single volume discussion of Stravinsky's life (a brief overview) and a really useful introduction to each of Stravinsky's works.

Russian Review 44, no. A Study of Music in Decline. University of California Press. Washington Post Sunday, 30 July: Once at a Border Issued on DVD, [N. Trends in Stravinsky Criticism and Research". The Musical Times , no. The Juilliard Journal Online 19, no. No longer accessible as of March Music in Fascist Italy. William Morrow and Company. Milestones of the Millennium 16 April. Archive edited at NPR Online. With an interview with Marin Alsop recorded on Friday 23 March The Musical Quarterly 89, nos. Lexicon of Musical Invective: Second edition, New York: University of Washington Press, , reprinted again Seattle: Cambridge Studies in Music Theory and Analysis Poetics of Music in the Form of Six Lessons. Originally published in French as Chroniques de ma vie, 2 vols. Reprinted again as An Autobiography " London: Stravinsky, Igor, and Robert Craft. University of California Press, Reprinted , Berkeley and Los Angeles: Reprinted, Berkeley and Los Angeles: Stravinsky, Vera , and Robert Craft. Stravinsky in Pictures and Documents. Catherine and Igor Stravinsky: A Family Chronicle " Schirmer Trade Books; London: Taruskin, Richard , reply by Robert Craft. New York Review of Books 15 June. Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra. The Musician as Interpreter. Studies of the Greater Philadelphia Philosophy Consortium 4. Pennsylvania State University Press. Satie Seen through His Letters. Russia and France " France and America, " ISBN cloth ; London: ISBN cloth ; Berkeley: Stravinsky and the Rosenthals". The Composer and His Works , second edition. Berkeley and Los Angeles: Zappa, Frank , and Peter Occhiogrosso. The Real Frank Zappa Book. Cambridge and New York: New Haven and London: Stravinsky and Balanchine, A Journey of Invention. Perspectives of New Music 18, nos. Music , edited by Bruce Gustavson.

Chapter 2 : Igor Stravinsky - Simple English Wikipedia, the free encyclopedia

In the second edition of the definitive account of Igor Stravinsky's life and work, arranged in two separate sections, Eric Walter White revised the whole book, completing the biographical section by taking it up to Stravinsky's death in

See Article History Alternative Title: Nevertheless his own musical aptitude emerged quite slowly. As a boy he was given lessons in piano and music theory. But then he studied law and philosophy at St. Petersburg University graduating in , and only gradually did he become aware of his vocation for musical composition. In he showed some of his early pieces to the composer Nikolay Rimsky-Korsakov whose son Vladimir was a fellow law student , and Rimsky-Korsakov was sufficiently impressed to agree to take Stravinsky as a private pupil, while at the same time advising him not to enter the conservatory for conventional academic training. In February a short but brilliant orchestral piece, the Scherzo fantastique was performed in St. For the ballet season Diaghilev approached Stravinsky again, this time commissioning the musical score for a new full-length ballet on the subject of the Firebird. This work showed how fully he had assimilated the flamboyant Romanticism and orchestral palette of his master. Meanwhile, Stravinsky had conceived the idea of writing a kind of symphonic pagan ritual to be called Great Sacrifice. The result was *The Rite of Spring* *Le Sacre du printemps* , the composition of which was spread over two years – This highly original composition, with its shifting and audacious rhythms and its unresolved dissonances , was an early modernist landmark. But he himself was already moving away from such post-Romantic extravagances, and world events of the next few years only hastened that process. He had married his cousin Catherine Nossenko in , and, after the premiere of *The Firebird* in , he brought her and their two children to France. The war also effectively marooned him in Switzerland, where he and his family had regularly spent their winters, and it was there that they spent most of the war. The Russian Revolution of October finally extinguished any hope Stravinsky may have had of returning to his native land. By Stravinsky was exploring a more restrained and austere , though no less vibrantly rhythmic kind of musical composition. His musical production in the following years is dominated by sets of short instrumental and vocal pieces that are based variously on Russian folk texts and idioms and on ragtime and other style models from Western popular or dance music. He expanded some of these experiments into large-scale theatre pieces. *The Wedding*, a ballet cantata begun by Stravinsky in but completed only in after years of uncertainty over its instrumentation , is based on the texts of Russian village wedding songs. But his voluntary exile from Russia prompted him to reconsider his aesthetic stance, and the result was an important change in his music – he abandoned the Russian features of his early style and instead adopted a Neoclassical idiom. The Stravinskys left Switzerland in and lived in France until , and Stravinsky spent much of this time in Paris. He took French citizenship in These pieces combine a Neoclassical approach to style with what seems a self-conscious severity of line and texture. Though the dry urbanity of this approach is softened in such later instrumental pieces as the *Violin Concerto in D Major* , *Concerto for Two Solo Pianos* –35 , and the *Concerto in E-flat* or *Dumbarton Oaks concerto* for 16 wind instruments , a certain cool detachment persists. In Stravinsky experienced a religious conversion that had a notable effect on his stage and vocal music. A religious strain can be detected in such major works as the operatic oratorio *Oedipus Rex* , which uses a libretto in Latin, and the cantata *Symphony of Psalms* , an overtly sacred work that is based on biblical texts. In Stravinsky wrote his autobiography. Like his six later collaborations with Robert Craft, a young American conductor and scholar who worked with him after , this work is factually unreliable. Early in he married Vera de Bosset, whom he had known for many years. In autumn Stravinsky had visited the United States to deliver the Charles Eliot Norton Lectures at Harvard University later published as the *The Poetics of Music* , , and in he and his new wife settled permanently in Hollywood, California. The *Symphony in C* represents a summation of Neoclassical principles in symphonic form , while the *Symphony in Three Movements* successfully combines the essential features of the concerto with the symphony. Auden and the American writer Chester Kallman based on a series of moralistic engravings by the 18th-century English artist William Hogarth. After World War II a new musical avant-garde had emerged in Europe that rejected Neoclassicism and instead claimed allegiance to the serial , or tone ,

