

# *SERGEI PROKOFIEV*

His Musical Life

BY

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*Translated from the Russian by ROSE PROKOFIEVA*

*Introduction by SERGEI EISENSTEIN*



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# Sergei Prokofiev His Musical Life

**Simon Morrison**



## **Sergei Prokofiev His Musical Life:**

**Sergei Prokofiev: A Biography** Harlow Robinson, 2019-07-31 Sergei Prokofiev A Biography traces the career of one of the most significant and most popular composers of the twentieth century Using materials from previously closed archives in the USSR from archives in Paris and London and interviews with family members and musicians who knew and worked with Prokofiev the biography illuminates the life and music of the prolific creator of such classics as Peter and the Wolf Romeo and Juliet Cinderella the Classical Symphony the Alexander Nevsky Cantata and the Lieutenant Kizhe Suite Prokofiev 1891-1953 lived a life complicated and enriched by the momentous political and social transformation of his homeland in the aftermath of the 1917 Bolshevik Revolution Born to a middle class family in rural Ukraine he demonstrated amazing music talent at a very early age In 1904 he began serious musical study at St Petersburg Conservatory For graduation he composed and performed his audacious Piano Concerto No 1 which helped to make his name as the Bad Boy of Russian Music As one of the most accomplished pianists of his time Prokofiev composed many works for the instrument which remain today an important fixture of the concert repertory Prokofiev fled the chaos following the 1917 Bolshevik Revolution for the United States where he lived and worked for several years producing his comic opera The Love for Three Oranges and his very popular Third Piano Concerto But he found American taste too underdeveloped and moved to Paris in 1923 where he collaborated on ballets with Sergei Diaghilev's Ballets Russes including Prodigal Son and wrote several more operas The Gambler The Fiery Angel Prokofiev also toured widely as a concert pianist reaching nearly all major European capitals and returning several times to the United States where his music was promoted by Serge Koussevitsky conductor of the Boston Symphony Orchestra During his Paris years he began returning regularly on tours to the USSR greeted with ecstatic enthusiasm Dissatisfied with his music's reception in Paris and homesick for Russia Prokofiev in 1936 made the controversial decision to move with his wife and two sons to Moscow just as Josef Stalin's purges were intensifying Until 1938 he continued to tour abroad In Moscow and Leningrad Prokofiev worked with brilliant artists including film director Sergei Eisenstein for whom he wrote the scores to Alexander Nevsky and Ivan the Terrible pianist Sviatoslav Richter cellist Mstislav Rostropovich and ballerina Galina Ulanova who danced the role of Juliet in Romeo and Juliet But life was difficult during World War II Prokofiev and his second wife were evacuated to Central Asia Even so he managed to compose his gigantic opera War and Peace his epic Fifth Symphony and many other seminal works of Soviet and world music After suffering a stroke in 1945 Prokofiev's health worsened At the same time his music was attacked as formalist by Stalin's cultural officials in 1948 when his first wife was arrested and sent to a labor camp Ironically Prokofiev died on the very same day as Stalin March 5 1953 One is grateful for Harlow Robinson's Sergei Prokofiev A Biography which is about as good as a musical biography gets Robinson illuminates the artist's character penetrates the human significance of the music demonstrates an easy command of Russian political and cultural history and writes with clarity and vigor Anyone thinking about Prokofiev is

