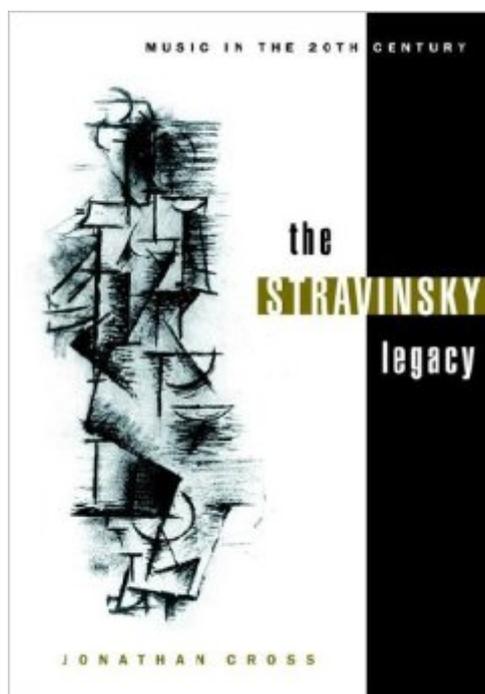


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The Stravinsky Legacy (Music In The Twentieth Century)



Synopsis

The music of Igor Stravinsky has had a profound impact on the development of twentieth-century music. In this book, Jonathan Cross explores the technical and aesthetic legacy of Stravinsky in relation to a broad range of composers, from Varèse to Andriessen, from Messiaen to Birtwistle. He also proposes a reexamination of Stravinsky's own neoclassical music and Theodor Adorno's notorious critique of Stravinsky. This book is part history, part analysis, part aesthetics, and will be of value to anyone who takes an interest in the music of our time.

Book Information

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Customer Reviews

It is widely agreed that the three most important innovators in 20th Century classical music were Debussy, Stravinsky and Schoenberg. But I recently began to wonder whether I really understood Stravinsky's place in this pantheon. Debussy and Schoenberg both challenged standard harmony, Debussy by pushing the boundaries toward chromaticism of a distinctively pretty variety, and Schoenberg with two successive innovations -- first, an expressionist atonality which shattered the old system entirely, and then the 12-tone/serialist system which was built as a new alternative. Stravinsky's innovation, from what I could recall reading several years ago, was mainly in two areas -- rhythm and orchestral coloration. These are both prominent in his most well-known work, "Le sacre du printemps (The Rite of Spring)". But neither of these seemed to me to be on the same level as the fundamental revolution in/beyond harmony represented by Debussy and Schoenberg. Further, Stravinsky moved on to a long neoclassical period, which certainly doesn't sound

innovative based on the name, and later to a 12-tone period, adopting Schoenberg's method. So I went in search of Stravinsky's contribution, if indeed there was something more to be found. THE STRAVINSKY LEGACY by Jonathan Cross is what I was looking for. Cross enunciates and elaborates the nature of Stravinsky's modernism, which involved new structures for composition at a much deeper level than rhythmic drive or exotic orchestration.

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