compositional techniques of the Viennese composers Arnold Schoenberg , Alban Berg , and especially Anton von Webern. Serial music is based on the repetition of a series of tones in an arbitrary but fixed pattern without regard for traditional tonality. A series of cautiously experimental works the Cantata, the Septet, In Memoriam Dylan Thomas was followed by a pair of hybrid masterpieces, the ballet Agon completed and the choral work Canticum Sacrum , that are only intermittently serial. These in turn led to the choral work Threni , a setting of the biblical Lamentations of Jeremiah in which a strict tone method of composition is applied to chantlike material whose underlying character recalls that of such earlier choral works as The Wedding and the Symphony of Psalms. In his Movements for piano and orchestra and his orchestral Variations , Stravinsky refined his manner still further, pursuing a variety of arcane serial techniques to support a music of increasing density and economy and possessing a brittle, diamantine brilliance. Though always in mediocre health he suffered a stroke in , Stravinsky continued full-scale creative work until His last major work, Requiem Canticles , is a profoundly moving adaptation of modern serial techniques to a personal imaginative vision that was deeply rooted in his Russian past. This piece is an amazing tribute to the creative vitality of a composer then in his middle 80s. In The Rite of Spring he presented a new concept of music involving constantly changing rhythms and metric imbalances, a brilliantly original orchestration, and drastically dissonant harmonies that have resonated throughout the 20th century. Later Stravinsky was regarded as the typical rootless exile, a creative chameleon who could dart from style to style but who never recaptured the creative depth of his first masterpieces. Stravinsky, Igor Igor Stravinsky, Working always at the piano, he experimented endlessly with different chord combinations and spacings, explored asymmetrical metrical patterns, and used devices of prolongation and elision to break down the tradition of symmetrical phrasing. Given such sonorities as basic sound objects, rhythm is then regarded as a cumulative process, an adding together of such objects into varied groups, as opposed to the varied subdivision of regular groups that forms the basic method of classical music. Not surprisingly, this procedure tended to work against the past musical styles that Stravinsky used as models in his Neoclassical works, which probably accounts for their intriguing rhythmic obliquity, just as his experimental attitude to chords produced curious distortions of classical harmony. Stravinsky worked in the same way, in fact, throughout his life, and the same basic principles of construction and dynamics inform Threni and the Requiem Canticles as Petrushka and The Rite of Spring. He had immense influence on the way later composers have felt pulse, rhythm, and form. Stravinsky rejected the Germanic idea that thematic development is the only basis of serious writing. From early on, he preferred a sculptural approach in which the sound object is all-important and large musical structures are achieved cumulatively, with much repetition allied to subtle variations in interior detailing. In his longer works, especially the sacred and theatrical ones, this tends toward an effect of ritual. The power of Oedipus Rex and the Symphony of Psalms, as of The Rite of Spring, is the power of a solemn reenactment, and it was in his sense of the motion and specific gravity of such solemnities that Stravinsky was at his most forceful and inspired.

