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Autore	Levitz Tamara
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Nota di contenuto	Frontmatter -- Contents -- Preface and Acknowledgments -- A Note on Transliteration and Titles of Works -- Permissions and Credits -- Stravinsky in Exile / Cross, Jonathan -- Who Owns Mavra? A Transnational Dispute / Levitz, Tamara -- Stravinsky's Russian Library / Baranova Monighetti, Tatiana -- The Futility of Exhortation: Pleading in Stravinsky's Oedipus Rex and Orpheus / Horlacher, Gretchen -- Symphonies and Funeral Games: Lourié's Critique of Stravinsky's Neoclassicism / Móricz, Klára -- Arthur Lourié's Eurasianist and Neo-Thomist Responses to the Crisis of Art / Móricz, Klára -- Igor the Angeleno: The Mexican Connection / Levitz, Tamara -- Stravinsky Speaks to the Spanish-Speaking World / Saavedra, Leonora -- The Poétique musicale: A Counterpoint in Three Voices / Dufour, Valérie -- Stravinsky: The View from Russia / Savenko, Svetlana -- Stravinsky's Cold War: Letters About the Composer's Return to Russia, 1960-1963 / Levitz, Tamara -- "The Precision of Poetry and the Exactness of Pure Science": Nabokov, Stravinsky, and the Reader as Listener / Botstein, Leon -- Index -- Notes on Contributors -- Backmatter
Sommario/riassunto	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 Lourié, 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 Lourié, 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, Valérie Dufour, Gretchen Horlacher, Tamara Levitz, Klára Móricz, Leonora Saavedra, and Svetlana Savenko.

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