

Modernism, Primitivism, Nationalism:

Igor Stravinsky's integration into the musical life of Paris in 1920.

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Grant E Linsell, D.M.A

Director, Wind & Percussion Program - Willamette University

Willamette University Music Department

900 State Street

Salem, Oregon 97301

## ABSTRACT

The 1920's were an important time in the compositional life of Igor Stravinsky. After leaving Russia to spend the war years in Switzerland, Stravinsky moved to France. This time-period is often of extreme interest because this is when Stravinsky wrote three of his most important transitional works: *Symphonies pour instruments à vent*, *Octet*, and *Concerto pour Piano suivi d'Orchestre d'Harmonie*. To attempt a successful performance of any one of these masterpieces, it is necessary to have a concept of context. The conductor must strive to view the composition against a backdrop of Stravinsky's other works and the works of other prominent Parisian composers of the time. In an effort to gain a better perception of context, this research paper examines the aforementioned works and compares them to other compositions he created at the beginning of his tenure in Paris. Each composition is not only examined in terms of instrumentation/orchestration and form but in terms of each work's unique characteristics (i.e., plot and motivic development).