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Early years[change change source] Igor was the third of four children, all boys. Igor was not particularly good at school, but he often went to see the operas in which his father Fyodor was performing. Fyodor was an opera singer with a fine bass voice. Igor also went to ballets and even heard Tchaikovsky conduct in , at the end of his life. For a time Stravinsky studied law at the university of St Petersburg, but gave up in . Then he married one of his cousins. They soon had a son and a daughter. Meanwhile, since his school days, Igor played the piano , and had lessons in harmony and counterpoint. He enjoyed improvising and he started to be interested in composing. He wrote some short piano pieces and showed them to the composer Nikolai Rimsky-Korsakov , the father of a friend. Rimsky-Korsakov told him he ought to continue to have private music lessons instead of going to the conservatoire. Igor went to stay with Rimsky-Korsakov. He met many musical people there, and Rimsky-Korsakov taught him how to write for the different instruments. In , he began to take twice-weekly private lessons from Rimsky-Korsakov, whom he came to regard as a second father. Early career[change change source] In Rimsky-Korsakov died. Stravinsky met Sergei Diaghilev , the ballet impresario. Diaghilev wanted to put on performances of new operas and ballets. He needed a composer to write the music and saw that Stravinsky might be the ideal person. He asked him to write music for a ballet called *The Firebird* , which was a Russian fairytale. Mikhail Fokin was the choreographer. Some of the music is often performed in a concert hall without the dancing. It shows his love of Russian folk melody. The success of *The Firebird* made Stravinsky world famous. His music was especially well known in Europe, and in Paris where the Ballets Russes were based. The next work Stravinsky wrote for them was *Petrouchka*. It was the story of a puppet which comes to life. It was performed in Paris on 13 June and became just as famous as *The Firebird*. This music, too, is often performed as a concert piece. Stravinsky also made an arrangement of three of the dances for piano solo. It is very hard to play and needs a virtuoso pianist. Stravinsky was becoming well known among musicians. His friends included Debussy and Ravel. He met Schoenberg in Berlin and was very impressed by his piece called *Pierrot Lunaire*. He spent a lot of his time with his family in Switzerland where he had peace and quiet to compose. It was an absolute sensation. Some people loved it and others hated it. There was a big fight in the theatre and the police were called in. People were shouting so much that no one could hear the music. Stravinsky became ill afterwards and spent some weeks to recover. When the ballet was performed again people were quieter and listened to the music. There were lots of new ideas in the music: The music of *The Rite of Spring* had an great influence on the development of music in the 20th century. Stravinsky went back to Russia to collect some things that would help him to compose it. When he returned to Switzerland World War I started. He was short of money because there was no more income from the Russian estates. The Ballets Russes could not perform any more in Paris. Stravinsky spent a lot of time working at Les Noces. He finished it in and played it to Diaghilev. It was another six years before it was performed. Stravinsky eventually chose to arrange it for four pianos, percussion , chorus and vocal soloists. Because Switzerland was neutral in the war, Stravinsky was able to travel. He wrote *Reynard and Rag-Time*. He performed in America with Ballets Russes. When the Russian Revolution broke out in February Stravinsky thought this would be good, but when the Bolshevik Revolution followed it became obvious that he would never be able to go back to Russia. It was performed in Lausanne with Ernest Ansermet conducting. There would have been more performances but many people had influenza. When the war ended Stravinsky decided to move to France. He wrote a ballet called *Pulcinella* which was based on music by the 18th century composer Pergolesi. For some years Igor became interested in the music of the late 18th century, and the style of his work after is often described as neoclassical. Stravinsky composed a piece called *Symphonies for Wind Instruments*. He met a theatre designer called Serge Soudeikine and fell madly in love with Vera, who would later become his second wife. Meanwhile, his first wife, Katerina, was in a sanitorium suffering from

