

Modest Musorgsky and Boris Godunov

Myths, Realities, Reconsiderations

CARYL EMERSON and
ROBERT WILLIAM OLDANI

EMERSON
AND OLDANI

Modest Musorgsky
and Boris Godunov

CLARENDON

Modest Musorgsky And Boris Godunov Myths Realities Reconsiderations

Caryl Emerson



Modest Musorgsky And Boris Godunov Myths Realities Reconsiderations:

Modest Musorgsky and Boris Godunov Caryl Emerson, Robert William Oldani, 2006-11-02 Caryl Emerson and Robert Oldani take a comprehensive look at the most famous Russian opera Modest Musorgsky's Boris Godunov **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 **The American Bibliography of Slavic and East European Studies for 1994** Patt Leonard, Rebecca Routh, 1997-05-31 This text provides a source of citations to North American scholarships relating specifically to the area of Eastern Europe and the former Soviet Union It indexes fields of scholarship such as the humanities arts technology and life sciences and all kinds of scholarship such as PhDs **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 Musorgsky'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 **The Life of Musorgsky** Caryl Emerson, 1999-09-30 Modest Musorgsky is Russia's greatest musical dramatist When he died in 1881 in St Petersburg at the age of forty two in poverty and relative obscurity he was known for a single opera Boris Godunov and a handful of eccentric realistic songs set to prosaic Russian texts He had no institutional connections no degree no family of his own not even a permanent address Except for Franz Liszt no composer of stature knew of him outside Russia Through the loyal if controversial intervention of his friends his works survived in various editings into the early twentieth century when revivals and evolving musical tastes restored him to new life This account of his life first published in 1999 emphasizes the psychological and economic factors that contributed to the composer's remarkable rise and tragic premature end and is the first brief biography in English to make use of materials published in the new de Sovietized Russian academic

climate **Historical Dictionary of Opera** Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances. On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim. Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage. But this volume looks even further afield considering the cities which were and still are opera centers, literary works which were turned into librettos and types of pieces and genres. While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them. Indeed this book has an amazingly broad scope. The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart, Verdi and Wagner but others who are scarcely remembered but made notable contributions. Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni, Tosca and more. Technical terms also abound and reference to different genres from antimasque to zarzuela. Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest. This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works. It is an excellent access point for readers interested in opera. **Opera** Guy A. Marco, 2001 Opera is the only guide to the research writings on all aspects of opera. This second edition presents 2 833 titles over 2 000 more than the first edition of books, parts of books, articles and dissertations with full bibliographic descriptions and critical annotations. Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries. All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published. Provided by publisher *Natasha's Dance* Orlando Figes, 2014-02-11 History on a grand scale an enchanting masterpiece that explores the making of one of the world's most vibrant civilizations. A People's Tragedy wrote Eric Hobsbawm did more to help us understand the Russian Revolution than any other book I know. Now in *Natasha's Dance* internationally renowned historian Orlando Figes does the same for Russian culture summoning the myriad elements that formed a nation and held it together. Beginning in the eighteenth century with the building of St Petersburg a window on the West and culminating with the challenges posed to Russian identity by the Soviet regime Figes examines how writers, artists and musicians grappled with the idea of Russia itself its character, spiritual essence and destiny. He skillfully interweaves the great works by Dostoevsky, Stravinsky and Chagall with folk embroidery, peasant songs, religious icons and all the customs of daily life from food and drink to bathing habits to beliefs about the spirit world. Figes's characters range high and low the revered Tolstoy who left his deathbed to search for the Kingdom of God as well as the serf girl Praskovya who became Russian opera's first superstar and shocked society by becoming her owner's wife. Like the European schooled

countess Natasha performing an impromptu folk dance in Tolstoy's War and Peace the spirit of Russianness is revealed by Figs as rich and uplifting complex and contradictory a powerful force that unified a vast country and proved more lasting than any Russian ruler or state

The Uncensored Boris Godunov Chester Dunning, Caryl Emerson, Sergei Fomichev, Lidiia Lotman, 2006-04-15 Includes the original Russian text and for the first time an English translation of that version Antony Wood's translation is fluent and idiomatic analyses by Dunning et al are incisive and the case they make is skillfully argued Highly recommended Choice

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 reveled in 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

