

RUSSIANS  
*on*  
RUSSIAN MUSIC  
1880 ~ 1917  
*An anthology*

EDITED AND TRANSLATED BY  
STUART CAMPBELL



# Russians On Russian Music 1880 1917 An Anthology

**Walter G. Moss**



## **Russians On Russian Music 1880 1917 An Anthology:**

**Russians on Russian Music, 1880-1917**, 2003-08-14 This second anthology of Russian writing on Russian music begins in 1880 where the first volume concluded and ends in 1917 It brings the thoughts of leading Russian music critics to an English speaking readership as they react to the Russian music that is new to them during a period when all aspects of musical life were developing rapidly Music criticism had become more sure footed if no less opinionated These reviews demonstrate greater awareness both of music history and of contemporary music abroad The period covers the late careers of Tchaikovsky and Rimsky Korsakov as well as late works by Borodin and Balakirev and the emergence of Mussorgsky s compositions Works by the intervening generation including Arensky Glazunov and Lyadov are also reviewed and the book concludes with coverage of works by the Moscow School including Medtner Rachmaninoff and Skryabin and the early compositions of Stravinsky and Prokofiev **Russians on Russian Music, 1880-1917** James Stuart Campbell, 2003

**Historical Dictionary of Russian Music** Daniel Jaffé, 2022-02-15 Russian music today has a firm hold around the world in the repertoire of opera houses ballet companies and orchestras The music of Pyotr Tchaikovsky Nikolai Rimsky Korsakov Sergey Rachmaninov Sergey Prokofiev and Dmitri Shostakovich is very much today s lingua franca both in the concert hall and on the soundtracks of international blockbusters from Hollywood Meanwhile the innovations of Modest Musorgsky Alexander Borodin and Igor Stravinsky have played their crucial role in the development of Western music influencing the work of virtually every notable composer of the past century Historical Dictionary of Russian Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 600 cross referenced entries for each of Russia s major performing organizations and performance venues and on specific genres such as ballet film music symphony and church music This book is an excellent resource for students researchers and anyone wanting to know more about Russian Music *When Art Makes News* Katia Dianina, 2012-11-15 From the time the word *kul tura* entered the Russian language in the early nineteenth century Russian arts and letters have thrived on controversy At any given time several versions of culture have coexisted in the Russian public sphere The question of what makes something or someone distinctly Russian was at the core of cultural debates in nineteenth century Russia and continues to preoccupy Russian society to the present day *When Art Makes News* examines the development of a public discourse on national self representation in nineteenth century Russia as it was styled by the visual arts and popular journalism Katia Dianina tells the story of the missing link between high art and public culture revealing that art became the talk of the nation in the second half of the nineteenth century in the pages of mass circulation press At the heart of Dianina s study is a paradox how did culture become the national idea in a country where few were educated enough to appreciate it Dianina questions the traditional assumptions that culture in tsarist Russia was built primarily from the top down and classical literature alone was responsible for imagining the national community *When Art Makes News* will appeal to all those interested in Russian culture

as well as scholars and students in museum and exhibition studies      **Stravinsky's Piano** Graham Griffiths,2013-02-21 Stravinsky's reinvention in the early 1920s as both neoclassical composer and concert pianist is here placed at the centre of a fundamental reconsideration of his whole output viewed from the unprecedented perspective of his relationship with the piano Graham Griffiths assesses Stravinsky's musical upbringing in St Petersburg with emphasis on his education at the hands of two extraordinary teachers whom he later either ignored or denounced Leokadiya Kashperova for piano and Rimsky Korsakov for instrumentation Their message Griffiths argues enabled Stravinsky to formulate from that intensely Russian experience an internationalist brand of neoclassicism founded upon the premises of objectivity and craft Drawing directly on the composer's manuscripts Griffiths addresses Stravinsky's lifelong fascination with counterpoint and with pianism's constructive processes Stravinsky's Piano presents both of these as recurring features of the compositional attitudes that Stravinsky consistently applied to his works whether Russian neoclassical or serial and regardless of idiom and genre