tuberculosis. Vera and Stravinsky saw one another as much as possible for the next 18 years. Stravinsky had to support a large family, and he decided he needed to work more as a conductor and pianist instead of composing large works. He composed smaller pieces, including the piano version of three dances from *Petrouchka*. Later, when his son was grown up, he composed a *Concerto for two solo pianos* for himself to play with his son. He did not compose any more for the *Ballets Russes*, but he did compose *Oedipus rex* as a special tribute to them. This work was a mixture of opera and oratorio. The words were in Latin and were written by Jean Cocteau. It was performed as a concert performance. Diaghilev was annoyed, but then he died in and the *Ballets Russes* company no longer carried on. In Stravinsky, who belonged to the Russian Orthodox Church, had a deep religious experience which effected his music. Stravinsky met the violinist Dushkin and composed a *Violin Concerto* as well as the *Duo concertante* for violin and piano which the two musicians played together at many concerts. He became more and more in demand in the United States and wrote several works for American people. He was offered a job as professor at Harvard University. At this time a lot of his family were ill. Then his daughter died, his wife died and his mother died. He was ill himself. American years[change change source] Stravinsky was immediately invited to conduct many concerts in America. Vera arrived in America four months later and she and Stravinsky were married in Bedford, Massachusetts. They applied for American citizenship and settled in Hollywood. He was quite short of money and he accepted any invitation to compose music. He even accepted a private pupil. Stravinsky composed a mass. It was not commissioned , he just wanted to compose it. It was performed in La Scala , Milan , in conducted by Ansermet. He then decided to compose a full-length opera in English. It was first performed in Venice in It is the best of his works in the neo-classical style. Another work from this period is his *Symphony in C*. It shows a different way of composing tonal music to the tonal works of classical composers. He met a musician called Robert Craft who came to live with the family and helped Stravinsky sort out his compositions and papers. He was surprised to find that Stravinsky never visited Schoenberg, who only lived a few streets away. Soon Stravinsky started to use serialism in his own compositions. Craft travelled with Stravinsky and helped him a great deal, for example, by conducting some of the concerts, or rehearsing the orchestras before Stravinsky came. In he was invited to the White House by President Kennedy. In the same year he returned to Russia for a visit. He had not been there for nearly half a century. It made Stravinsky very happy to know that Russians were interested in him again.

Chapter 4 : Igor Feodorovich Stravinsky (composer) - Buy recordings | Presto Classical

*Over the next four years, Stravinsky and his family lived in Russia during the summer months and spent each winter in Switzerland. During this period, Stravinsky composed two further works for the Ballets Russes: *Petrushka* (), and *The Rite of Spring* ().*

Stravinsky and Rimsky-Korsakov seated together on the left in Russian period c. The rediscovery generated much enthusiasm and, as a result, over 25 performances are scheduled in and beyond. The result was *Renard*, which he called "A burlesque in song and dance". Auden and Chester Kallman based on the etchings of William Hogarth. It premiered in Venice that year and was produced around Europe the following year before being staged in the New York Metropolitan Opera in . The first of his compositions fully based on such techniques was *In Memoriam Dylan Thomas*. *Agon* (1957) was the first of his works to include a twelve-tone series and *Canticum Sacrum* was the first piece to contain a movement entirely based on a tone row. This is where notes are subtracted or added to a motif without regard to the consequent changes in metre. A similar technique can be found as early as the 16th century, for example in the music of Cipriano de Rore, Orlandus Lassus, Carlo Gesualdo and Giovanni de Macque, music with which Stravinsky exhibited considerable familiarity. The work also contains passages where several ostinati clash against one another. Stravinsky was noted for his distinctive use of rhythm, especially in *The Rite of Spring*. "The rhythmic structure of music became much more fluid and in a certain way spontaneous". Browne, "Stravinsky is perhaps the only composer who has raised rhythm in itself to the dignity of art". This is not surprising, as the works were as much exercises in orchestration as in composition. *The Firebird* requires winds in fours, 4 horns, 3 trumpets in A, 3 trombones, tuba, celesta, 3 harps, piano, and strings. The percussion section calls for timpani, bass drum, cymbals, triangle, tambourine, tamtam, tubular bells, glockenspiel, and xylophone. In addition, the original version calls for 3 onstage trumpets and 4 onstage Wagner tubas 2 tenor and 2 bass. Percussion includes 5 timpani 2 players, bass drum, tamtam, triangle, tambourine, cymbals, antique cymbals, guiro, and strings. Piano, celesta, and harp are not included. Eliot, and medieval English verse. Stravinsky and Pablo Picasso collaborated on *Pulcinella* in . Picasso took the opportunity to make several sketches of the composer. He also had an inexhaustible desire to explore and learn about art, which manifested itself in several of his Paris collaborations. His interest in art propelled him to develop a strong relationship with Picasso, whom he met in , announcing that in "a whirlpool of artistic enthusiasm and excitement I at last met Picasso. This exchange was essential to establish how the artists would approach their collaborative space in *Pulcinella*. Well, after having seen so many events and so many more or less representative men, I have an overpowering urge to render homage to your Duce. He is the saviour of Italy and let us hope Europe". Later, after a private audience with Mussolini, he added, "Unless my ears deceive me, the voice of Rome is the voice of Il Duce. I told him that I felt like a fascist myself In spite of being extremely busy, Mussolini did me the great honour of conversing with me for three-quarters of an hour. We talked about music, art and politics". Stravinsky was reputed to have been a philanderer and was rumoured to have had affairs with high-profile partners, such as Coco Chanel. He never referred to it himself, but Chanel spoke about the alleged affair at length to her biographer Paul Morand in ; the conversation was published thirty years later. Despite these alleged liaisons, Stravinsky was considered a family man and devoted to his children. As a child, he was brought up by his parents in the Russian Orthodox Church. Baptized at birth, he later rebelled against the Church and abandoned it by the time he was fourteen or fifteen years old. After befriending a Russian Orthodox priest, Father Nicholas, after his move to Nice in , he reconnected with his faith. He rejoined the Russian Orthodox Church and afterwards remained a committed Christian. In his late seventies, Stravinsky said: I cannot now evaluate the events that, at the end of those thirty years, made me discover the necessity of religious belief. I was not reasoned into my disposition. I do not believe in bridges of reason or, indeed, in any form of extrapolation in religious matters. I can say, however, that for some years before my actual "conversion", a mood of acceptance had been cultivated in me by a reading of the Gospels and by other religious literature. The real extent of the tumult is open to debate and the reports may be apocryphal. In the published article, Satie argued

