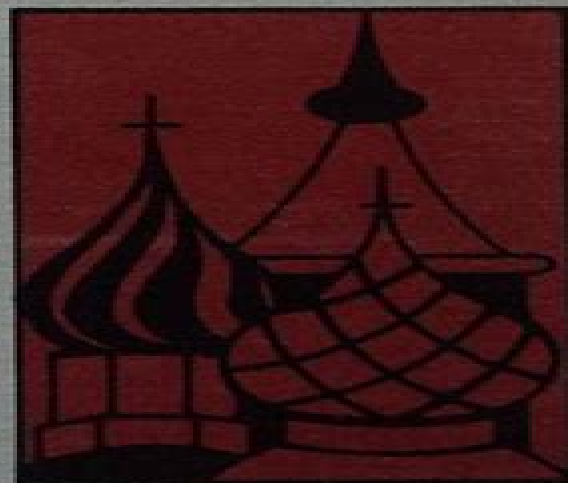


# **Russian and Soviet Music**

## **Essays for Boris Schwarz**



**UMI Research Press**  
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# Russian And Soviet Music Essays For Boris Schwarz

**Richard Taruskin**



## **Russian And Soviet Music Essays For Boris Schwarz:**

**Russian and Soviet Music** Boris Schwarz, Malcolm Hamrick Brown, 1984      **Russian and soviet music : essays for Boris Schwarz** Malcolm Hamrick Brown, 1984      *Russian and Soviet Music* Malcolm Hamrick Brown, 1984      **Soviet Music and Society under Lenin and Stalin** Neil Edmunds, 2004-06-01 This book investigates the place of music in Soviet society during the eras of Lenin and Stalin It examines the different strategies adopted by composers and musicians in their attempts to carve out careers in a rapidly evolving society discusses the role of music in Soviet society and people s lives and shows how political ideology proved an inspiration as well as an inhibition It explores how music and politics interacted in the lives of two of the twentieth century s greatest composers Shostakovich and Prokofiev and also in the lives of less well known composers In addition it considers the specialist composers of early Soviet musical propaganda amateur music making and musical life in the non Russian republics The book will appeal to specialists in Soviet music history those with an interest in twentieth century music in general and also to students of the history culture and politics of the Soviet Union      **Stravinsky and the Russian Traditions, Volume Two** Richard Taruskin, 2023-09-01 This book undoes 50 years of mythmaking about Stravinsky s life in music During his spectacular career Igor Stravinsky underplayed his Russian past in favor of a European cosmopolitanism Richard Taruskin has refused to take the composer at his word In this long awaited study he defines Stravinsky s relationship to the musical and artistic traditions of his native land and gives us a dramatically new picture of one of the major figures in the history of music Taruskin draws directly on newly accessible archives and on a wealth of Russian documents In Volume One he sets the historical scene the St Petersburg musical press the arts journals and the writings of anthropologists folklorists philosophers and poets Volume Two addresses the masterpieces of Stravinsky s early maturity *Petrushka* *The Rite of Spring* and *Les Noces* Taruskin investigates the composer s collaborations with Diaghilev to illuminate the relationship between folklore and modernity He elucidates the Silver Age ideal of neonationalism the professional appropriation of motifs and style characteristics from folk art and how Stravinsky realized this ideal in his music Taruskin demonstrates how Stravinsky achieved his modernist technique by combining what was most characteristically Russian in his musical training with stylistic elements abstracted from Russian folklore The stylistic synthesis thus achieved formed Stravinsky as a composer for life whatever the aesthetic allegiances he later professed Written with Taruskin s characteristic mixture of in depth research and stylistic verve this book will be mandatory reading for all those seriously interested in the life and work of Stravinsky This book undoes 50 years of mythmaking about Stravinsky s life in music During his spectacular career Igor Stravinsky underplayed his Russian past in favor of a European cosmopolitanism Richard Taruskin has refused to take the composer at his word In      [Defining Russia Musically](#) Richard Taruskin, 2020-10-06 The world renowned musicologist Richard Taruskin devoted much of his career to helping listeners appreciate Russian and Soviet music in new and sometimes controversial ways *Defining Russia Musically* represents one of his landmark achievements here

