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THE APOLLONIAN CLOCKWORK  
was originally published in the  
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in 1989. The authors, Louis  
Andriessen and Elmer  
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musicologist and critic), and are

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at the end of a long and restless career, and that is exactly what the authors of The Apollonian Clockwork do. In 1982, convinced that there is no essential difference between 'early' and 'late' Stravinsky, Louis Andriessen and Elmer Sch ö nberger were the first to write a monograph on the composer which radically breaks with the habit of dividing his works into ...

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...

There is a further link with Borges  
The Apollonian Clockwork doesn't  
mention: Stravinsky gave the  
manuscript of the score to  
Pers éphone to Victoria Ocampo,  
the Argentine litt érateur who was  
Borges' patron and friend and who  
published " The Aleph " in the  
Buenos Aries journal she edited,  
Sur, in 1945. (Ocampo delivered  
the spoken word part of the  
oratorio for its Buenos Aires  
performance in 1936, and  
Stravinsky was so pleased with  
her perfectly modulated French  
that he asked her to ...

~~Notes on Louis Andriessen,~~

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Stravinsky, and The Apollonian ...  
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The one book about Stravinsky

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Stravinsky would have liked.  
Richard Taruskin.

'I think my music deserves to be considered as a whole', Igor Stravinsky remarked at the end of a long and restless career, and that is exactly what the authors of *The Apollonian Clockwork* do. In 1982, convinced that there is no essential difference between 'early' and 'late' Stravinsky, Louis Andriessen and Elmer Sch ö nberger were the first to write a monograph on the composer which radically breaks with the habit of dividing his works into 'Russian', 'neoclassical' and 'serial'. In an essay which continually shifts in its approach, style and perspective, the authors elaborate on their insight that a

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single, immutable compositional attitude underlies the whole of Stravinsky's oeuvre. By this token the book not only offers an analysis of the composer's protean work and artistry but takes example by it as well.

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



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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 Louri é , 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

Download File PDF The Apollonian Clockwork On letters, articles by Arthur Louri é , 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, Val é rie Dufour, Gretchen Horlacher, Tamara Levitz, Kl á ra M ó ricz, Leonora Saavedra, and Svetlana Savenko.

This, the second and final volume of Stephen Walsh ' s magisterial biography of Igor Stravinsky, begins in 1934, when Stravinsky is fifty-two and living in France. Already regarded by many as the most important composer of his generation, Stravinsky is nevertheless at this point a fairly

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unhappy expatriate, all too aware of the war clouds beginning to gather. Though he still maintains a family life with his wife and children, much of his time is spent with his mistress, Vera Sudeykina, while traveling around Europe giving concerts in order to earn the money to support his dependents – which include a number of relatives. Composing, of course, remains the center of his existence. But changes are imminent: within only a few years his wife, Katya, will be dead, his family scattered, and Stravinsky himself, together with Vera, starting over again in America. Stravinsky: The Second Exile follows the composer through the remainder of his long life, years during which he produces such

Download File PDF The Apollonian Clockwork On masterworks as The Rake 's Progress and Symphony in C, and achieves a new level of fame as a conductor and raconteur in his own right. With a dazzling command of sources in several languages and a keen feeling for accuracy in situations where truth and falsehood have become blurred, Walsh traces and illuminates Stravinsky ' s increasingly complex and often agonized family relationships along with his crucially important connection with his associate Robert Craft. Walsh is also, as a musicologist and critic, able to speak with knowledge and wit about Stravinsky ' s work, expertly describing and assessing the composer ' s musical journey from the neoclassicism of his late

Download File PDF The Apollonian Clockwork On French and early American periods, through his early essays in serial technique, and on finally to the astonishing intricacies of his final compositions. The first volume of this biography, Stravinsky: A Creative Spring, was received with glowing praise for its insight, narrative skills, and readability. The period covered here, beset as it is with myths and misconceptions, is handled with even greater authority. Carefully weighed, eloquent, packed with rich and fascinating detail, it casts a brilliant new light on one of the greatest artists of our time.

Of Russian, French, and later American nationality, Stravinsky's musical styles are startlingly diverse, reflecting his life and era;

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from Tsarist Russia, to 1920s France and post-war USA. His early years in Russia saw him launch his international career, with Dyagilve's Ballets Russes in Paris and the premieres of The Firebird, Petrushka and The Rite of Spring. Between 1920-1939 Stravinsky lived and worked in France, producing his great neo-classical compositions, reactivating the modes and manners of the eighteenth century. This stylistic inclination eventually gave way to a highly individual use of serial techniques in his last years, when he took up residence in the United States. This biography of Igor Stravinsky is one in a new series of composer biographies, derived and adapted from the second edition of The New Grove

Download File PDF The Apollonian Clockwork On Dictionary of Music and Musicians. These newly written biographies bring the best of the book-length pieces in The New Grove to a wider audience. Each title provides fresh new insights into the life and works of a major composer, derived from the most recent scholarship. In addition to a detailed and informative view of the subject's life and works, written by an expert in the field, each book includes comprehensive, tabular work-lists and a fully revised and updated bibliography.

The first full-length analytic study devoted to the Concerto for Piano and Wind Instruments, combining sketch studies, musicological context, and straightforward analyses of all three movements.

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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



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of anthropologists, folklorists, philosophers, and poets. Volume Two addresses the masterpieces of Stravinsky's early maturity—*Petrushka*, *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"—the professional appropriation of motifs and style characteristics from folk art—and 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

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During his career, Stravinsky underplayed his Russian past in favour of a European cosmopolitanism. This study defines Stravinsky's relationship to the musical and artistic traditions of his native land and provides a dramatic new picture of one of the major figures in the history of music.

Download File PDF The Apollonian Clockwork On 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

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