**Performing Pain** Maria Cizmic,2012-01-12 Time after time people turn to music when coping with traumatic life events Music can help process emotions interpret memories and create a sense of collective identity In Performing Pain author Maria Cizmic focuses on the late 20th century in Eastern Europe as she uncovers music's relationships to trauma and grief The 1970s and 1980s witnessed a cultural preoccupation in this region with the meanings of historical suffering particularly surrounding the Second World War and the Stalinist era Journalists historians writers artists and filmmakers frequently negotiated themes related to pain and memory truth and history morality and spirituality during glasnost and the years leading up to it Performing Pain considers how works by composers Alfred Schnittke Galina Ustvolskaya Arvo Part and Henryk Gorecki musically address contemporary concerns regarding history and suffering through composition performance and reception Taking theoretical cues from psychology sociology and literary and cultural studies Cizmic offers a set of hermeneutic essays that demonstrate the ways in which people employ music in order to make sense of historical traumas and losses Seemingly postmodern compositional choices such as quotation fragmentation and stasis create musical analogies to psychological and emotional responses to trauma and grief and the physical realities of their embodied performance focus attention on the ethics of pain and representation Furthermore as film music these works participate in contemporary debates regarding memory and trauma A comprehensive and innovative study Performing Pain will fascinate scholars interested in the music of Eastern Europe and in aesthetic articulations of suffering      *Tchaikovsky's Pathétique and Russian Culture* Marina Ritzarev,2016-04-01 Tchaikovsky's Sixth Symphony 1893 widely recognized as one of the world's most deeply tragic compositions is also known for the mystery surrounding its hidden programme and for Tchaikovsky's unexpected death nine days after its premiere While the sensational speculations about the composer's possible planned suicide and the suggestion that the symphony was intended as his own requiem have long been discarded the question of its programme remains      Notes for Violists David M. Bynog,2021 Notes for Violists A Guide to the Repertoire offers historical

and analytical information about thirty five of the best known pieces for the instrument making it an essential resource for professional amateur and student violists alike With engaging prose supported by fact filled analytical charts the book offers rich biographical information and insightful analyses that help violists gain a more complete understanding of pieces like B la Bart k s Concerto for Viola and Orchestra Rebecca Clarke s Sonata for Viola and Piano Robert Schumann s M rchenbilder for Viola and Piano op 113 Carl Stamitz s Concerto for Viola and Orchestra in D Major Igor Stravinsky s l gie for Viola or Violin Unaccompanied and thirty other masterpieces This comprehensive guide to key pieces from the viola repertoire from the eighteenth through the twentieth century covers concertos chamber pieces and works for solo viola by a wide range of composers including Bach Telemann Mozart Hoffmeister Walton and Hindemith Author David M Bynog not only offers clear structural analyses of these compositions but also situates them in their historical contexts as he highlights crucial biographical information on composers and explores the circumstances of the development and performance of each work By connecting performance studies with scholarship this indispensable handbook for students and professionals allows readers to gain a more complete picture of each work and encourages them to approach other compositions in a similarly analytical manner

**Alma Mahler and Her Contemporaries** Susan Filler,2018-01-02 This selective annotated bibliography places Alma Mahler with three other female composers of her time covering the first generation of active female composers in the twentieth century It uncovers the wealth of resources available on the lives and music of Mahler Florence Price Yuliya Lazarevna Veysberg and Maria Teresa Prieto and supports emerging scholarship and inquiry on four women who experienced both entrenched sexual discrimination and political upheaval which affected their lives and influenced composers of subsequent generations