Taruskin uses music together with history and politics to illustrate the many ways in which Russian national identity has been constructed both from within Russia and from the Western perspective. He contends that it is through music that the powerful myth of Russia's national character can best be understood. Russian art music like Russia itself, Taruskin writes, has always been tinged or tainted with an air of alterity, sensed, exploited, bemoaned, revealed, traded on and defended against both from within and from without. The author's goal is to explore this assumption of otherness in an all-encompassing work that re-creates the cultural contexts of the folksong anthologies of the 1700s, the operas, symphonies and ballets of the 1800s, the modernist masterpieces of the 1900s and the hugely fraught but ambiguous products of the Soviet period. Taruskin begins by showing how enlightened aristocrats, reactionary romantics and the theorists and victims of totalitarianism have variously fashioned their vision of Russian society in musical terms. He then examines how Russia as a whole shaped its identity in contrast to an East during the age of its imperialist expansion and in contrast to two different musical Wests, Germany and Italy during the formative years of its national consciousness. The final section focuses on four individual composers, each characterized both as a self-consciously Russian creator and as a European and each placed in perspective within a revealing hermeneutic scheme. In the culminating chapters, Chaikovsky and the Human, Scriabin and the Superhuman, Stravinsky and the Subhuman and Shostakovich and the Inhuman, Taruskin offers especially thought-provoking insights, for example, on Chaikovsky's status as the last great eighteenth-century composer and on Stravinsky's espousal of formalism as a reactionary, literally counterrevolutionary move.

#### **New Makers of Modern Culture** Wintle

Justin, 2013-05-13 *New Makers of Modern Culture* is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth Century Culture* published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day due to the high quality of the writing, the distinguished contributors and the cultural sensitivity shown in the selection of those individuals included. *New Makers of Modern Culture* takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union, the rise and fall of postmodernism, the eruption of Islamic fundamentalism, the triumph of the Internet. Containing over eight hundred essay-style entries and covering the period from 1850 to the present, *New Makers* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley; next to John Ruskin is Salman Rushdie; alongside Darwin is Luigi Dallapiccola; Deng Xiaoping runs shoulders with Jacques Derrida; Julia Kristeva with Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics such as Sam Beer, Bernard Crick, Edward Seidensticker and Paul Preston. In a few cases, for example, Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries. With its global reach, *New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry

short bibliographies and there is thorough cross referencing There is an index of names and key terms Stravinsky and the Russian Traditions Richard Taruskin, 1996 During his career Stravinsky underplayed his Russian past in favour of a European cosmopolitanism This study defines Stravinsky's relationship to the musical and artistic traditions of his native land and provides a dramatic new picture of one of the major figures in the history of music 2000 Lectures and Memoirs British Academy, 2001 Volume 111 of the Proceedings of the British Academy contains 12 British Academy lectures and 17 obituaries of Fellows of the British Academy **The Shostakovich Wars**, **Opera after 1900** Margaret Notley, 2017-07-05 The articles reprinted in this volume treat operas as opera and from some sort of critical angle none of the articles uses methodology appropriate for another kind of musical work Additional criteria used in selecting the articles were that they should not have been reprinted widely before and that taken together they should cover an extended array of significant operas and critical questions about them Trends in Anglophone scholarship on post 1900 opera then determined the structure of the volume The anthologized articles are organized according to the place of origin of the opera discussed in each of them the introduction however follows a thematic approach Themes considered in the introduction include questions of genre and reception perspectives on librettos and librettists words lyricism and roles of the orchestra and modernism and other political contexts **01 New Grove Russian Masters** David Brown, Gerald Abraham, 1997-07 The New Grove Dictionary of Music and Musicians is the most up to date body of musical knowledge ever gathered together The New Grove composer biographies have been selected from the dictionary to bring the finest of the biographies to a wider audience Each has been expanded and updated for book publication and contains a comprehensive work list index and fully revised bibliography in addition to the definitive view of the subject's life and works The great traditions of Russian music began in the mid 19th century with Mikhail Glinka the father figure for the next generations of Russian composers His direct heirs were The Five or The Mighty Handful drawn together by Mily Balakirev the teacher of two leading figures in the group Alexander Borodin creator of Prince Igor and quartets of an unmistakably Russian flavor and Modest Musorgsky creator of the greatest Russian epics of the lyric stage Slightly apart from this group because of his more cosmopolitan approach to his art stands the most loved of all Russian composers the ever appealing Tchaikovsky *New Makers of Modern Culture* Justin Wintle, 2016-04-22 New Makers of Modern Culture is the successor to the classic reference works Makers of Modern Culture and Makers of Nineteenth Century Culture published by Routledge in the early 1980s The set was extremely successful and continues to be used to this day due to the high quality of the writing the distinguished contributors and the cultural sensitivity shown in the selection of those individuals included New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty five years and the epochal changes that have occurred the demise of Marxism and the collapse of the Soviet Union the rise and fall of postmodernism the eruption of Islamic fundamentalism the triumph of the Internet Containing over eight hundred essay style entries and covering the period from 1850 to the present

