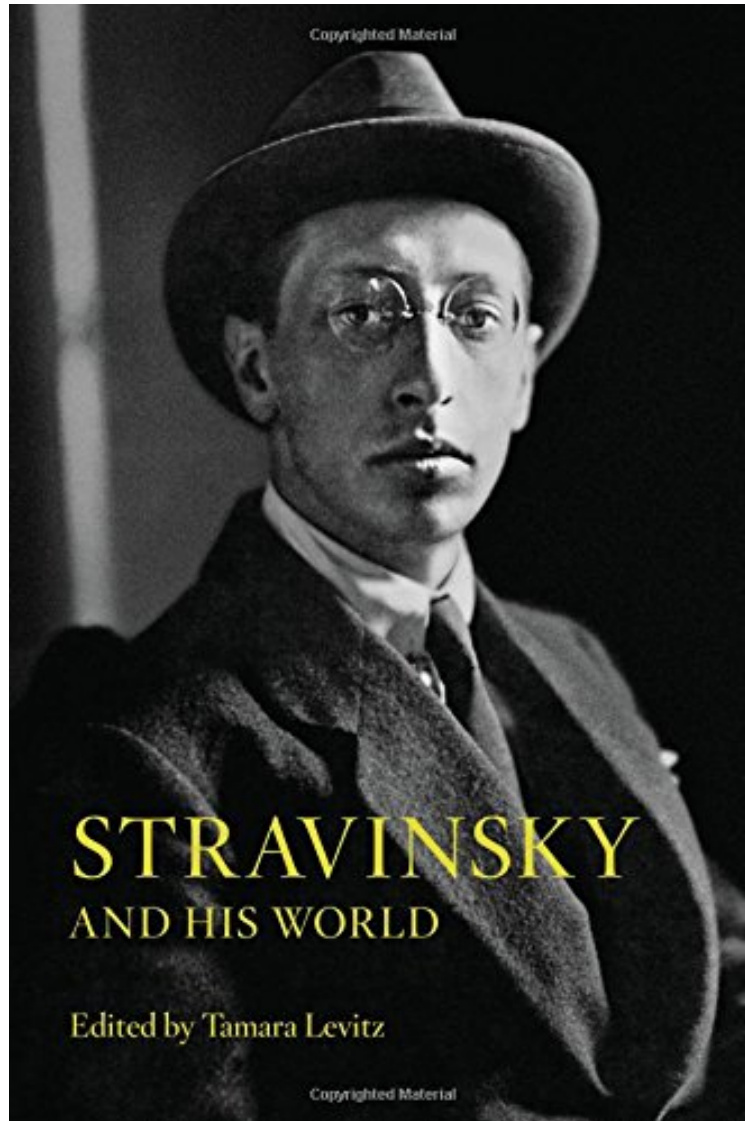


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## Stravinsky and His World (The Bard Music Festival)

*Tamara Levitz*

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**Tamara Levitz : Stravinsky and His World (The Bard Music Festival)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Stravinsky and His World (The Bard Music Festival):

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 Louri, 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 Louri, 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, Valrie Dufour, Gretchen Horlacher, Tamara Levitz, Klra Mricz, Leonora Saavedra, and Svetlana Savenko.