
The Stravinsky Legacy

stravinsky's piano - assets - stravinsky's piano genesis of a musical language stravinsky's re-invention in the early 1920s, as both neoclassical composer and concert pianist, is here placed at the centre of a fundamental re-consideration of his whole output – viewed from the unprecedented perspective of his relationship with the piano. **stravinsky and the russian period - assets** - stravinsky and the russian period van den toorn and mcginness take a fresh look at the dynamics of stravinsky's musical style, from a variety of analytical, critical, and aesthetic angles. **review of maureen carr, after the rite: stravinsky's path ...** - stravinsky's predilection for the mechanics of composition supports objectivity in his work while, at the same time, giving him access to freedom within self-imposed compositional restriction. [15] after the rite effectively traces stravinsky's path to neoclassicism through the compositional development present in his sketches and final scores. **stravinsky and the end of musical time: messiaen's ...** - i will show how his analyses of stravinsky's music not only shaped his approach to rhythm but also furthered the russian composer's legacy through their influence on composers who reached maturity after 1945, particularly pierre boulez and karlheinz stockhausen. overview of the rite of spring **read & download (pdf kindle) the music of stravinsky ...** - stravinsky legacy (music in the twentieth century) stravinsky and his world (the bard music festival) stravinsky and the russian period: sound and legacy of a musical idiom (music since 1900) stravinsky's piano: genesis of a musical language (music since 1900) stravinsky's "great **los angeles philharmonic dudamel conducts the rite of spring** - stravinsky's the rite of spring. when it first premiered in 1913, the rite of spring was so controversial that it caused a riot in the concert hall. this will be dudamel's first performance of this classic piece with the la phil. also on the program are ravel's pavane **the dialogue of extremes: james macmillan as stylistic ...** - the dialogue of extremes: james macmillan as stylistic debtor to igor stravinsky "saying there is a little bit of stravinsky in a piece is not really saying much at all."1 the point to this phrase is presumably not to discourage tracing stravinsky's influence on successive **eloquence celebrates its 10th anniversary with the "decca ...** - eloquence celebrates its 10th anniversary with the "decca ansermet legacy" by richard a. kaplan (article reproduced courtesy of fanfare) it's hard to imagine that the australian eloquence label has already been in existence for 10 years. the label originated in france as a subsidiary of universal; the story of its migration, **the octatonic scale - earlham college** - • the octatonic scale is a symmetrical scale based on a repeated pattern of alternating half and whole steps, resulting in an eightfold division of the octave. • since there are only 7 discreet pitch designations in our scale system, the spelling of the octatonic scale must by necessity include the use of two pitch classes with identical **alan h. fishman, chairman of the board william i. campbell ...** - notes directors' notes a rite is the resulting expression of the alchemy of two communities, of two companies—a dance company and a theater company—encountering the legacy of igor stravinsky's the rite of spring 100 years after its birth. the reverberations felt in the work's vast wake are woven through world wars, the **stravinsky's in suite italienne and duo concertant by** - stravinsky's neo-classicism and his writing for the violin in suite italienne and duo concertant by ©2016 olivia needham submitted to the graduate degree program in school of music and the graduate faculty **usc vision & voices: dudamel's rite of spring** - usc libraries » libguides » vision & voices: dudamel's rite of spring vision & voices: dudamel's rite of spring tags: ballet, dudamel, los angeles philharmonic, music, rite of spring, stravinsky a guide to accompany the vision & voices event on september 30, 2012. **the late choral works of igor stravinsky: a reception history** - the late choral works of igor stravinsky: a reception history presented by rusty dale elder, a candidate for the degree of master of arts, and hereby certify that, in their opinion, it is worthy of acceptance. ____ professor michael budds ____ professor judith mabary

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