that measuring the "greatness" of an artist by comparing him to other artists, as if speaking about some "truth", is illusory and that every piece of music should be judged on its own merits and not by comparing it to the standards of other composers. All the signs indicate a strong reaction against the nightmare of noise and eccentricity that was one of the legacies of the war. What for example has become of the works that made up the program of the Stravinsky concert which created such a stir a few years ago? Practically the whole lot are already on the shelf, and they will remain there until a few jaded neurotics once more feel a desire to eat ashes and fill their belly with the east wind. Bach, conceding that, "there is no denying the greatness of Stravinsky. It is just that he is not great enough". They are merely successions of notes that can conveniently be divided into groups of three, five, and seven and set against other mathematical groups" and he described the cadenza for solo drums as "musical purity

Chapter 5 : San Francisco Symphony - Stravinsky: The Rite of Spring

'A strong shaping hand and cultivated mind has produced this big, beautiful all-purpose Stravinsky book. Anyone interested in the composer must acquire it.' --'American Record Guide'.

His employment of this form, along with the other style elements consciously borrowed from the past, is not out of a reverent desire to perpetuate them, but rather constitutes a defiant and satirical act of mockery Straus , The opening Lento section functions like a classical introduction, presenting the background tonal structure that will also govern the main Allegro section Haimo , 45; Straus , In the Allegro, Stravinsky exploits the apparent contradiction of two formal balances: Second movement[edit] In , when Stravinsky was composing the second, theme-and-variations movement, he confided in a letter to Ernest Ansermet that Mozart was for him what Ingres was to Picasso. Variations 1, 3, and 6 are practically identical all are labeled "variation A" in the score , and serve as introductions to the following variations 2, 4, and 7 Nelson , Stravinsky referred to this recurring introduction as the "ribbons of scales" variation Stravinsky and Craft , The second, fourth, fifth, and seventh variations assume the characters of a march , a waltz , a cancan , and a solemn fugue, respectively Simms , This seventh, final variation is particularly surprising. The theme here is scarcely recognizable, and does not seem promising as the subject for a fugue; the sound character of the variation, with its emphasis on slow-moving harmonic masses, is unearthly, and its plan is unconventional, with the subject occurring only four times Nelson , This repeating, three-note syncopated rhythm with proportions 3: In this process, the khorovod-like element becomes progressively less evident in the refrain, whereas in the intervening couplets it increases in clarity, from a disguised augmentation in the solo trumpet in section B, to a flute solo built on the original rhythmic shape in C, to the chordal accompaniment in D. The conception of a round dance is transformed here into an instrumental rondo , with a main theme resembling a baroque fugue subject Waeltner , 69, 69 The press, too, was unanimous in condemning what seemed like a bad joke. From a perspective of several decades later, of course, it had become clear that Stravinsky was embarking on a new and important stylistic phase that was destined to influence composers everywhere by bringing out a latent objectivist tendency in the music of the period, by openly reverting to the ideals, forms, and textures of the pre- Romantic era Copland , Not all of the early reviewers took a negative view, however. Though finding moments of unaccustomed discords preventing acceptance of the music as "beautiful", this critic concluded that "there is so much to admire in the work that it cannot be dismissed as a piece of buffoonery" Anon. References[edit] Anon. The Times 18 August: Cambridge Companions to Music. Cambridge and New York: The New Music 69, revised and enlarged edition. On the Symphonies of Wind Instruments. The Chronology of the Octet". Perspectives of New Music 22, nos. University of Nebraska Press. Haimo, Ethan, and Paul Johnson. Contradiction and Discontinuity in His Neoclassic Music". The Journal of Musicology 9, no. The Musical Quarterly 48, no. Music of the Twentieth Century: Stravinsky, Igor, and Robert Craft. Dialogues and a Diary. Kassel, Basel, Tours, London: The Composer and His Works, second edition. Berkeley and Los Angeles: The University of California Press. Further reading[edit] Aguilar, Victor Reyes. The Cambridge Companion to Stravinsky. Music Theory Spectrum 18, no. Studies in the History and Interpretation of Music The Arts 6, no. Reprinted in Eric Walter White, Stravinsky: The Composer and His Works, second edition, University of California Press,

