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Soviet Music

James Benjamin Loeffler



Soviet Music:

Music and Musical Life in Soviet Russia Boris Schwarz, 1983 **Such Freedom, If Only Musical** Peter J Schmelz, 2009-03-04 Following Stalin's death in 1953 during the period now known as the Thaw Nikita Khrushchev opened up greater freedoms in cultural and intellectual life. A broad group of intellectuals and artists in Soviet Russia were able to take advantage of this and in no realm of the arts was this perhaps more true than in music. Students at Soviet conservatories were at last able to use various channels many of questionable legality to acquire and hear music that had previously been forbidden and visiting performers and composers brought young Soviets new sounds and new compositions. In the 1960s composers such as Andrey Volkonsky, Edison Denisov, Alfred Schnittke, Arvo Pärt, Sofia Gubaidulina and Valentin Silvestrov experimented with a wide variety of then new and unfamiliar techniques ranging from serialism to aleatory devices and audiences eager to escape the music of predictable sameness typical to socialist realism were attracted to performances of their new and unfamiliar creations. This unofficial music by young Soviet composers inhabited the gray space between legal and illegal. *Such Freedom, If Only Musical* traces the changing compositional styles and politically charged reception of this music and brings to life the paradoxical freedoms and sense of resistance or opposition that it suggested to Soviet listeners. Author Peter J Schmelz draws upon interviews conducted with many of the most important composers and performers of the musical Thaw and supplements this first hand testimony with careful archival research and detailed musical analyses. The first book to explore this period in detail *Such Freedom, If Only Musical* will appeal to musicologists and theorists interested in post war arts movements, the Cold War and Soviet music as well as historians of Russian culture and society.

Soviet Music and Society Under Lenin and Stalin Neil Edmunds, 2004-06 This book investigates the place of music in Soviet society during the eras of Lenin and Stalin. It examines the different strategies adopted by composers and musicians in their attempts to carve out careers in a rapidly evolving society, discusses the role of music in Soviet society and people's lives and shows how political ideology proved an inspiration as well as an inhibition. It explores how music and politics interacted in the lives of two of the twentieth century's greatest composers, Shostakovich and Prokofiev, and also in the lives of less well known composers. In addition it considers the specialist composers of early Soviet musical propaganda, amateur music making and musical life in the non-Russian republics. The book will appeal to specialists in Soviet music history, those with an interest in twentieth century music in general and also to students of the history, culture and politics of the Soviet Union.

Nicolas Slonimsky: Russian and Soviet music and composers Nicolas Slonimsky, 2004 First Published in 2004 Routledge is an imprint of Taylor Francis, an informal company.

Soviet Music and Society under Lenin and Stalin Neil Edmunds, 2004-06-01 This book investigates the place of music in Soviet society during the eras of Lenin and Stalin. It examines the different strategies adopted by composers and musicians in their attempts to carve out careers in a rapidly evolving society, discusses the role of music in Soviet society and people's lives and shows how political ideology proved an inspiration as well as an

inhibition It explores how music and politics interacted in the lives of two of the twentieth century's greatest composers Shostakovich and Prokofiev and also in the lives of less well known composers In addition it considers the specialist composers of early Soviet musical propaganda amateur music making and musical life in the non Russian republics The book will appeal to specialists in Soviet music history those with an interest in twentieth century music in general and also to students of the history culture and politics of the Soviet Union *Classics for the Masses* Pauline Fairclough,2016-01-01

Musicologist Pauline Fairclough explores the evolving role of music in shaping the cultural identity of the Soviet Union in a revelatory work that counters certain hitherto accepted views of an unbending unchanging state policy of repression censorship and dissonance that existed in all areas of Soviet artistic endeavor Newly opened archives from the Leninist and Stalinist eras have shed new light on Soviet concert life demonstrating how the music of the past was used to help mold and deliver cultural policy how undesirable repertoire was weeded out during the 1920s and how Russian and non Russian composers such as Mozart Tchaikovsky Wagner Bach and Rachmaninov were canonized during different distinct periods in Stalinist culture Fairclough's fascinating study of the ever shifting Soviet musical political landscape identifies 1937 as the start of a cultural Cold War rather than occurring post World War Two as is often maintained while documenting the efforts of musicians and bureaucrats during this period to keep musical channels open between Russia and the West **Soviet**