deeply in his debt Algis Valiunas The Weekly Standard Harlow Robinson's biography of the composer is the fullest account to date a thoughtful study of a puzzling personality in and out of music and a comprehensive history of the East West cultural curtain as it constrained the life and work of the one major artist who had been active on both of its sides The biographer is fair minded generous to Prokofiev but by no means an apologist the best written biography of a modern composer Robert Craft The Washington Post An indefatigably productive composer who achieved considerable success during his lifetime Prokofiev seldom seemed satisfied as he restlessly sought ever greater recognition Mr Robinson explores the darkest corners of this labyrinthine life and brings clarity to some of its more puzzling twists and turns he skillfully relates Prokofiev's life to greater political and cultural currents Carol J Oja The New York Times Robinson tells us more than anyone hitherto about the composer's life as well as much about the origins and qualities of the music The first full biography published in English to avoid the pitfalls of cold war politics A book of many virtues Robinson gives us more facts about Prokofiev's life than any previous biographer and he weaves them into a story of politics art and romance that marvelously gathers momentum Robinson writes with the skill of a novelist but the story in this instance is true George Martin The Opera Quarterly A splendid life by a Slavic studies specialist who is also a musician of one of our century's most popular composers Mr Robinson's account of the musical development of his monomaniacal hero is first rate The New Yorker A well written scholarly and very detailed book April FitzLyon The Times Literary Supplement Certainly there is nothing in English to rival Robinson's book in scope and detail Richard Dyer The Boston Globe Prokofiev has long been in need of the full impressively researched congenially written study that Robinson gives us Gary Schmidgall Opera News A fluent readable and detailed biography of Prokofiev from the perspective of a musically informed cultural historian Robinson has made a complicated and contradictory life accessible to the western reader Robinson has performed the important first step of chronicling for the general reader one of the twentieth century's major musical personalities and his biography will stitch music into the Russian cultural scene for many professional Slavists as well Caryl Emerson The Russian Review The manner in which Stravinsky and Prokofiev pursued their careers in tandem for a while is one of the subjects generously described by Harlow Robinson with his flair for interesting and relevant information in his absorbing new biography of Prokofiev Arthur Berger The New York Review of Books More detailed and comprehensive and less politically partisan than previous biographies this readable account deals objectively but compassionately with the life and work of a major Russian composer Publishers Weekly This is the best biography in English to date on Prokofiev Robinson candidly exposes Prokofiev's flaws from his musical capriciousness and opportunism to his unpardonable social tactlessness Throughout the writing is intended for the lay reader crisp fast paced and unencumbered by technical jargon Highly recommended Library Journal

**Sergei Prokofiev** Izrail' Vladimirovich Nest'ev,1946     *Sergei Prokofiev* Izrail' Vladimirovič Nest'ev,1946     **Sergey Prokofiev and His World** Simon Morrison,2018-06-26 Sergei Prokofiev 1891-1953 arguably the most popular composer of the twentieth century led a

life of triumph and tragedy The story of his prodigious childhood in tsarist Russia maturation in the West and rise and fall as a Stalinist era composer is filled with unresolved questions Sergey Prokofiev and His World probes beneath the surface of his career and contextualizes his contributions to music on both sides of the nascent Cold War divide The book contains previously unknown documents from the Russian State Archive of Literature and Art in Moscow and the Prokofiev Estate in Paris The literary notebook of the composer's mother Mariya Grigoryevna illuminates her involvement in his education and is translated in full as are ninety eight letters between the composer and his business partner Levon Atovmyan The collection also includes a translation of Sigizmund Krzhizhanovsky's unperformed stage adaptation of Eugene Onegin for which Prokofiev composed incidental music in 1936 The essays in the book range in focus from musical sketches to Kremlin decrees The contributors explore Prokofiev's time in America evaluate his working methods in the mid 1930s document the creation of his score for the film Lieutenant Kizhe tackle how and why Prokofiev rewrote his 1930 Fourth Symphony in 1947 detail his immortalization by Soviet bureaucrats composers and scholars and examine Prokofiev's interest in Christian Science and the paths it opened for his music The contributors are Mark Aranovsky Kevin Bartig Elizabeth Bergman Leon Botstein Pamela Davidson Caryl Emerson Marina Frolova Walker Nelly Kravetz Leonid Maximenkov Stephen Press and Peter Schmelz

Sergei Prokofiev Izrail' Vladimirovitch Nest'ev, Sergej Mihajlovič Ėjzenštejn, 1946 A History of Twentieth-Century Music in a Theoretic-Analytical Context Elliott Antokoletz, 2014-03-14 A History of Twentieth Century Music in a Theoretic Analytical Context is an integrated account of the genres and concepts of twentieth century art music organized topically according to aesthetic stylistic technical and geographic categories and set within the larger political social economic and cultural framework While the organization is topical it is historical within that framework Musical issues interwoven with political cultural and social conditions have had a significant impact on the course of twentieth century musical tendencies and styles The goal of this book is to provide a theoretic analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century Focusing on the wide variety of theoretical issues spawned by twentieth century music A History of Twentieth Century Music in a Theoretic Analytical Context reflects the theoretical analytical essence of musical structure and design Prokofiev David Nice, 2003-01-01 The book follows Prokofiev's personal and musical journey from his childhood on a Ukrainian country estate to the years he spent travelling in America and Europe as an acclaimed interpreter of his own works Nice sheds new light on the striking compositions of Prokofiev's early years his training at the St Petersburg Conservatory and the circumstances of his departure from Russia in 1918 for what the composer thought would be a short tour of America **Sergei Prokofiev's Alexander Nevsky** Kevin Bartig, 2017 Audiences have long enjoyed Sergei Prokofiev's musical score for Alexander Nevsky a historical film that cast a thirteenth century Russian victory over invading Teutonic Knights as an allegory of contemporary Soviet strength in the face of Nazi warmongering The cantata that

