



S Prokofiev

Simon Morrison



S Prokofiev:

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* 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 *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 *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 **Sergey Prokofiev and His World** Simon Morrison, 2018-06-26 Sergey 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 *Sergey Prokofiev* Daniel Jaffé, 1998-11-06 A comprehensive revealing biography of the versatile Russian composer and pianist Classical Symphony, Op. 25, in Full Score Sergei Prokofiev, 2013-06-10 Prokofiev's first symphony which he mischievously dubbed Classical is a sprightly piece based on the symphonic models of Haydn This is his most frequently performed symphonic work **Prokofiev Symphonies Nos 1 and 5** Sergei Prokofiev, **Soviet Diary, 1927, and Other Writings** Sergei Prokofiev, Christopher Palmer, 1992 A recently 1989 discovered diary of the Russian composer's two month visit to his native Soviet Union in 1927 Also includes five short stories and his Annotation copyrighted by Book News Inc Portland OR **Sergei Prokofiev's Alexander Nevsky** Kevin Bartig, 2017-09-26 Audiences have long enjoyed Sergei Prokofiev's musical score for Sergei Eisenstein's 1938 film Alexander Nevsky The historical epic cast a thirteenth century Russian victory over invading Teutonic Knights as an allegory of contemporary Soviet strength in the face of Nazi warmongering Prokofiev's and Eisenstein's work proved an enormous success both as a collaboration of two of the twentieth century's most prominent artists and as a means to bolster patriotism and national pride among Soviet audiences Arranged as a cantata for concert performance Prokofiev's music for Alexander Nevsky music proved malleable its meaning reconfigured to suit different circumstances and times Author Kevin Bartig draws on previously unexamined archival materials to follow Prokofiev's Alexander Nevsky from its inception through the present day He considers the music's genesis as well as the surprisingly different ways it has engaged listeners over the past eighty years from its beginnings as state propaganda in the 1930s to showpiece for high fidelity recording in the 1950s to open air concert favorite in the post Soviet 1990s 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 **Sergey Prokofiev Diaries, 1924-1933** Sergey Prokofiev, Anthony Phillips, 2013 The third and final volume of Prokofiev's Diaries covers the years 1924 to 1933 when he was living in Paris Intimate accounts of the successes and disappointments of a great creative artist at the heart of the European arts world between the two world wars jostle with witty and trenchant commentaries on the personalities who made up this world The Diaries document the complex emotional inner world of a Russian exile uncomfortably aware of the nature of life in Stalin's Russia yet increasingly persuaded that his creative gifts would never achieve full maturity separated from the

culture people and land of his birthplace Since even Prokofiev knew that the USSR was hardly the place to commit inner reflections to paper the Diaries come to an end after June 1933 although it would be another three years before he together with his wife and children finally exchanged the free if materially uncertain life of a cosmopolitan Parisian celebrity for Soviet citizenship and the credo of Socialist Realism within which the regime struggled to straitjacket its artists Volume Three continues the kaleidoscopic impressions and the stylish language Prokofiev was almost as gifted and idiosyncratic a writer as a composer of its predecessors *Classical Symphony for Piano Solo* Sergei Prokofiev, 1985-03 *Prokofiev by Prokofiev* Sergey Prokofiev, Guy Daniels, 1979 *Prokofiev Symphony No 4 the Prodigal* Sergei Prokofiev, **Sergey Prokofiev: Diaries, 1915-1922** Sergey Prokofiev, 2008 The second volume of Sergey Prokofiev's recently uncovered Diaries extends from 1915 to 1922 a momentous epoch in European history in the personal story of Prokofiev's life and in the development of his art **Prokofiev's Piano Sonatas** Boris Berman, 2008-10-01 Boris Berman draws on his intimate knowledge of Prokofiev's work to guide music lovers and pianists through the composer's nine piano sonatas *4 Pieces, Opus 4* S. Prokofiev, 1985-07 Contents Despair No 3 Diabolic Suggestions No 4 Elan No 2 Reminiscence No 1 *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 **The People's Artist** Simon Morrison, 2008-11-25 Sergey Prokofiev was one of the twentieth century's greatest composers and one of its greatest mysteries Until now In *The People's Artist* Simon Morrison draws on groundbreaking research to illuminate the life of this major composer deftly analyzing Prokofiev's music in light of new archival discoveries Indeed Morrison was the first scholar to gain access to the composer's sealed files in the Russian State Archives where he uncovered a wealth of previously unknown scores writings correspondence and unopened journals and diaries The story he found in these documents is one of lofty hopes and disillusionment of personal and creative upheavals Morrison shows that Prokofiev seemed to thrive on uncertainty during his Paris years stashing scores in suitcases and ultimately stunning his fellow emigrants by returning to Stalin's Russia At first Stalin's regime treated him as a celebrity but Morrison details how the bureaucratic machine ground him down with corrections and censorship forcing rewrites of such major works as *Romeo and Juliet* until it finally censured him in 1948 ending his career and breaking his health

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