Children in Opera Andrew Sutherland, 2020-12-03 This book provides a musicological investigation into operas that include children Just over 100 works have been selected here for an in depth discussion of the composer the children and the productions and around 250 relevant works from around the world are also referenced Four composers to have most significantly proliferated the medium are discussed in even greater detail Cui Benjamin Britten Gian Carlo Menotti and Peter Maxwell Davies Since opera began it has been inextricably linked to society by reflecting and shaping our culture through music and narrative and as a result children have been involved Despite the contribution they played for several centuries their importance was overlooked By tracing the

development of children's participation in opera this book uncovers the changing attitudes of composers towards them and how this was reflected in the wider society From the early productions of the seventeenth century to those of the twenty first century the operatic children's role has undergone a fundamental change It almost seems that contemporary composers of operas view the inclusion of children in some way as ubiquitous The rise of the children's opera chorus and the explosion of children's only productions attest to the changing view of the value they can bring to the art Some of the children to have characterised these roles are discussed in this book in order to redress the disproportionate lack of acknowledgement they often received for their performances

Collaborative Creative Thought and Practice in Music Margaret S.

Barrett, 2016-05-23 The notion of the individual creator a product in part of the Western romantic ideal is now troubled by accounts and explanations of creativity as a social construct While in collectivist cultures the assimilation but not the denial of individual authorship into the complexities of group production and benefit has been a feature the notion of the lone individual creator has been persistent Systems theories acknowledge the role of others yet at heart these are still individual views of creativity focusing on the creative individual drawing upon the work of others rather than recognizing the mutually constitutive elements of social interactions across time and space Focusing on the domain of music the approach taken in this book falls into three sections investigations of the people processes products and places of collaborative creativity in compositional thought and practice explorations of the ways in which creative collaboration provides a means of crossing boundaries between disciplines such as music performance and musicology and studies of the emergence of creative thought and practice in educational contexts including that of the composer and the classroom The volume concludes with an extended chapter that reflects on the ways in which the studies reported advance understandings of creative thought and practice The book provides new perspectives to our understandings of the role of collaborative thought and processes in creative work across the domain of music including composition musicology performance music education and music psychology

Musorgsky and His Circle Stephen Walsh, 2013-12-03

The emergence of Russian classical music in the nineteenth century in the wake of Mikhail Glinka comprises one of the most remarkable and fascinating stories in all musical history The five men who came together in the Russian capital of St Petersburg in the 1860s all composers of talent some of genius would be in spite of a virtual lack of technical training responsible for some of the greatest and best loved music ever written How this happened is the subject of Stephen Walsh's brilliant composite portrait of the group known in the West as the Five and in Russia as *moguchaya kuchka* the Mighty Little Heap Friends competitors and creative intellectuals whose ambitions and ideas reflect the ferment of their times Mily Balakirev César Cui Alexander Borodin Nikolay Rimsky Korsakov and most important of all Modest Musorgsky come wonderfully to life in this extended account The detail is engrossing We see Borodin composing music while conducting research in chemistry he would jump up and run back to the laboratory to make sure nothing had burnt out or boiled over there meanwhile filling the corridor with improbable sequences of ninths or

sevenths Balakirev tutoring Musorgsky Balakirev could not remedy the defects in his pupil's character but he could confront him with works of genius Cui doggedly producing operas during breaks from his career as a military fortifications instructor Musorgsky asserts his independence moving from writing songs and the showpiece *Night on Bald Mountain* to the magnificent *Boris Godunov* meanwhile struggling against poverty and depression In the background such important figures as Vissarion Belinsky and Nikolay Chernyshevsky shape the cultural milieu while the godfather of the kuchka critic and scholar Vladimir Stasov is seen offering sometimes combative support As an experienced and widely skilled musical scholar and biographer his two volume *Life of Stravinsky* has been called one of the best books ever written about a musician Stephen Walsh is exceptionally well-placed to tell this story He does so with deep understanding and panache making Musorgsky and His Circle both important and a delight to read

Longman Companion to Imperial Russia, 1689-1917 David Longley, 2014-07-30 This is the first book of its kind to draw together information on the major events in Russian history from 1695 to 1917 covering the eventful period from the accession of Peter the Great to the fall of Nicholas II Not only is a vast amount of material on key events and topics brought together but the book also contains fascinating background material to convey the reality of life in the period

