

Select All The Statements Describing Igor Stravinsky

Igor Stravinsky

Igor Stravinsky Igor Stravinsky,1921

Conversations with Igor Stravinsky Robert Craft,2013-07-04 *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*

Igor Stravinsky Alexandre Tansman,1949 Study of Stravinsky's personal musical language and methods, life and works.

Stravinsky, Selected Correspondence Igor Stravinsky,1982 Gathers the modern Russian composer's letters, from different periods in his career, to friends, poets, and fellow composers

Memories and Commentaries Igor Stravinsky,Robert Craft,1981-01-01 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, Selected Correspondence: Igor, Catherine, and God Igor Stravinsky, 1982 This initial selection from the extraordinary lifetime of letters to and from Igor Stravinsky, annotated by his friend and associate Robert Craft, includes correspondence with W. H. Auden, Jean Cocteau, Lincoln Kirstein and other friends, as well as Stravinsky's letters to Nadia Boulanger, Ernest Ansermet, and Craft himself. The book presents a wealth of previously unpublished information about Stravinsky's relationships with other musicians, and about his methods of composition. The opening section, based on letters to Stravinsky from his first wife Catherine, is among the most important material yet made available for an understanding of the composer's personal and family life. If the exchanges with Auden (*The Rake's Progress*) and Cocteau (*Oedipus Rex*) take first place for general interest, the letters to Ansermet - who conducted more performances of Stravinsky's music than anyone but the composer himself - give a remarkable view of the musical and ballet worlds, especially of the Diaghilev period, and of the great impresario himself. This book, accompanied by two further volumes, is a major contribution to the Stravinsky canon and to the cultural history of the twentieth century.--whsmith.co.uk.

Themes and Conclusions Igor Stravinsky, 1982 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 enabled 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 Autobiography Igor Stravinsky, 1998 Stravinsky reflects upon episodes in his life as a composer and performer.

Dialogues Igor Stravinsky, Robert Craft, 1982

Expositions and Developments Igor Stravinsky, Robert Craft, 1981-01-01

Stravinsky and His World Tamara Levitz, 2013 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.

The Life and Times of Igor Stravinsky Jim Whiting, 2019-12-05 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 one of the greatest composers of the 20th century, with such great compositions as *The Rite of Spring*, *The Firebird*, and *Petrushka*, which remain his most popular pieces.

Modes of Communication in Stravinsky's Works Per Dahl, 2021-12-16 Igor Stravinsky left behind a complex heritage of music and ideas. There are many examples of discrepancies between his literate statements about music and musicians and his musical compositions and activity. Per Dahl presents a model of communication that unveils a clear and logical understanding of Stravinsky's heritage, based on the extant material available. From this, Dahl argues the case for Stravinsky's music and his ideas as separate entities, representing different modes of communication. As well as describing a triangular model of communication, based on a tilted and extended version of Ogden's triangle, Dahl presents an empirical investigation of Stravinsky's vocabulary of signs and expressions in his published scores - his communicative mode towards musicians. In addition to simple statistics, Dahl compares the notation practice in the composer's different stylistic epochs as well as his writing for different sizes of ensembles. Dahl also considers Stravinsky's performances and recordings as modes of communication to investigate whether the multi-layered model can soften the discrepancies between Stravinsky the literary and Stravinsky the musician.

Stravinsky, Selected Correspondence: Correspondence with Serge de Diaghilev: 1911-1928 Igor Stravinsky, 1982

Conversations with Igor Stravinsky Igor Stravinsky, 1977

Stravinsky Igor Stravinsky, Robert Craft, 1984

Stravinsky Robert Craft, 2008-11 In this second volume of Igor Stravinsky's correspondence - selected and annotated by his friend and associate Robert Craft - we are given a wealth of material relating to the composer's association with dance, to his relationship with other composers and musicians, and to the daily, financial, and familial concerns of his life. Of particular value is his correspondence with Serge Diaghilev, with Vaslav Nijinsky, with Leon Bakst, and with Emile Jaques-Dalcroze. There is a history in letters of *Firebird*, Stravinsky's most popular ballet score, and of *Jeu de Cartes*, his first Balanchine commission. Also included are letters to and from Pierre Monteux - a correspondence that began in 1912 (the year before the scandalous premiere of *Le Sacre du Printemps*, with Monteux conducting) and lasted for forty-five years. A vivid picture of

musical life in the emigre community in Hollywood during the 1950s and 1960s emerges from the correspondence with Ernst Krenek, while Stravinsky's letters to Nicolas Nabokov are an invaluable record of musical activities during the last thirty years of his life, including the premiere of his opera *The Rake's Progress*. Together with the accompanying two volumes, this book affords an extraordinary insight into the life and work of a complex, brilliant artist.

Stravinsky, Selected Correspondence: Correspondence with Claude and Emma Debussy: 1912-1918 Igor Stravinsky, 1982

Poetics of Music in the Form of Six Lessons Igor Stravinsky, 1970 One of the greatest of contemporary composers has here set down in personal fashion his general ideas about music and some accounts of his own experience as a composer. Throughout the volume are his notes about the essential features of music, the process of musical composition, inspiration, musical types, and musical execution, as well his comments on such subjects as Wagnerism, the operas of Verdi, musical taste, musical snobbery, the influence of political ideas on Russian music under the Soviets, musical improvisation as opposed to musical construction, the nature of melody, and the function of the critic of music.

Igor Stravinsky Igor Stravinsky, 1966 An Autobiography chronicles the first half-century of Stravinsky's life, all the while offering his opinions and abhorrences. A Parsifal performance at Bayreuth? At the end of a quarter of an hour I could bear no more. Nijinsky? The poor boy knew nothing of music. Spanish folk music? Endless preliminary chords of guitar playing.

Select All The Statements Describing Igor Stravinsky Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has be much more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Select All The Statements Describing Igor Stravinsky**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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