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978-1-107-02100-6 - Stravinsky and the Russian Period: Sound and Legacy of a Musical Idiom

Pieter C. van den Toorn and John McGinness

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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. 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.

PIETER C. VAN DEN TOORN is Professor of Music at the University of California at Santa Barbara. He is the author of *The Music of Igor Stravinsky* (1983), *Stravinsky and "The Rite of Spring"* (1987), and *Music, Politics, and the Academy* (1995). *Stravinsky and "The Rite of Spring"* won the Deems Taylor Award (1989) and the Outstanding Publication Award of the Society for Music Theory (1990).

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*To Henry Mishkin, Nadia Boulanger, Joseph Kerman,
John Baron, Allen Forte, and Lilian Kallir*

And to Richard Taruskin, PA, PP

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