

Rimsky Chronicles & Operating Manual an Anthology

Nance, Gillian

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Rimsky Chronicles Operating Manual An

Richard Taruskin



Rimsky Chronicles Operating Manual An:

Athenaeum and Literary Chronicle James Silk Buckingham, John Sterling, Frederick Denison Maurice, Henry Stebbing, Charles Wentworth Dilke, Thomas Kibble Hervey, William Hepworth Dixon, Norman Maccoll, Vernon Horace Rendall, John Middleton Murry, 1899 *Stravinsky* Eric Walter White, 1997-01-01 Fascinating critical and biographical portrait of famed 20th century composer includes commentary on the evolution of such masterworks as *The Firebird* *Petrouchka* *Le Sacre du Printemps* *Pulcinella* and *Histoire du Soldat* **Musical Lives and Times Examined** Richard Taruskin, 2023-03-14 A gathering chiefly of talks given either by invitation or at conferences throughout the world over the last quarter century The topics range widely but recurrent themes include the place of classical music in contemporary society and culture the fraught relationship between aesthetics and ethics and the responsibilities of scholarship in an age of spin *Aleksandr Porfir'evich Borodin* N.A. Figurovskii, Yu.I. Solov'ev, 2012-12-06 A full century has passed since the sudden and tragically premature demise of Aleksandr Porfir evich Borodin in 1887 at the age of 53 when he was following with phenomenal success the disparate careers of musician composer organic chemist and pioneer in women s medical education As a unique figure among the remarkable group of geniuses who suddenly appeared in Russia in the middle of the last century and explosively propelled that country into the mainstream of world culture in the arts humanities and sciences it might have been expected that Borodin was the object of much research There is no doubt that the Russian contribution to the amazing development of structural chemistry in the last century has tended to be underplayed while that in the rest of Europe has received much more attention One wonders in particular whether Borodin s name might not have appeared in the chemical pantheon as have those of Mendeleev Markovnikov Menshutkin and many other Russians if the aldol condensation which he was the first to discover and investigate had been named the Borodin condensation Straightening out the record is important Figurovskii and Solov ev s biography does much in this respect Just as meritorious have been the scholarly and exhaustive efforts of Professors Charlene Steinberg and George B Kauffman who have made the Russian text accessible to the Western world in their accurate and engrossing translation **The Listener's Companion: The Great Composers and their Works** Nicolas Slonimsky, 2012-02-22 Renowned for his literary style as well as his musical scholarship Nicolas Slonimsky wrote many program notes and articles for newspapers and other periodicals in addition to his well known books These shorter writings edited by Slonimsky s daughter Electra Yourke are collected for the first time in this excellent introduction to the classical repertoire from Bach to Shostakovich Arranged chronologically by composer the chapters begin with biographical sketches and go on to describe some of each composer s most popular and important works **Russian Music at Home and Abroad** Richard Taruskin, 2016-09-06 This new collection views Russian music through the Greek triad of the Good the True and the Beautiful to investigate how the idea of nation embeds itself in the public discourse about music and other arts with results at times invigorating at times corrupting In our divided post Cold War and now post 9 11 world

Russian music formerly a quiet corner on the margins of musicology has become a site of noisy contention Richard Taruskin assesses the political and cultural stakes that attach to it in the era of Pussy Riot and renewed international tensions before turning to individual cases from the nineteenth century to the present Much of the volume is devoted to the resolutely cosmopolitan but inveterately Russian Igor Stravinsky one of the major forces in the music of the twentieth century and subject of particular interest to composers and music theorists all over the world Taruskin here revisits him for the first time since the 1990s when everything changed for Russia and its cultural products Other essays are devoted to the cultural and social policies of the Soviet Union and their effect on the music produced there as those policies swung away from Communist internationalism to traditional Russian nationalism to the musicians of the Russian postrevolutionary diaspora and to the tension between the compelling artistic quality of works such as Stravinsky's *Sacre du Printemps* or Prokofiev's *Zdravitsa* and the antihumanistic or totalitarian messages they convey *Russian Music at Home and Abroad* addresses these concerns in a personal and critical way characteristically demonstrating Taruskin's authority and ability to bring living history out of the shadows

Stravinsky and the Russian Traditions, Volume One Richard Taruskin, 2016-04-27 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

Stravinsky, the Composer and His Works Eric Walter White, 1979 In the second edition of the definitive account of Stravinsky's life and work arranged in two separate sections the author revised the whole book completing the biographical section by taking it up to Stravinsky's death in 1971 To the list of works the author added some early pieces that have recently come to light as well as the late compositions including the *Requiem* *Canticles* and *The Owl* and the *Pussycat* Four more of Stravinsky's own writings appear in the Appendices and there

are several important additions to the bibliography **The Norton/Grove Dictionary of Women Composers** Julie Anne Sadie, Rhian Samuel, 1994 Throughout history women have been composing music but their achievements have usually gone unrecognized **Music on Stage Volume 2** Luis Campos, Fiona Jane Schopf, 2020-11-11 Performance by its very nature embraces many constituents the theories of which have developed into discreet disciplines as on going research deepens our understanding and knowledge of each one of them Concomitantly there continues to grow a greater interlinking fusion and blurring of discreet boundaries between traditional genres features highlighted in the seventeen papers presented here Topics explored in this volume include the intermedial performance of the Irrepressibles and electronically controlled sounds on the concert platform the ways in which the physical body dictates movement and character and how the embodiment of the voice goes beyond character stereotypes how Romeo Castellucci legitimized the audience's gaze whilst staging brain damaged patients interculturalism in a new operatic work focusing on the current Israeli Palestinian crisis interrogating transgenerational depictions of Otherness in the Rocky Horror Show musical speech in Iannis Xenakis reworking of ancient Greek in his Oresteia genre conflation in terms of unaccompanied monodrama trans genre adaptation in Strauss's Der Rosenkavalier and Philip Glass's Cocteau trilogy and textual and musical comedy in Ligeti's Le Grand Macabre among others

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Rimsky Chronicles Operating Manual An Introduction

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