**Tchaikovsky's Empire** Simon Morrison,2024-08-27 A thrilling new biography of Pyotr Ilyich Tchaikovsky composer of some of the world s most popular orchestral and theatrical music Tchaikovsky is famous for all the wrong reasons Portrayed as a hopeless romantic a suffering melancholic or a morbid obsessive the Tchaikovsky we think we know is a shadow of the fascinating reality It is all too easy to forget that he composed an empire s worth of music and navigated the imperial Russian court to great advantage In this iconoclastic biography celebrated author Simon Morrison re creates Tchaikovsky s complex world His life and art were framed by Russian national ambition and his work was the emanation of an imperial subject kaleidoscopic capacious cosmopolitan decentred Morrison reexamines the relationship between Tchaikovsky s music personal life and politics his support of Tsars Alexander II and III and his engagement with the cultures of the imperial margins in Ukraine Poland and the Caucasus Tchaikovsky s Empire unsettles everything we thought we knew and gives us a vivid new appreciation of Russia s most popular composer

***The Concise Garland Encyclopedia of World Music*** Garland Encyclopedia of World Music,2013-01-11 The Concise Garland Encyclopedia of World Music comprises two volumes and can only be purchased as the two volume set To purchase the set please go to <http://www.routledge.com/9780415972932>

**Anton Rubinstein** Philip S. Taylor,2007-06-14 The first modern biography in

English of Russian composer pianist Anton Rubinstein this book places Rubinstein within the context of Russian and western European musical culture during the late 19th century exploring his rise to international fame from humble origins in Bessarabia as well as his subsequent rapid decline and marginalization in later musical culture Taylor provides a balanced account of Rubinstein's life and his career as a piano virtuoso conductor composer and as the founder of Russia's first conservatory Widely considered the virtuosic heir to Liszt and recognized internationally as an equivalent cultural icon he performed with most leading musicians of the day including Liszt himself Joachim Clara Schumann Vieuxtemps Wieniawski Saint Saens and Ysa e

**Gramophone**, 2003

**An Anthology of Russian Literature from Earliest Writings to Modern Fiction** Nicholas Rzhevsky, 2019-09-16 Russia has a rich huge unwieldy cultural tradition How to grasp it This classroom reader is designed to respond to that problem The literary works selected for inclusion in this anthology introduce the core cultural and historic themes of Russia's civilisation Each text has resonance throughout the arts in Rublev's icons Meyerhold's theatre Mousorgsky's operas Prokofiev's symphonies Fokine's choreography and Kandinsky's paintings This material is supported by introductions helpful annotations and bibliographies of resources in all media The reader is intended for use in courses in Russian literature culture and civilisation as well as comparative literature

*Russians on Russian Music, 1830-1880* Stuart Campbell, 1994-07-21 The volume reveals through contemporary Russian eyes how the foundations of the hugely popular Russian classical repertory were laid providing a vivid picture of the musical life of the opera house and the concert hall from which this repertory sprang

**Brio**, 2003

*A History of Russia Volume 1* Walter G. Moss, 2003-07-01 This new edition retains the features of the first edition that made it a popular choice in universities and colleges throughout the US Canada and around the world Moss's accessible history includes full treatment of everyday life the role of women rural life law religion literature and art In addition it provides many other features that have proven successful including a well organized and clearly written text references to varying historical perspectives numerous illustrations and maps fully updated bibliographies accompanying each chapter as well as a general bibliography a glossary and chronological and genealogical lists

*Nineteenth-Century British Music Studies* Bennett Zon, 2019-05-23 Originally published in 1999 this volume of essays arises from the first biennial Music in Nineteenth Century Britain conference held at the University of Hull in July 1997 Like the conference this book seeks to expand and reassess our current knowledge of musical life in Britain during the nineteenth century as well as to challenge the preconceptions of earlier attitudes and scholarship This volume covers a cohesive range of subjects and materials intended not only as a revision of past views and scholarship but also as a tool for further research It provides a vigorous reconsideration of the musical activity of the period

*The Concise Garland Encyclopedia of World Music: Africa ; South America, Mexico, Central America, and the Caribbean ; The United States and Canada ; Europe ; Oceania* Ellen Koskoff, 2008 The critical importance of past for the present of music histories in local and global forms asserts itself The history of world music as each chapter makes clear is one of critical

moments and paradigm shifts

**Bibliographic Guide to Music** New York Public Library. Music Division, 2004

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