Prokofiev derived from the score has proven even more popular and remains one of his most performed works This critical companion explores this music and the ways in which it has engaged listeners performers and artists throughout the twentieth and twenty first centuries tracing its path from state propaganda to repertory classic *Rethinking Prokofiev* Rita McAllister, Christina Guillaumier, 2020 Among major 20th century composers whose music is poorly understood Sergei Prokofiev stands out conspicuously The turbulent times in which Prokofiev lived and the chronology of his travels he left Russia in the wake of Revolution and returned at the height of the Stalinist purges have caused unusually polarized appraisals of his music While individual distinctive and instantly recognizable Prokofiev s music was also idiosyncratically tonal in an age when tonality was largely pass Prokofiev s output therefore has been largely elusive and difficult to assess against contemporary trends More than sixty years after the composer s death editors Rita McAllister and Christina Guillaumier offer *Rethinking Prokofiev* as an assessment that redresses this enigmatic composer s legacy Often more political than artistic these appraisals have depended not only upon the date of publication but also the geographical location of the writer Commissioned from some of the most distinguished and rising scholars in the field this collection highlights the background and context of Prokofiev s work Contributors delve into the composer s relationship to nineteenth century Russian traditions Silver Age and Symbolist composers and poets the culture of Paris in the 1920s and 30s and to his later Soviet colleagues and younger contemporaries They also investigate his reception in the West his return to Russia and the effect of his music on contemporary popular culture Still the main focus of the book is on the music itself his early experimental piano and vocal works as well as his piano concertos operas film scores early ballets and late symphonies Through an empirical examination of his characteristic harmonies melodies cadences and musical gestures and through an analysis of the newly uncovered contents of his sketch books contributors reveal much of what makes Prokofiev an idiosyncratic genius and his music intriguing often dramatic and almost always beguiling **Sergei Prokofiev** Christina Guillaumier, 2024-10-13 A critical biography of the twentieth century Russian composer and pianist This wide ranging and incisive biography unfolds the life and work of the much loved twentieth century composer Sergei Prokofiev In it Christina Guillaumier reveals Prokofiev s surprisingly optimistic spirit amidst a tumultuous backdrop of geopolitical chaos and ever shifting musical landscapes Guillaumier breathes life into the people and worlds that shaped Prokofiev s complicated life capturing the unwavering passion of a musical genius whose love for his craft transcended all barriers This new critical account is a vivid portrait of the artist s indomitable drive **Russia and Eastern Europe, 1789-1985** Raymond Pearson, 1989 *Sergei Prokofiev* S. Shlifstein, 2000 Sergei Prokofiev was a bold innovator who eschewed the beaten path in art all his life often in defiance of orthodox tastes His compositions many of which are today recognized masterpieces of musical art usually evoked either genuine bewilderment or sharp criticism when first performed Prokofiev s music is performed today all over the world his works are studied at music schools everywhere The first two parts of this book are

devoted to the composer's own writings his autobiographical notes articles and reviews the rest to articles about Prokofiev by prominent Soviet musicians artists and others who were associated with him at one or another period of his life     *Sergei Rachmaninoff* Robert E. Cunningham Jr.,2000-10-30 Sergei Rachmaninoff was a renowned composer pianist and conductor Because he was a member of the Russian aristocracy he fled the country after the tsar's abdication and eventually relocated in the United States Many of his compositions are for piano yet he also composed orchestral and symphony works three operas choral and liturgical works some chamber works and numerous songs This guide catalogues his numerous works and performances provides a detailed bibliography and includes a discography of recordings released within the last half century Cross referenced throughout this volume should appeal to music and Rachmaninoff scholars who are looking for a comprehensive guide to further research     **Student's Guide to A2 Music** Paul Terry,David Bowman,2004-09

