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Relire Souvtchinski Textes Choisis Par Eric Humbertclaude

Henri Michaux



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Modernist Mysteries: Persephone Tamara Levitz, 2012-08-15 *Modernist Mysteries* Pers phone is a landmark study that will move the field of musicology in important new directions The book presents a microhistorical analysis of the premiere of the melodrama Pers phone at the Paris Opera on April 30th 1934 engaging with the collaborative transnational nature of the production Author Tamara Levitz demonstrates how these collaborators Igor Stravinsky Andr Gide Jacques Copeau and Ida Rubinstein among others used the myth of Persephone to perform and articulate their most deeply held beliefs about four topics significant to modernism religion sexuality death and historical memory in art In investigating the aesthetic and political consequences of the artists diverging perspectives and the fall out of their titanic clash on the theater stage Levitz dismantles myths about neoclassicism as a musical style The result is a revisionary account of modernism in music in the 1930s As a result of its focus on the collaborative performance this book differs from traditional accounts of musical modernism and neoclassicism in several ways First and foremost it centers on the performance of modernism highlighting the theatrical performative and sensual Levitz places Christianity in the center of the discussion and questions the national distinctions common in modernist research by involving a transnational team of collaborators She further breaks new ground in shifting the focus from history to memory by emphasizing the commemorative nature of neoclassic listening rituals over the historicist stylization of its scores and contends that modernists captured on stage and in philosophical argument their simultaneous need and inability to mourn the past The book as a whole counters the common criticism that neoclassicism was a reactionary musical style by suggesting a more pluralistic ambivalent and sometimes even progressive politics and reconnects musical neoclassicism with a queer classicist tradition extending from Winckelmann through Walter Pater to Gide *Modernist Mysteries* concludes that 1930s modernists understood neoclassicism not as formalist compositional approaches but rather as a vitalist art haunted by ghosts of the past and promissory visions of the future

Stravinsky and His World Tamara Levitz, 2013-08-25 A new look at one of the most important composers of the twentieth century *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, Valérie Dufour, Gretchen Horlacher, Tamara Levitz, Klara Mricz, Leonora Saavedra and Svetlana Savenko. Pierre Souvtchinsky, Irina Akimova, 2011-04-01. Music ne cultiv migr organisateur de concerts critique musical. Pierre Souvtchinsky fut l'un des membres fondateurs du mouvement eurasien. Ses projets de collaboration avec Stravinsky, Prokofiev et Miaskovski attestent de la reconnaissance dont il bénéficiait. Conjointement cet ouvrage aborde l'histoire de la Russie au XIXe siècle et du début du XXe siècle, l'esthétique musicale en Russie et en France, l'analyse musicale, la psychoacoustique, l'idéologie du mouvement eurasien et la migration russe du début du XXe siècle en Occident. La transcription dans Boulez et Murail, Eric Humbert, 1999. Le temps est venu de questionner auprès et au loin deux compositeurs français d'exception. Pierre Boulez naît en 1925 et Tristan Murail naît en 1947. En effet, la réception de leurs œuvres est au point de transition. Elles ouvrent sur un monde de nouvelles interrogations et en même temps sur une meilleure compréhension de leur apparition. Se risquer, comprendre ce que nous coutons d'une époque peut être est-ce l'un des grands veils de la vie. Œuvres complètes, Henri Michaux, 1998. De ses premiers écrits 1922-1926 et jusqu'à ses derniers recueils, l'œuvre de Michaux va se déplier en proie à une fragmentation perdue qui constitue son rythme propre et peut être aussi son genre. Rythme d'un corps dont il aura fallu admettre la limite pour découvrir son propre illimité. Genre qui conjugue et déplace tous ceux de la littérature : écrits poèmes poèmes en prose, fables, contes, confessions, journal, aphorismes, etc. La suite de chaque recueil, une section En marge, donne à lire l'ensemble des textes qui lui sont liés d'une manière ou d'une autre : fragments, manuscrits, inédits, textes publiés dans des revues ou des plaquettes et jamais repris, etc. Chaque volume contient aussi des Textes parus recueillis pour la première fois. L'idéologie eurasiste russe, ou, Comment penser l'Empire, Marlène Laruelle, 1999. L'eurasisme est l'une des principales idéologies russes. C'est une pensée totale englobante, à la fois métaphysique et scientifique, politique et philosophique, qui veut résoudre définitivement les interrogations que les intellectuels russes ont sur leur identité. L'eurasisme cherche à légitimer l'Empire, sa dimension continentale et asiatique, donner à la Russie une identité irrductible face à l'Europe, à finir une idéologie politique quasi totalitaire et une pratique scientifique exclusivement nationale. Bibliographie nationale française, 1991. **Die klassizistische Moderne in der Musik des 20. Jahrhunderts**, Paul Sacher Stiftung (Basel, Switzerland). Internationales Symposium, 1997.

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