New Makers of Modern Culture includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley next to John Ruskin is Salman Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin Once again Wintle has enlisted the services of many distinguished writers and leading academics such as Sam Beer Bernard Crick Edward Seidensticker and Paul Preston In a few cases for example Michael Holroyd and Philip Larkin contributors are themselves the subject of entries With its global reach New Makers of Modern Culture provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing There is an index of names and key terms

"Irony, Satire, Parody and the Grotesque in the Music of Shostakovich " Esti Sheinberg,2017-07-05 The music of Shostakovich has been at the centre of interest of both the general public and dedicated scholars throughout the last twenty years Most of the relevant literature however is of a biographical nature The focus of this book is musical irony It offers new methodologies for the semiotic analysis of music and inspects the ironical messages in Shostakovich s music independently of political and biographical bias Its approach to music is interdisciplinary comparing musical devices with the artistic principles and literary analyses of satire irony parody and the grotesque Each one of these is firstly inspected and defined as a separate subject independent of music The results of these inspections are subsequently applied to music firstly music in general and then more specifically to the music of Shostakovich The composer s cultural and historical milieu are taken into account and where relevant inspected and analysed separately before their application to the music

*A History of Russian Music* Francis Maes,2006-02-20 Introduces the general public to the scholarly debate that has revolutionized Russian music history over the past two decades Summarizes the new view of Russian music and provides an overview of the relationships between artistic movements and political ideas

**The Art of French Piano Music** Roy Howat,2009-08-11 An essential resource for scholars and performers this study by a world renowned specialist illuminates the piano music of four major French composers in comparative and reciprocal context Howat explores the musical language and artistic ethos of this repertoire juxtaposing structural analysis with editorial and performing issues He also relates his four composers historically and stylistically to such predecessors as Chopin Schumann Liszt the French harpsichord school and Russian and Spanish music Challenging long held assumptions about performance practice Howat elucidates the rhythmic vitality and invention inherent in French music In granting Faur and Chabrier equal consideration with Debussy and Ravel he redresses a historic imbalance and reshapes our perceptions of this entire musical tradition Outstanding historical documentation and analysis are supported by Howat s direct references to performing traditions shaped by the composers themselves The book balances accessibility with scholarly and analytic rigor combining a lifetime s scholarship with practical experience of teaching and the concert platform

**Music for the Revolution** Amy Nelson,2010-02-24 Mention twentieth century

Russian music and the names of three giants Igor Stravinsky Sergei Prokofiev and Dmitrii Shostakovich immediately come to mind Yet during the turbulent decade following the Bolshevik Revolution Stravinsky and Prokofiev lived abroad and Shostakovich was just finishing his conservatory training While the fame of these great musicians is widely recognized little is known about the creative challenges and political struggles that engrossed musicians in Soviet Russia during the crucial years after 1917 Music for the Revolution examines musicians responses to Soviet power and reveals the conditions under which a distinctively Soviet musical culture emerged in the early thirties Given the dramatic repression of intellectual freedom and creativity in Stalinist Russia the twenties often seem to be merely a prelude to Totalitarianism in artistic life Yet this was the decade in which the creative intelligentsia defined its relationship with the Soviet regime and the aesthetic foundations for socialist realism were laid down In their efforts to deal with the political challenges of the Revolution musicians grappled with an array of issues affecting musical education professional identity and the administration of musical life as well as the embrace of certain creative platforms and the rejection of others Nelson shows how debates about these issues unfolded in the context of broader concerns about artistic modernism and elitism as well as the more expansive goals and censorial authority of Soviet authorities Music for the Revolution shows how the musical community helped shape the musical culture of Stalinism and extends the interpretive frameworks of Soviet culture presented in recent scholarship to an area of artistic creativity often overlooked by historians It should be broadly important to those interested in Soviet history the cultural roots of Stalinism Russian and Soviet music and the place of music and the arts in revolutionary change