Chapter 6 : Igor Stravinsky - Classical Music Composers

Igor Stravinsky: Igor Stravinsky, Russian-born composer whose work had a revolutionary impact on musical thought and sensibility just before and after World War I, and whose compositions remained a touchstone of modernism for much of his long working life.

This classic BMG-Sony set scythes through great swathes of their Stravinsky catalogue bundling up most everything they have and only leaving a few works unrecorded. For all the pundits cawing about lack of notes and skimpy presentation this remains an astonishing offer at super-bargain price. However, where else can one acquire the riches represented by these composer-directed or composer-supervised recordings? Think how we would have felt if the same Read more had been done for Rachmaninov or Schoenberg or Moeran or Martin? Only Britten has had anything similar with Copland coming a close-ish second. Not neglected are the twelve-tone works of his late years after coming into contact with that great Schoenberg advocate Robert Craft. In this context try Threni and the brief Pro Gesualdo piece. Stravinsky as brilliant magister of the orchestra can be heard in the early fluttering rainbow-delicacy of The Firebird. The other two great ballets, Petrushka and The Rite of Spring, are there in full and Petrushka and Firebird are also there in their familiar curtailed concert suite form. Yet they come through flags flying. OK these recordings are now between forty and fifty years old so the impact is not going to be all that it now can be. That said, it remains viscerally vivid and exciting. The transition in Le Sacre from the thunderous stomp of Dance of the Earth tr. Les Noces with its raw affinity with Orff and its pre-echoes of Birtwistle is raucously statuesque. The playing throughout this set is often pretty astonishing. The recording is very good indeed: Bransle Gay recalls the much later Ariadne by Gordon Crosse. The Adagio from The Bluebird is full of smiling sunny light. It casts ogling eyes towards the grand balletic manner. A disc with three of the concert suites from Pulcinella, Petrushka and Firebird reminds us that the composer intended his music to make its way into concert programmes as well as to be danced. The grumping and shrieking nightmare of the Dance of the Peasant and the Bear from Petrushka is sharply characterised. The brassy gruffness of the Vivo Pulcinella leaps out at the listener and stereo separation adds a gritty reality tr. The closest is the very early and Glazunov-like Symphony in E flat op. Try springing it on your friends sight-unseen and see who can identify it. Listen to that finale for more of the Glazunov redolence. After that Symphony on CD 8 comes a sequence of recordings made of Stravinsky in orchestral rehearsal. The composer benevolently persuades and instructs his artists. His attention to minuscule detail is memorable - listen to him coaching the singer in tr. He enchants magically and self-effacingly in tr. We hear the composer conceding with sly grace when it proves impossible to make a good splice for the recording of Pulcinella. This is a great place to start your exploration of the set. Interesting that, rather like Britten, they were never numbered. The Symphony in Three Movements is there with its violence and scar tissue yet deep rhythmic fibre and inventive spitfire clarity. One can also pick up the influences Stravinsky had on Piston and Copland. In the Symphony of Psalms Stravinsky is sensitive and measured yet finding his grand Orff-like tread and stride in the third section at 5. Interesting that the monumental side of this work is given a back-seat. CD 10 has the concerto and concertante pieces. The Concerto for piano and wind instruments smokes with grand Purcellian gunpowder and ignites in furious little gusts. Philippe Entremont seems to enjoy the experience as I am sure Charles Rosen did with the unforgivingly dissonant Movements - five of them - for piano and orchestra. Dissonance is little to be heard in the salty Violin Concerto which is neatly dispatched by Isaac Stern in a style thrummingly extruded from Pulcinella yet finding Bergian resonance and butterfly grace in Aria I. The bright and eager Dumbarton Oaks is followed by Norwegian Moods, which in the second movement Song sounds nothing like Stravinsky instead inhabiting a world of lyrical Grieg-like contentment. The Circus Polka has Stravinsky back to his normal self. The tragic Cantique from Four Etudes is followed by the Iberian-accented Madrid - another suitably disorientating quiz for the general listener. There are some give-aways at 0. The shade of Weill haunts the very brief Preludium for jazz ensemble. Ragtime sounds agreeably unarticulated and is memorable for its cimbalom twang. I had forgotten how ear-tickling the Ebony Concerto is and how short - between 9 and 10 minutes. Here the clarinet is played by Benny Goodman. The

