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The first extended study of seven beloved French symphonic masterpieces, from Saint-Saëns and Franck to d'Indy and Dukas.

When Igor Stravinsky's ballet Le Sacre du printemps (The Rite of Spring) premiered during the 1913 Paris season of Sergei Diaghilev's Ballets Russes, its avant-garde music and jarring choreography scandalized audiences. Today it is considered one of the most influential musical works of the twentieth century. In this volume, the ballet finally receives the full critical attention it deserves, as distinguished music and dance scholars discuss the meaning of the work and its far-reaching influence on world music, performance, and culture. Essays explore four key facets of the ballet: its choreography and movement; the cultural and historical contexts of its performance and reception in France; its structure and use of innovative rhythmic and tonal features; and the reception of the work in Russian music history and theory.

This unique collaboration between a musicologist and two pianists – all experts in Russian music – takes a fresh look at the supercharged music and polarizing reception of the Russian composer Alexander Scriabin. From his Chopininspired miniatures to his genre-bending symphonies and avant-garde late works, Scriabin left a unique mark on music history. Scriabin 's death centennial in 2015 brought wider exposure and renewed attention to this pioneering composer. Music lovers who are curious about Scriabin have been torn between specialized academic studies and popular sources that glamorize his interests and activities, often at the expense of historical accuracy. This book bridges the divide between these two branches of literature, and brings a modern perspective to his music and legacy. Drawing on archival materials, primary sources in Russian, and recently

published books and articles, Part One details the reception and performance history of Scriabin's solo piano and orchestral music. High quality recordings are recommended for each piece. Part Two explores four topics in Scriabin 's reception: the myths generated by Scriabin's biographers, his claims to synaesthesia or "color-hearing," his revival in 1960s America as a proto-Flower Child, and the charges of anti-Russianness leveled against his music. Part Three investigates stylistic context and performance practice in the piano music, and considers the domains of sound, rhythm, and harmony. It offers interpretive strategies for deciphering Scriabin's challenging scores at the keyboard. Students, scholars, and music enthusiasts will benefit from the historical insights offered in this interdisciplinary book. Armed with this knowledge, readers will be able to better appreciate the stylistic innovations and colorful imagination of this extraordinary composer.

Nicholas Kenyon explores the enduring appeal of the classical canon at a moment when we can access all music—across time and cultures Immersed in music for much of his life as writer, broadcaster and concert presenter, former director of the BBC Proms, Nicholas Kenyon has long championed an astonishingly wide range of composers and performers. Now, as we think about culture in fresh ways, Kenyon revisits the stories that make up the classical tradition and foregrounds those which are too often overlooked. This inclusive, knowledgeable, and enthusiastic guide highlights the achievements of the women and men, amateurs and professionals, who bring music to life. Taking us from pianist Myra Hess 's performance in London during the Blitz, to John Adams 's composition of a piece for mourners after New York 's 9/11 attacks, to Italian opera singers singing from their balconies amidst the 2020 $\frac{Page}{R}$

pandemic, Kenyon shows that no matter how great the crisis, music has the power to bring us together. His personal, celebratory account transforms our understanding of how classical music is made—and shows us why it is more relevant than ever.

From the Erotic to the Demonic demonstrates how different musical styles construct ideas of class, sexuality, and ethnic identity. This book will serve as a model for musicologists who want to take a postmodern approach to their inquiries. The clear and lively arguments are supported by ninety musical examples taken from such diverse sources as opera, symphonic music, jazz, and nineteenth- and twentieth-century popular songs. Derek Scott offers new insights on a range of "high" and "low" musical styles, and the cultures that produced them.

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