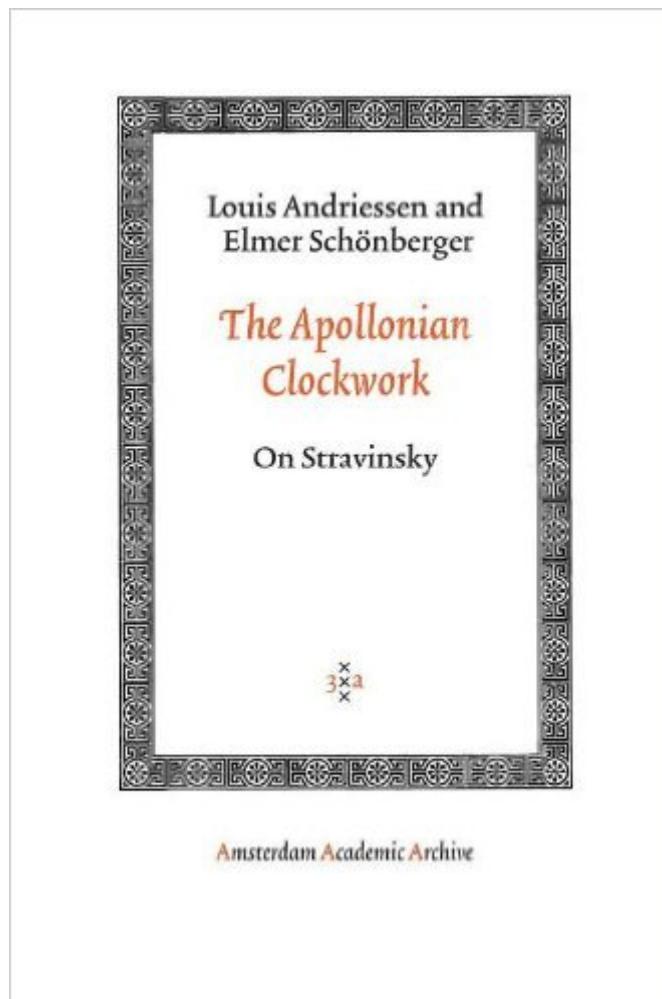


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# The Apollonian Clockwork: On Stravinsky (Amsterdam University Press - Amsterdam Archaeological Studies)



## Synopsis

â I think my music deserves to be considered as a wholeâ™, Igor Stravinsky remarked at the end of a long and restless career, and that is exactly what the authors of *The Apollonian Clockwork* do. In 1982, convinced that there is no essential difference between â earlyâ™ and â lateâ™ Stravinsky, Louis Andriessen and Elmer Schonberger were the first to write a monograph on the composer which radically breaks with the habit of dividing his works into â Russianâ™, â neoclassicalâ™ and â serialâ™. In an essay which continually shifts in its approach, style and perspective, the authors elaborate on their insight that a single, immutable compositional attitude underlies the whole of Stravinskyâ™s oeuvre. By this token the book not only offers an analysis of the composerâ™s protean work and artistry but takes example by it as well.

## Book Information

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## Customer Reviews

THE APOLLONIAN CLOCKWORK was originally published in the Netherlands in 1983, and the English translation was published in 1989. The authors, Louis Andriessen and Elmer Schonberger, are both Dutch composers (Schonberger is also a musicologist and critic), and are clearly both steeped in and enamoured of Stravinsky: "The authors' decision to collaborate on this book arose not only from a shared love of Stravinsky's music, but from an agreement on a few fundamental points: that there is no essential difference between early and late Stravinsky; that the familiar division of his works into 'Russian', 'neoclassical', and 'serial' periods more often obscures rather

than clarifies the music; and that the distinction commonly made between 'arrangements' and 'original compositions' is not pertinent to Stravinsky. What they heard in the music was that all his works have been composed from an immutable musical \*mentality\*." (xiii) The book, not one linear narrative but rather 45 interconnected essays, vignettes on various aspects of Stravinsky's music, life and context, is "a paradigm of Stravinsky" in its \*drobnost\* structure (splinteredness -- from Taruskin). Stravinsky's sensibility is captured in a quote from D.C. Muecke's "Irony": "There is yet another feature of irony which appears regularly in discussions of irony. We can choose from among a number of terms: detachment, distance, disengagement, freedom, serenity, objectivity, dispassion, 'lightness', 'play', urbanity.

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