sound is stunningly alive. Szigetel tackles the Duo Concertant which is again far more passionate than I had recalled. Soulima Stravinsky plays the piano solo Serenade in A and is there with his father in the Concerto for two solo pianos. The Concerto is quite antiseptic by comparison with the almost Arthur Benajmin-like chiming of the Sonata for Two Pianos - which here are played by the bright-eyed and bushy-tailed Arthur Gold and Robert Fizdale. Discs 14, 16 and 17 set out the operas. The Nightingale and Mavra are on one disc. Of the clangy metallic otherworldliness of The Nightingale, the Chinese March is representative but listen also to The Song of the Nightingale with its chirping avian soprano. Sample as well the wooden creaking humour of the acidly graven writing for The Performance of the Mechanical Nightingale. Strangely in the case of Mavra we are offered a single 28 minute track. The music is deliberately accessible. A good example of this is My tale should be told on CD16 tr. The recording is stunning. This pays off handsomely in intrinsically fine pieces such as the Trio Could it then have been known CD16 tr. The staginess of this recording complete with judiciously applied sound-effects pays dividends. Then again things are completed with the epilogue Good people just a moment CD17 tr. The Shepherdess could almost be by Rachmaninov. The Firebird diaphony of The Flower - a Balmont setting - returns us to a recognisably familiar Stravinsky and yet The Three Japanese Lyrics are of haiku-like concision and all over and done with in under three minutes. The singer in Pribaoutki really rasps out the Russian folk style. A second version of this piece with full orchestra rounds out the disc. Oedipus Rex is the lead item on CD It is sharply etched stuff and benefits from a transparent performance of grandeur, light and clarity. The Flood is a work of angular dissonance. Columbia use the two channels for separation and to heighten dramaturgy in the humorous Noah and his Wife interlude though played out against dissonance in the orchestra tr. Channel separation also adds to the delights of The Covenant of the Rainbow. Ode is a work displaying a type of honeyed dissonance, all concisely channelled into three movements. Its Eclogue chugs delightfully and there is a light hand in terms of dodecaphony. The Monumentum Pro Gesualdo is a tight and gently dissonant piece recalling the Gabriellis in its raw treatment of the brass. Le Roi des Etoiles sets words by Konstantin Balmont in music that is mystical-ecstatic in a way that might well have been where Scriabin was going had his delusional dreams turned into a scored reality. It has a sometimes antique flavour as in the medieval flavoured Sanctus CD 20 tr. Babel is for orchestra and narrator. It tells the tale of the Tower of Babel and its great fall. It has a certain Hollywood and Charlton Heston air to it; quite agreeable in fact. The narrator is in fact John Colicos. The stern and even grim Canticum Sacrum has its sternness underlined by a darkling orchestral score. The cantata A Sermon, A Narrative and A Prayer is unforgivingly dodecaphonic with plenty of angularity for singers and orchestra. The cataclysm of the Stoning of Stephen, complete with orator, is the peak of the work. Anthem is in a similar idiom but for mixed voice choir only. Threni brings back the tartly supportive orchestra with sonorous choir and soloists. The final disc is of Robert Craft conducting under the supervision of the composer. Song of the Nightingale in its format as symphonic poem is a blast of hard and brilliant life - like The Firebird but injected with steely deliberation. Danses Concertantes is lively and buoyant but why were the five movements not separately tracked? The Epitaphium is again dissonant and distinguished by a plangent harp contribution suggesting dark fathoms. The Double Canon for string quartet is in memoriam Raoul Dufy. It is solemn and again dissonant as is the Sacred Ballad - Abraham and Isaac. Anger floods in for Variations - written for Aldous Huxley - in memoriam. The Requiem Canticles is in nine movements here each accorded its own track. Dissonance and angst are shafts shot through this music although in Interlude CD22 tr. At least it shines. Comparison is not really an issue here. There is nothing like this set unless of course you compare it with the still available de luxe version which includes full notes and illustrations, all texts and translations.

