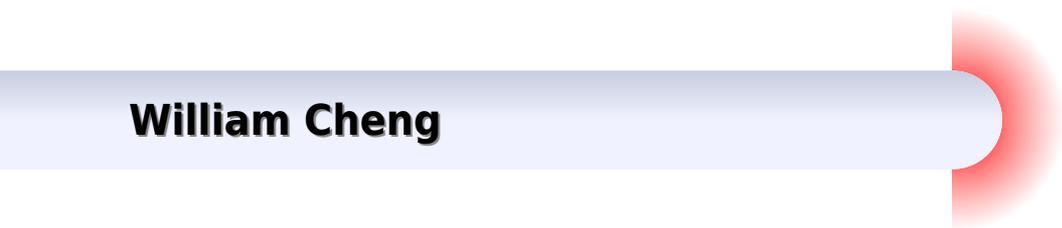


**DEFINING
RUSSIA
MUSICALLY
RICHARD
TARUSHKIN**

Defining Russia Musically Historical And Hermeneutical Ess

William Cheng



Defining Russia Musically Historical And Hermeneutical Ess:

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 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.

The Cambridge History of Russia: Volume 2, Imperial Russia, 1689-1917 Maureen Perrie, D. C. B. Lieven, Ronald Grigor Suny, 2006-08-17 A definitive new history of Russia from early Rus to the collapse of the Soviet Union. [Sound Play](#) William Cheng, 2014-03-05 Video games open portals to fantastical worlds where imaginative play and enchantment prevail. These virtual settings afford us considerable freedom to act out with relative impunity. Or do they? *Sound Play* explores the aesthetic ethical and sociopolitical stakes of people's creative engagements with gaming's audio phenomena from sonorous violence to synthesized operas from democratic music-making to vocal sexual harassment. William Cheng shows how video games empower their designers composers players critics and scholars to tinker often transgressively with practices and discourses of music noise speech and silence. Faced with collisions between utopian and alarmist stereotypes of video games *Sound Play* synthesizes insights across musicology sociology anthropology communications literary theory philosophy and additional disciplines. With case studies spanning *Final Fantasy VI* *Silent Hill* *Fallout 3* *The Lord of the Rings Online* and *Team Fortress 2* this book insists that what we do in there in the safe sound spaces of games can ultimately teach us a great

deal about who we are and what we value musically culturally humanly out here Foreword by Richard Leppert Video Games Live cover image printed with permission from Tommy Tallarico *Critical Essays in Popular Musicology* Allan F. Moore,2007 This reference work reproduces in facsimile form many of the most important and innovative journal articles and papers in the field along with an introductory overview by the editor Allan F Moore *Arts & Humanities Citation Index* ,2002 **Library Journal** ,1997-04 Includes beginning Sept 15 1954 and on the 15th of each month Sept May a special section School library journal ISSN 0000 0035 called Junior libraries 1954 May 1961 Also issued separately **On Russian Music** Richard Taruskin,2009 This volume gathers 36 essays by one of the leading scholars in the study of Russian music An extensive introduction lays out the main issues and a justification of Taruskin s approach seen both in the light of his intellectual development and in that of the changing intellectual environment *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 Prokofieff 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 **History of Russian Music** Maes/Pomerans,2010 Francis Maes s comprehensive and imaginative book introduces the general public to the scholarly debate that has revolutionized Russian music history over the past two decades Based on the most recent critical literature *A History of Russian Music* summarizes the new view of Russian music and provides a solid overview of the relationships between artistic movements and political ideas The revision of Russian music history may count as one of the most significant achievements of recent musicology The Western view used to be largely based on the ideas of Vladimir Stasov a friend and confidant of leading nineteenth century Russian composers who was more a propagandist than a historian With the deconstruction of Stasov s interpretation stereotyped views have been replaced by a fuller understanding

of the conditions and the context in which composers such as Tchaikovsky Mussorgsky and Stravinsky created their oeuvres Even the more recent history of Soviet music in particular the achievement of Dmitry Shostakovich is being assessed on new documentary grounds A more complex conception of Russian music develops as Maes explores the cultural and historical milieu from which great works have emerged Questioning and re examining traditional views the author considers the personal development of composers the relationship of art to social and political ideals in Russia and the ideologies behind musical research

Five Operas and a Symphony Boris Gasparov,2008-10-01 In this eagerly anticipated book Boris Gasparov gazes through the lens of music to find an unusual perspective on Russian cultural and literary history He discusses six major works of Russian music from the nineteenth and twentieth centuries showing the interplay of musical texts with their literary and historical sources within the ideological and cultural contexts of their times Each musical work becomes a tableau representing a moment in Russian history and together the works form a coherent story of ideological and aesthetic trends as they evolved in Russia from the time of Pushkin to the rise of totalitarianism in the 1930s Gasparov discusses Glinka s *Ruslan and Ludmilla* 1842 Mussorgsky s *Boris Godunov* 1871 and *Khovanshchina* 1881 Tchaikovsky s *Eugene Onegin* 1878 and *The Queen of Spades* 1890 and Shostakovich s *Fourth Symphony* 1934 Offering new interpretations to enhance our understanding and appreciation of these important works Gasparov also demonstrates how Russian music and cultural history illuminate one another

Historical Dictionary of Russian Music Daniel Jaffé,2022 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

On Russian Music Gerald E. Abraham,1970
Russian and Soviet Music Boris Schwarz,Malcolm Hamrick Brown,1984

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