



# TCHAIKOVSKY

— *The Quest for the Inner Artist* —

ALEXANDER POZNANSKY

# Tchaikovsky The Quest For The Inner Man

**Frederick W. Skinner**



## **Tchaikovsky The Quest For The Inner Man:**

**Tchaikovsky** Alexander Poznansky,1991      *Tchaikovsky* Alexander Poznansky,1993      Tchaikovsky Alexander Poznansky,1993-01-01      **An Introduction to Tchaikovsky's Operas** Henry Zajackowski,2005-05-30 Known primarily as the composer of The Nutcracker Suite and other legendary pieces Tchaikovsky was also a noted musical dramatist Here in the first book devoted to the subject his operas are explored in depth from his two most famous Eugene Onegin and The Queen of Spades to such lesser known works as The Maid of Orleans The social and psychological complexity of these operas not to mention their musical brilliance confirm Tchaikovsky's reputation as his country's greatest opera composer He displayed great versatility in the range of genres in which he worked from the tragic to the fantastical the allegorical to the comic and he employed a rich variety of musical styles creating operas that are still performed widely today In this thorough and engaging examination author Henry Zajackowski both assesses and re-appraises these works He provides an overview of Tchaikovsky's opera career complete with synopses musical and dramatic analysis and historical context that places the composer in the pantheon of great masters of the form      *Tchaikovsky's Last Days* Alexander Poznansky,1996-10-31 Tchaikovsky's death in October 1893 in St Petersburg shortly after the premiere of his sixth symphony the Pathétique is one of the most thoroughly documented deaths of a prominent cultural figure in modern times He was treated by no fewer than four physicians and surrounded by a group of relatives and friends The official account of his death was that he died from cholera possibly by drinking infected water but almost since the day of his death there have been rumours that it was not accidental It is alleged by some that Tchaikovsky either committed suicide or was murdered in order to avoid the scandal and disgrace of being unmasked as a homosexual Alexander Poznansky is the first Western scholar to have gained access to the Tchaikovsky archives in Klin Russia He provides much hitherto unknown documentary material memoirs diary entries letters and newspaper reports and adds his own commentary on the status of homosexuality in nineteenth century Russia and on the various conspiracy theories that have been advanced to account for Tchaikovsky's death His conclusion is that there is no factual evidence to support the notion that Tchaikovsky's death was caused by anything other than cholera      **The Biography Book** Daniel S. Burt,2001-02-28 From Marilyn to Mussolini people captivate people A E's Biography best selling autobiographies and biographical novels testify to the popularity of the genre But where does one begin Collected here are descriptions and evaluations of over 10 000 biographical works including books of fact and fiction biographies for young readers and documentaries and movies all based on the lives of over 500 historical figures from scientists and writers to political and military leaders to artists and musicians Each entry includes a brief profile autobiographical and primary sources and recommended works Short reviews describe the pertinent biographical works and offer insight into the qualities and special features of each title helping readers to find the best biographical material available on hundreds of fascinating individuals      **Tchaikovsky's Pathétique and Russian Culture** Marina Ritzarev,2016-04-01 Tchaikovsky's Sixth