Chapter 7 : Stravinsky: The Composer and His Works - Eric Walter White - Google Books

Igor Fyodorovich Stravinsky was born in the resort town of Oranienbaum, Russia, on June 17, He was raised in St. Petersburg by his father, a bass singer named Fyodor, and his mother, Anna, a.

Igor Stravinsky - Famous Composers in History Stravinsky is regarded to be one of the most significant composers of the 20th century. Igor Fyodorovich Stravinsky was a Russian pianist, composer, and conductor; he acquired French and American citizenships during his lifetime. He was born on June 17, in the suburbs of St. Petersburg, the imperial capital of Russia. His father, Fyodor Stravinsky was also a renowned bass in St. He is widely known as among the 20th century most influential composers. Early Life Stravinsky was born in Oranienbaum and spent his early life in St. Stravinsky took lessons on how to play piano as a young boy, and though he loved music, his parents wanted him to pursue law. Stravinsky joined University of St. Petersburg to pursue law in , though he rarely attended classes. Stravinsky put up with Rimsky-Korsakov, a leading Russian composer at Heidelberg, in , and the composer suggested that Stravinsky should take private lessons as a composer rather than join the University of St. Stravinsky ended up spending more time on music rather than attending law classes, and in April he received diploma for half the course. In , Stravinsky focused entirely on music taking private lessons under the guidance of Rimsky-Korsakov twice a week until when the composer died. Stravinsky married on January 23, The song was played once during its opening at the St. Petersburg conservatory then it was not heard and was thought lost until it was played again in September It was also played once again for the first time on December 2, , and it was well received. The neoclassical period covers compositions from to During this time, Stravinsky explored and used musical styles from the classical period. His pieces at this time include Octet, the symphony of Psalms, the Serenade in A, and the concerto for piano and winds. The serial period covers compositions from to Major Contributions Stravinsky has made several contributions to the music industry and has been widely known for his musical compositions which used different compositional styles. The Rite of Spring is one of his notable works with a remarkable use of rhythm. The Firebird and Petrushka are some of his major compositions. Stravinsky also published several books during his career. Challenges During World War I, Stravinsky and his family were living in Switzerland, and since Russia was not keen on the Berne convention, it became hard for Stravinsky to collect the royalties of some of his ballets Russes compositions which led him to have financial difficulties. Stravinsky moved to the United States in where he worked and lived until his death. On January 15, , Stravinsky had an incident with the Boston Police over his rearrangement of the US national anthem, Star-Spangled Banner; he received a warning that authorities could impose a fine on him. Death and Legacy Stravinsky passed away at the age of 88 on April 6, , due to heart failure. He is viewed as one of the most distinguished composers of the 20th century. Stravinsky is known as one of the composers who pushed boundaries of musical design as he used different styles in his compositions. Stravinsky was awarded the Sonning Award in and , and after his death he was awarded the Grammy award for Lifetime Achievement. This page was last updated on May 11,

Chapter 8 : Igor Fyodorovich Stravinsky Biography " Childhood, Facts & Family Life of Russian Musician

His collaboration with Diaghilev led to other fine ballet scores, such as Petrushka and The Firebird. From the s onwards his works were more clearly neo-classical. From the s onwards his works were more clearly neo-classical.

Chapter 9 : Stravinsky: The Composer and His Works by Eric Walter White

Igor Stravinsky was one of music's truly epochal innovators; no other composer of the twentieth century exerted such a pervasive influence or dominated his art in the way that Stravinsky did during his seven-decade musical career.