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. Starting with processes of juxtaposition and stratification, the book offers an in-depth analysis of works such as *The Rite of Spring*, *Les Noces*, and *Renard*. Characteristic features of style, melody, and harmony are traced to rhythmic forces, including those of metrical displacement. Along with Stravinsky’s formalist aesthetics, the strict performing style he favored is also traced to rhythmic factors, thus reversing the direction of the traditional causal relationship. Here, aesthetic belief and performance practice are seen as flowing directly from the musical invention. The book provides a counter-argument to the criticism and aesthetics of T. W. Adorno and Richard Taruskin, and will appeal to composers, critics, and performers as well as scholars of Stravinsky’s music.


**John McGinness** is an Associate Professor of Music Theory at the Crane School of Music, State University of New York at Potsdam. His essays and articles on topics including the music of Debussy, Stravinsky, and Ives have appeared in *The Musical Quarterly, Music Theory Spectrum*, and *Cahiers Debussy*, among other publications. As a pianist specializing in contemporary music, he has premiered more than twenty-five new works and has recorded for CRS and Radio Nederland.
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John McGinness
To Henry Mishkin, Nadia Boulanger, Joseph Kerman, John Baron, Allen Forte, and Lilian Kallir

And to Richard Taruskin, PA, PP
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Acknowledgments

We wish to thank the Paul Sacher Foundation in Basel, Switzerland, for their permission to examine the sketches of numerous Stravinsky works, including those of Les Noces and Renard. We are indebted as well to the Interdisciplinary Humanities Center at the University of California, Santa Barbara, for the award of a research grant some years ago, and to the Society for Music Theory and the Dragan Plamenac Endowment of the American Musicological Society for their generous subventions to cover the cost of realizing the musical examples. The staff of the Music Library at the University of California, Santa Barbara, proved immensely resourceful during the period of research, and we are grateful for their expertise.

At Cambridge University Press, Arnold Whittall, General Editor of the current series, “Music Since 1900,” examined the manuscript on several occasions, while Victoria Cooper, Rebecca Taylor and Christina Sarigiannidou offered invaluable assistance during the production process. Cattarina van den Toorn devoted countless hours to some of the technical challenges of the project, and the musical illustrations were set with great skill by Andre Mount. Helpful less directly but no less crucially were Virginia, Anna-Marie, Linnea, and Christine van den Toorn, together with Cate and Hendrik Dibble.

We would also like to thank the following publishers for permission to reproduce excerpts taken from copyrighted works: Boosey & Hawkes, Inc., for Béla Bartók’s String Quartet No. 3 (SZ85, U.S. only); Hawkes & Son (London), Ltd., for Bartók’s Mikrokosmos No. 101, Bartók’s Violin Concerto No. 2, and for Igor Stravinsky’s Symphonies of Wind Instruments and The Rite of Spring; Universal Edition A.G. for Bartók’s String Quartet No. 3 (outside U.S., copyright 1929, Wien/UE34310; copyright renewed 1956 by Boosey & Hawkes, Inc.); and Chester Music, Ltd., for Stravinsky’s L’Histoire du soldat, Les Noces, and Renard.