Symphony 1893 widely recognized as one of the world's most deeply tragic compositions is also known for the mystery surrounding its hidden programme and for Tchaikovsky's unexpected death nine days after its premiere. While the sensational speculations about the composer's possible planned suicide and the suggestion that the symphony was intended as his own requiem have long been discarded, the question of its programme remains. Leonide Massine and the 20th Century Ballet Leslie Norton, 2014-11-18 The great Russian choreographer Leonide Massine was the most important figure in modernist ballet in the 1930s known for works such as *Gaite Parisienne* and *The Three Cornered Hat*. His versatility and scope made his choreography the most representative of the century. Whatever period he portrayed, his style flowed freely and unselfconsciously. His character ballets dealt not with stereotypes but individuals and his symphonic ballets proved how great music could be employed without demeaning it. Like his mentor Diaghilev, he strove to bring music, painting and poetry to his ballets. Massine was responsible for the first resolutely abstract ballet and the first true fusions of ballet and modern dance. This work provides a biography of Massine and a detailed analysis of his major ballets including those for Diaghilev's Ballets Russes, the Ballet Russe de Monte Carlo and American Ballet Theatre. The work integrates biographical study with an examination of Massine's works from an array of perspectives. By examining the music and composers, set design and literary sources, it places the work in the larger context of the dance, opera, major visual art, movements, literature and theater of the period. Analyses of ballets include synopses, scenery and costumes, music, choreography, critical survey and summary. The work concludes with an epilogue summarizing Massine's impact on the development of ballet in the twentieth century and includes both informal and performance photographs. **Sourcebook for Research in Music** Phillip Crabtree, Donald H. Foster, 1993 This bibliography of bibliographies lists and describes sources from basic references to highly specialized materials. Valuable as a classroom text and as a research tool for scholars, librarians, performers and teachers. 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, Mousorgsky'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. **Scenarios of Power: From Alexander II to the abdication of Nicholas II** Richard Wortman, 1995 V. 1 From Peter the Great to the death of Nicholas I. Russian Opera and the Symbolist Movement Simon Morrison, 2002-08-05 A pioneering study of the Symbolist Movement in early twentieth-century Russian opera. **The Lives and Times of the Great Composers** Michael Steen, 2011-07-01 A glorious plum pudding of a book to be consulted with pleasure and profit over and over again. Sir Jeremy Isaacs' *Michael Steen's Great Composers* was originally published in 2003.

A lifetime's work and almost 1000 pages long it has since become the reference point and key read on the biographical backgrounds to classical music's biggest names. Authoritative and hugely detailed but nonetheless a joy to read, this new edition will expand its readership further and capitalise on a newfound popular interest in classical music. Steen's book helps you explore the story of Bach the respectable burgher, much of whose vast output was composed amidst petty turf disputes in Lutheran Leipzig or the ugly argumentative Beethoven in French-occupied Vienna, obsessed by his laundry or Mozart the over-exploited infant prodigy whose untimely death was shrouded in rumour. Read about Verdi who composed against the background of the Italian Risorgimento or about the family life of the Wagners and Brahms who rose from the slums of Hamburg to become a devotee of beer and coffee in fin de siècle Vienna, a cultural capital bent on destroying Mahler and much much more.

**Janacek and His World** Michael Brim Beckerman, 2003. Once thought to be a provincial composer of only passing interest to eccentrics, Leos Janáček (1854–1928) is now widely acknowledged as one of the most powerful and original creative figures of his time. Banned for all purposes from the Prague stage until the age of 62 and unable to make it even out of the provincial capital of Brno, his operas are now performed in dynamic productions throughout the globe. This volume brings together some of the world's foremost Janáček scholars to look closely at a broad range of issues surrounding his life and work. Representing the latest in Janáček scholarship, the essays are accompanied by newly translated writings by the composer himself. The collection opens with an essay by Leon Botstein who clarifies and amplifies how Max Brod contributed to Janáček's international success by serving as point man between Czechs and Germans, Jews and non-Jews. John Tyrrell, the dean of Janáček scholars, distills more than thirty years of research in *How Janáček Composed Operas*, while Diane Paige considers Janáček's liaison with a married woman and the question of the artist's muse. Geoffrey Chew places the idea of the adulterous muse in the larger context of Czech fin de siècle decadence in his thoroughgoing consideration of Janáček's problematic opera *Osud*. Derek Katz examines the problems encountered by Janáček's satirically patriotic *Excursions of Mr Brouček* in the post-World War I era of Czechoslovak nationalism, while Paul Wingfield mounts a defense of Janáček against allegations of cruelty in his wife's memoirs. In the final essay, Michael Beckerman asks how much true history can be culled from one of Janáček's business cards. The book then turns to writings by Janáček previously unpublished in English. These not only include fascinating essays on Naturalism, opera direction and *Tristan and Isolde*, but four impressionistic chronicles of the speech-melodies of daily life. They provide insight into Janáček's revolutionary method of composition and give us the closest thing we will ever have to the heard record of a Czech pre-war past or any past for that matter.