Contemplating Shostakovich: Life, Music and Film Andrew Kirkman, 2016-05-13 Contemplating Shostakovich marks an important new stage in the understanding of Shostakovich and his working environment Each chapter covers aspects of the composer's output in the context of his life and cultural milieu The contributions uncover outside stimuli behind Shostakovich's works allowing the reader to perceive the motivations behind his artistic choices at the same time the nature of those choices offers insights into the workings of the larger world cultural social political that he inhabited Thus his often ostensibly quirky choices are revealed as responses by turns sentimental moving sardonic and angry to the particular conditions with all their absurdities and contradictions that he had to negotiate Here we see the composer emerging from the role of tortured loner of older narratives into that of the gregarious and engaged member of his society that for better and worse characterized the everyday reality of his life This invaluable collection offers remarkable new insight in both depth and range into the nature of Shostakovich's working circumstances and of his response to them The collection contains the seeds for a wide range of new directions in the study of Shostakovich's works and the larger contexts of their creation and reception

In Search of New Scales Sylvia Kahan, 2009 The first publication and exploration of a pathbreaking treatise on what would become a crucial element in the music of Stravinsky and Ravel the octatonic scale In 1879 French amateur composer Edmond de Polignac 1834-1901 painstakingly devised a new way to create melodies and harmonies using a scale

that alternated half and whole steps This scale known today as octatonic was an important element in the music of Liszt and Rimsky Korsakov and would later figure prominently in the works of Ravel Stravinsky and many others Sylvia Kahan author of *Music's Modern Muse A Life of Winnaretta Singer Princesse de Polignac* here publishes the Prince's octatonic treatise for the first time in both the original French and in English translation and comments extensively on what the treatise and the Prince's little known compositions reveal about musical thought in late nineteenth century Paris Given his aristocratic lineage Polignac might seem an unlikely precursor of musical modernism yet he was known as an advocate of advanced ideas Late in life he married wealthy heiress Winnaretta Singer who sponsored prestigious public concerts of her husband's bold works interpreted by the greatest musical artists in Paris Debussy and Fauré were admirers of Polignac's music especially the 1879 octatonic oratorio *Pilate livre le Christ Pontius Pilate Hands Christ Over* Marcel Proust lauded his compositions and the essence of genius of their author *In Search of New Scales* is based on bibliographic material in private archives as well as letters and other documents in the Bibliothèque Nationale de France Sylvia Kahan's new book will become a permanent point of reference for all future studies of post Romantic and twentieth century composition Sylvia Kahan is Professor of Music at the Graduate Center and College of Staten Island City University of New York Her previous book *Music's Modern Muse* was published by the University of Rochester Press in hardcover and paperback [Shostakovich in Dialogue](#) Judith

Kuhn, 2017-07-05 A thorough examination of Shostakovich's string quartets is long overdue Although they can justifiably lay claim to being the most significant and frequently performed twentieth century oeuvre for that ensemble there has been no systematic English language study of the entire cycle Judith Kuhn's book begins such a study undertaken with the belief that despite a growing awareness of the universality of Shostakovich's music much remains to be learned from the historical context and an examination of the music's language Much of the controversy about Shostakovich's music has been related to questions of meaning The conflicting interpretations put forth by scholars during the musicological Shostakovich wars have shown the impossibility of fixing a single meaning in the composer's music Commentators have often heard the quartets as political in nature although there have been contradictory views as to whether Shostakovich was a loyal communist or a dissident The works are also often described as vivid narratives perhaps a confessional autobiography or a chronicle of the composer's times The cycle has also been heard to examine major philosophical issues posed by the composer's life and times including war death love the conflict of good and evil the nature of subjectivity the power of creativity and the place of the individual and particularly the artist in society Soviet commentaries on the quartets typically describe the works through the lens of Socialist Realist mythological master narratives Recent Western commentaries see Shostakovich's quartets as expressions of broader twentieth century subjectivity filled with ruptures and uncertainty What musical features enable these diverse interpretations Kuhn examines each quartet in turn looking first at its historical and biographical context and goes on to give special attention to the cultural questions being discussed at the time of its writing



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