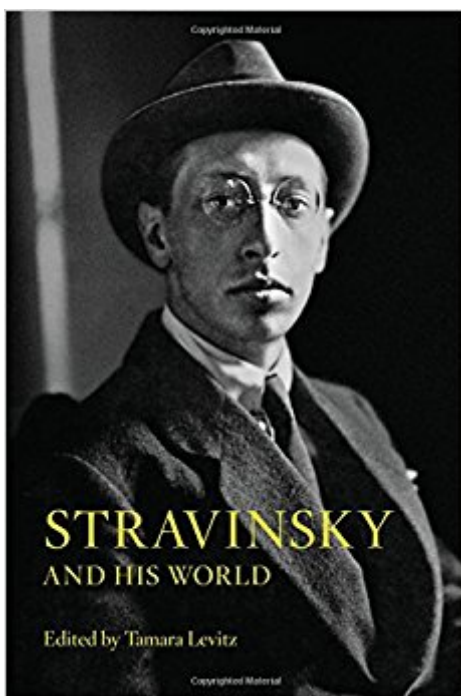


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Stravinsky And His World (The Bard Music Festival)



Synopsis

Stravinsky and His World brings together an international roster of scholars to explore fresh perspectives on the life and music of Igor Stravinsky. Situating Stravinsky in new intellectual and musical contexts, the essays in this volume shed valuable light on one of the most important composers of the twentieth century. Contributors examine Stravinsky's interaction with Spanish and Latin American modernism, rethink the stylistic label "neoclassicism" with a section on the ideological conflict over his lesser-known opera buffa *Mavra*, and reassess his connections to his homeland, paying special attention to Stravinsky's visit to the Soviet Union in 1962. The essays also explore Stravinsky's musical and religious differences with Arthur LouriÃfÃ©, delve into Stravinsky's collaboration with Pyotr Suvchinsky and Roland-Manuel in the genesis of his groundbreaking *Poetics of Music*, and look at how the movement within stasis evident in the scores of Stravinsky's *Orpheus* and *Oedipus Rex* reflected the composer's fierce belief in fate. Rare documents--including Spanish and Mexican interviews, Russian letters, articles by Arthur LouriÃfÃ©, and rarely seen French and Russian texts--supplement the volume, bringing to life Stravinsky's rich intellectual milieu and intense personal relationships. The contributors are Tatiana Baranova, Leon Botstein, Jonathan Cross, ValÃfÃ©rie Dufour, Gretchen Horlacher, Tamara Levitz, KIÃfÃ©ricz, Leonora Saavedra, and Svetlana Savenko.

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Customer Reviews

"Framed by Jonathan Cross's stylish response to the theme 'Stravinsky in exile', and Leon Botstein's thoughts on the rewards of considering the composer alongside fellow Russian exile Vladimir Nabokov, the book seeks new angles on Stravinsky and Russia in the years after 1912, and on the role of Russians . . . during Stravinsky's time in France. . . . [L]evitz herself can be unsparing in drawing a detailed, warts-and-all portrait of the great composer."--Arnold Whittall, *Musical Times*

Tamara Levitz is professor of musicology at the University of California, Los Angeles. Her books include *Teaching New Classicality* and *Modernist Mysteries: Perspectives*. Phone.

Igor Stravinsky is accepted as one of the greatest composers of the twentieth century but those with only a novice's familiarity with classical music may find it difficult to recall why. He wrote //The Rite of Spring//, and...?? Apparently he actually composed a lot of pieces, and was both hailed and vilified for his groundbreaking scores, which often pushed the boundaries of musical convention. Some of these essays look at some of Stravinsky's works in great detail, analyzing their meaning and how the music expresses certain ideas or motifs. This is all very fascinating, but without a good background in reading musical scores, the reader has to take the analysis on faith (although reading the book while listening to the piece would probably help). Other essays examine the composer's life, and postulate how his experiences shaped his work, or how his work was received in various political and intellectual circles. (These are somewhat more generally accessible.)|This is an interesting way to present a biography, through tangential remarks about his music and the included letters and commentary for, from, and about Stravinsky and his works. I certainly learned a lot, but as an educated reader with a rather casual interest in music theory, analysis, and deconstruction, I offer my opinion that this book is written for a fairly small niche audience. It is a well-written collection of essays about an incredibly narrow topic. I received a copy of this book from the San Francisco Book Review in exchange for an honest review. The opinions are entirely my own.

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