*Underground Music from the Former USSR* Valeria Tsenova,2014-02-25 What happened to contemporary music in the Soviet Union after Stravinsky Shostakovich and Prokofiev This book is a valuable source of information on the composers of the generations following these three great innovators It is a document of the hidden period of Russian music of what happened after the denunciation of Shostakovich and Prokofiev by the Composers Union It contains profiles of the most interesting and innovative composers from Russia and the former Soviet republics written by leading musicologists Featured composers include Andrei Volkonsky Philip Gershkovich Sergei Slonimsky Boris Tishchenko Valentin Silvestrov Leonid Grabovsky Nikolai Karetnikov Alemdar Karamanov Roman Ledenyov Vyacheslav Artyomov Faraj Karayev Alexander Knaifel Vladislav Shoot Alexander Vustin Victor Ekimovksy Alexander Raskatov Sergei Pavlenko Vladimir Tarnopolsy     *Sergei Prokofiev, his music life* Izrail' Vladimirovich Nest'ev,1946     *The Harvard Dictionary of Music* Don Michael

Randel,2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music     **Historical**

**Dictionary of Russian Music** Daniel Jaffé,2012-03-08 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 Nikolay 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 Mussorgsky Alexander Borodin and Igor Stravinsky have played their crucial role in the development of Western music in the last century influencing the work of virtually every notable composer of the last century The Historical Dictionary of Russian Music covers the history of Russian music starting from the earliest archaeological discoveries to the present including folk music sacred music and secular art music The book contains a chronology an introductory essay an extensive bibliography and over 500 cross referenced dictionary entries on every major composer in Russia's history as well as several leading composers of today

such as Sofia Gubaidulina Rodion Shchedrin Leonid Desyatnikov Elena Firsova and Pavel Karmanov It also includes the patrons and institutions that commissioned works by those composers and the choreographers and dancers who helped shape the great ballet masterpieces This book is an excellent access point for students researchers and anyone wanting to know more about Russian music     Selected Letters of Sergei Prokofiev Sergey Prokofiev, 1998 This volume collects for the first time in English the most representative and enlightening of Prokofiev's letters including some previously suppressed missives that have never before been published Expertly translated and annotated by Harlow Robinson the correspondence presented here covers Prokofiev's earliest years at St Petersburg Conservatory his extensive worldwide travels and his return to Moscow Among the correspondents are childhood friend Vera Alpers harpist Eleonora Damskaya ballet impresario Sergei Diaghilev theatrical director Vsevolod Meyerhold Soviet critic Boris Asafiev composers Vernon Duke and Nikolai Miaskovsky soprano Nina Koshetz musicologist Nicolas Slonimsky violinist Jascha Heifetz conductor Serge Koussevitsky and film director Sergei Eisenstein Prokofiev vividly describes often with dramatic flair and a quirky sense of humor concerts performances his compositions political events and meetings with other musicians and composers His observations are peppered with musical gossip as well as eccentric original and disarmingly apolitical insights     **American-Soviet Cultural Diplomacy** Cadra Peterson McDaniel, 2014-11-18 American Soviet Cultural Diplomacy The Bolshoi Ballet's American Premiere is the first full length examination of a Soviet cultural diplomatic effort Following the signing of an American Soviet cultural exchange agreement in the late 1950s Soviet officials resolved to utilize the Bolshoi Ballet's planned 1959 American tour to awe audiences with Soviet choreographers great accomplishments and Soviet performers superb abilities Relying on extensive research Cadra Peterson McDaniel examines whether the objectives behind Soviet cultural exchange and the specific aims of the Bolshoi Ballet's 1959 American tour provided evidence of a thaw in American Soviet relations Interwoven throughout this study is an examination of the Soviets competing efforts to create ballets encapsulating Communist ideas while simultaneously reinterpreting pre revolutionary ballets so that these works were ideologically acceptable McDaniel investigates the rationale behind the creation of the Bolshoi's repertoire and the Soviet leadership's objectives and interpretation of the tour's success as well as American response to the tour The repertoire included the four ballets Romeo and Juliet Swan Lake Giselle and The Stone Flower and two Highlights Programs which included excerpts from various pre and post revolutionary ballets operas and dance suites How the Americans and the Soviets understood the Bolshoi's success provides insight into how each side conceptualized the role of the arts in society and in political transformation American Soviet Cultural Diplomacy The Bolshoi Ballet's American Premiere demonstrates the ballet's role in Soviet foreign policy a shift to artful warfare and thus emphasizes the significance of studying cultural exchange as a key aspect of Soviet foreign policy and analyzes the continued importance of the arts in twenty first century Russian politics



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