Intersections and Transpositions Andrew Wachtel, 1998 This collection serves as an introduction to the great variety of approaches being used by Slavists and historians to situate music and literature in the Russian cultural imagination Part I focuses on music in art The nine essays in this section explore the complex interaction of literary and musical texts in the nineteenth and twentieth centuries Contributors discuss such writers as Pushkin Chekhov and Pasternak and composers including Musorgsky Prokofiev Shostakovich and Blok Part II centers on music in life Its five essays address music as a cultural form as presented and enjoyed in the home the theater and the opera house This book provides a unique window on The musical literary and social interactions that have been typical of modern Russian culture Contributing to this volume are Thomas P Hodge Caryl Emerson Jennifer Fuller Justin Weir Alexander Burry James Morgan Andrew Baruch Wachtel Tim Langen Jesse Langen Richard Stites Ilya Vinitsky Julie Buckler Rosamund Bartlett Boris Gasparov Nicholas Glossop and Amy Nelson

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 with both professors and students including a well organized and clearly written text references to varying historical perspectives numerous illustrations and maps that supplement and amplify the text fully updated bibliographies accompanying each chapter as well as a general bibliography of more comprehensive works a glossary and chronological and genealogical lists Moss's *A History of Russia* will appeal to academics students and general readers alike

Russian Populism Christopher Ely, 2021-12-30 Russian populism the belief that the peasantry embodied authentic Russian identity and once liberated from their poverty

would lead the country to a brighter future has animated Russian thought across the political spectrum and inspired much of Russia's world historical literature music and art in the 19th century This book offers the fullest and most authoritative account of the rise proliferation and influence of populist values and ideology in modern Russia to date Christopher Ely explores the complete story of Russian populism Starting from the cursed question of how to reconnect the popular masses with the Europeanized elite he examines the populist obsession with the peasant commune as a model for a future socialist Russia He shows how the desire for revolution led Russian radicals to flood into the countryside and later to pioneer terrorism as a form of political action He delves into those artists influenced by populist ideals and he tells the story of the collapse of populist optimism and its rebirth among the Socialist Revolutionary neo populists The book demonstrates that populism existed in forms ranging from radical socialist to religious conservative Blending lively theoretical analysis with a wealth of primary sources and illustrations Russian Populism provides a highly engaging overview of this complex phenomenon it is invaluable reading for anyone interested in the momentous final decades of the Russian Empire A

History of Opera Burton D. Fisher, 2005 A comprehensive history of opera that traces each milestone in opera history from the 16th century Camerata through the next 400 years and featured in depth analysis of all important genres the Baroque Classical and Romantic eras Bel Canto Opera Buffa German Romanticism Wagner and music drama Verismo Impressionism Expressionism Serialism and much more **A History of Opera** Carolyn Abbate, Roger Parker, 2015-09-08 The best single volume ever written on the subject such is its range authority and readability Times Literary Supplement Why has opera transfixed and fascinated audiences for centuries Carolyn Abbate and Roger Parker answer this question in their effervescent witty *Die Welt* Germany retelling of the history of opera examining its development the musical and dramatic means by which it communicates and its role in society Now with an expanded examination of opera as an institution in the twenty first century this lucid and sweeping Boston Globe narrative explores the tensions that have sustained opera over four hundred years between words and music character and singer inattention and absorption Abbate and Parker argue that though the genre's most popular and enduring works were almost all written in a distant European past opera continues to change the viewer physically emotionally intellectually with its enduring power The War for the Public Mind Robert J.

Goldstein, 2000-03-30 From 1815 to 1914 European governments and their political oppositions were engaged in a constant war for the minds of the general population especially the working classes The German socialist newspaper *Hamburger Echo* declared on September 27 1910 In waging our war we do not throw bombs Instead we throw our newspapers amongst the masses of the working people Printing ink is our explosive The most comprehensive study ever published about European censorship practices during the 1815 1914 period this book discusses the censorship of books newspapers caricatures theater and film through an analytical introductory survey and six chapters by leading specialists who summarize 19th century censorship practices in the six major countries of continental Europe Germany Italy France Austria Russia and Spain

As a result of the massive transformation of European life in the post Napoleonic period and the simultaneously rapid growth in industrialization urbanization literacy transportation and communication the average European emerged quite suddenly as a potential player who could no longer be ignored by the ruling elite

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