**Not Russian Enough?** Rutger Helmers, 2014. Offers fresh perspectives on the function of nationalist thought in the cosmopolitan opera world, with particular emphasis on the idea of Russianness in four nineteenth-century operas by Glinka, Serov, Tchaikovsky and Rimsky-Korsakov. In the nineteenth-century, Russian composers and critics were encouraged to cultivate a national style to distinguish their music from the dominant Italian, French and German traditions. *Not Russian Enough* explores this

aspiration for a nationalist musical tradition as it was carried out in the cosmopolitan world of opera Rutger Helmers analyzes the cultural context music and reception of four important operas Glinka's *A Life for the Tsar* 1836 Serov's *Judith* 1863 Tchaikovsky's *The Maid of Orleans* 1881 and Rimsky Korsakov's *The Tsar's Bride* 1899 He discusses such issues as the influence of Italian and French opera the use of foreign subjects the application of local color and the adherence to the classics and considers how these related to a sense of Russianness Besides yielding new insights for each of these works this study offers a fresh perspective on the function of nationalist thought in the nineteenth century Russian opera world Rutger Helmers is Assistant Professor in Historical Musicology at the University of Amsterdam and lectures in literary and cultural studies at Radboud University Nijmegen

**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

*Reader's Guide to Music* Murray Steib, 2013-12-02 The *Reader's Guide to Music* is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from

early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology     *Janáček and His World* Michael Beckerman, 2011-10-12 Once thought to be a provincial composer of only passing interest to eccentrics Leos Janáček 1854-1928 is now widely acknowledged as one of the most powerful and original creative figures of his time Banned for all purposes from the Prague stage until the age of 62 and unable to make it even out of the provincial capital of Brno his operas are now performed in dynamic productions throughout the globe This volume brings together some of the world's foremost Janáček scholars to look closely at a broad range of issues surrounding his life and work Representing the latest in Janáček scholarship the essays are accompanied by newly translated writings by the composer himself The collection opens with an essay by Leon Botstein who clarifies and amplifies how Max Brod contributed to Janáček's international success by serving as point man between Czechs and Germans Jews and non Jews John Tyrrell the dean of Janáček scholars distills more than thirty years of research in *How Janáček Composed Operas* while Diane Paige considers Janáček's liaison with a married woman and the question of the artist's muse Geoffrey Chew places the idea of the adulterous muse in the larger context of Czech fin de siècle decadence in his thoroughgoing consideration of Janáček's problematic opera *Osud* Derek Katz examines the problems encountered by Janáček's satirically patriotic *Excursions of Mr Brouček* in the post World War I era of Czechoslovak nationalism while Paul Wingfield mounts a defense of Janáček against allegations of cruelty in his wife's memoirs In the final essay Michael Beckerman asks how much true history can be culled from one of Janáček's business cards The book then turns to writings by Janáček previously unpublished in English These not only include fascinating essays on Naturalism opera direction and *Tristan and Isolde* but four impressionistic chronicles of the speech melodies of daily life They provide insight into Janáček's revolutionary method of composition and give us the closest thing we will ever have to the heard record of a Czech pre-war past or any past for that matter     *A Queer History of the Ballet* Peter Stoneley, 2006-10-19 This is the first book length study to trace the historical connections between ballet and homosexuality     *Beethoven in Russia* Frederick W. Skinner, 2022-11 How did Ludwig van Beethoven help overthrow a tsarist regime With the establishment of the Russian Musical Society and its affiliated branches throughout the empire Beethoven's music reached substantially larger audiences at a time of increasing political instability In addition leading music critics of the regime began hearing Beethoven's dramatic works as nothing less than a call to revolution Beethoven in Russia deftly explores the interface between music and politics in Russia by examining the reception of Beethoven's works from the late 18th century to the present In part 1 Frederick W Skinner's clear and sweeping review examines the role of Beethoven's more dramatic works in the revolutionary struggle that culminated in the Revolution of 1917 In part 2 Skinner reveals how this same power was again harnessed to promote Stalin's campaign of rapid industrialization The appropriation of Beethoven and his music to serve the interests of the state remained the hallmark of Soviet Beethoven reception until the end of communist rule With interdisciplinary appeal in the areas of history music literature and political thought Beethoven

in Russia shows how Beethoven's music served as a call to action for citizens and weaponized state propaganda in the great political struggles that shaped modern Russian history



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