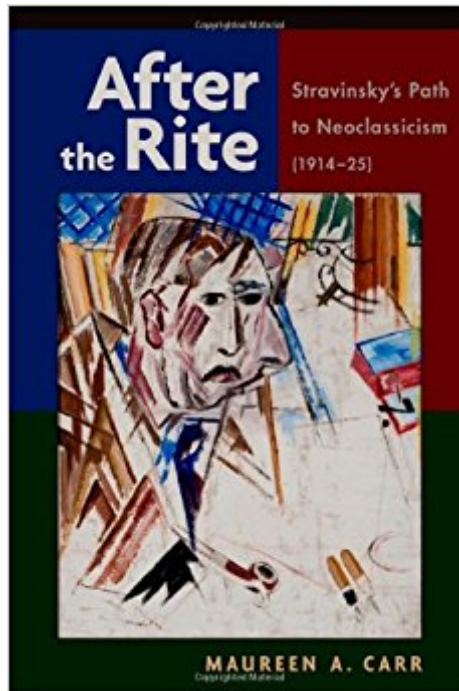




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# After The Rite: Stravinsky's Path To Neoclassicism (1914-1925)



## Synopsis

The riot that erupted during the 1913 debut of Igor Stravinsky's *The Rite of Spring* at the Théâtre des Champs-Élysées in Paris has long been one of the most infamous and intriguing events of modern musical history. The third in a series of works commissioned for Sergei Diaghalev's famed Ballets Russes, the piece combined disjunct tonalities, provocative rhythms, and radical choreography that threw spectators and critics into a literal fury. In the century following its premiere, *The Rite of Spring* has demonstrated its earth-shattering impact on music and dance as well as its immortalizing effect on Stravinsky and his career. Having gained international attention by the age of 30, what direction could Stravinsky's path forward take after the momentous events of 1913? *After the Rite: Stravinsky's Path to Neoclassicism (1914-1925)* traces the evolution of Stravinsky's compositional style as he searched for his own voice in the explosive musical world of the early 20th century as he responded to harsh criticisms of his work. Throughout the book, author Maureen Carr presents new transcriptions and sophisticated analyses of selected musical sketches to show the genesis of Stravinsky's musical ideas as he forayed into surrealism, classicism, and abstraction to develop his signature Neoclassical style. Exploring these annotated compositional experiments--such as the earliest evidence of Stravinsky's appropriation of the "rag idiom" and the development of his so-called "sound blocks"--*After the Rite* provides new insight into how Stravinsky challenged and guided the musical developments of the decade after that legendary Paris premiere. Enlightening visual metaphors, such as the contemporary paintings of Paul Klee and those of the Russian futurists, supplement discussion of the musical sketches throughout, offering a comprehensive artistic context for Carr's unprecedented and rigorous examination. A treasure trove of outstanding material for scholars, musicians, students, and general readers alike, *After the Rite* offers a much-needed delineation of the concept of musical neoclassicism. Maureen Carr's innovative and detailed examination of the metamorphosis of Igor Stravinsky's compositional style after *The Rite of Spring* is an invaluable contribution to the literature concerning this iconic 20th century composer.

## Book Information

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## Customer Reviews

"Throughout Carr's analysis, the reader can witness how the composer establishes and maintains objectivity in his compositions...Carr's scholarship successfully elucidates this correspondence and compels us to investigate Stravinsky's music further and from other vantage points."--Music Theory Online  
"Not only does it furnish the Stravinsky scholar with insight into the composer's creative processes and socio-historical-aesthetic background, it provides those more widely interested in sketch-study methodology with a welcome compendium of resources and insights to which they will frequently return."--Music Analysis  
"If Stravinsky's legacy to the twentieth century (and beyond) is to be fully evaluated, then an analytical rehearing of his neoclassical works is long overdue."--Dissonance: Swiss Music Journal for Research and Creation  
"Carr's book contains a vast amount of information, including musical examples, sketch reproductions, tabular presentations of musical form, and meticulous documentation. Thus, it will prove invaluable to the student of this period in Stravinsky's life...Because of its more technical nature, I suspect Carr's book will find its audience among musicians and Stravinsky scholars, an audience that will be rewarded with a trove of ideas and information."--the Russian Review

Maureen A. Carr is a Distinguished Professor of Music and teaches undergraduate and graduate music theory at the Pennsylvania State University. A scholar of the music of Igor Stravinsky, she has studied his manuscripts and other documents extensively at the Stravinsky Archive of the Paul Sacher Stiftung in Basel, Switzerland, as well as at archives in Paris and London. Her previous writings include *Multiple Masks: Neoclassicism in Stravinsky's Works on Greek Subjects* and *Stravinsky's Histoire du soldat: A Facsimile of the Sketches*. Her most recent publication, *Stravinsky's Pulcinella: A Facsimile of the Sources and Sketches*, received a Citation of Special Merit for her book from the Society for Music Theory (SMT).

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