Composers and the Development of Soviet Music Stanley Dale Krebs,2024-11-26 *Soviet Composers and the Development of Soviet Music* 1970 is a thought provoking review of Soviet music and musicians This scholarly and readable distillation of factual information and well reasoned conclusions is the result of many years of exhaustive study of reference works monographs and journals as well as musical scores both published and unpublished all supplemented by interviews and personal participation in Soviet musical life The author presents a cogent critical analysis of the relationship between extra musical pressures and the theory and practice of artistic autonomy The lives and works of some two dozen major Soviet composers are discussed and insight is provided into Soviet thinking about music and thinking about the arts *Music Under the Soviets* Andrey Olkhovsky,2024-11-26 *Music Under the Soviets* 1955 examines the concept of Soviet music its special characteristics and its differences from the musical tradition of the West As the musical practice under the Soviet totalitarian dictatorship it should be viewed as the musical policy of that regime a policy which aims at the reconstruction of not only the historically developed musical forms but the essence of music itself as artistic creation It was during the years of Stalin that Soviet music acquired its peculiar features developed its most characteristic distinguishing marks and determined the paths of its evolution *A History of Russian-Soviet Music* James Bakst,1977 **USSR Information Bulletin** ,1951

Representation in Western Music Joshua S. Walden,2013-04-11 *Representation in Western Music* offers a comprehensive study of the roles of representation in the composition performance and reception of Western music In recent years there has been increasing academic interest in questions of musical interpretation and meaning and in music's interactions with other

artistic media and yet no book has dealt extensively with representation's important role in these processes. This volume presents new research about musical representation with particular focus on Western art and popular music from the nineteenth century to the present day. It assembles essays by an international assortment of leading scholars on a range of subjects including instrumental music, opera, popular song, ballet, cinema, and the music video. Individual sections address representation, interpretation, and musical meaning; music's relationships with visual forms of representation; musical representation in dramatic forms; and the functions of music in the representation of identity.

Information Bulletin

Soviet Union. Posol'stvo (U.S.), 1948 Music behind the Iron Curtain Daniel Elphick, 2019-10-03

Complements the ongoing revival of Mieczyslaw Weinberg's music and explains its unique blend of Polish and Soviet Russian influences Music for the Revolution Amy Nelson, 2010-02-24

Mention twentieth century Russian music and the names of three giants: Igor Stravinsky, Sergei Prokofiev, and Dmitri Shostakovich immediately come to mind. Yet during the turbulent decade following the Bolshevik Revolution, Stravinsky and Prokofiev lived abroad, and Shostakovich was just finishing his conservatory training. While the fame of these great musicians is widely recognized, little is known about the creative challenges and political struggles that engrossed musicians in Soviet Russia during the crucial years after 1917. *Music for the Revolution* examines musicians' responses to Soviet power and reveals the conditions under which a distinctively Soviet musical culture emerged in the early thirties. Given the dramatic repression of intellectual freedom and creativity in Stalinist Russia, the twenties often seem to be merely a prelude to Totalitarianism in artistic life. Yet this was the decade in which the creative intelligentsia defined its relationship with the Soviet regime and the aesthetic foundations for socialist realism were laid down. In their efforts to deal with the political challenges of the Revolution, musicians grappled with an array of issues affecting musical education, professional identity, and the administration of musical life, as well as the embrace of certain creative platforms and the rejection of others. Nelson shows how debates about these issues unfolded in the context of broader concerns about artistic modernism and elitism, as well as the more expansive goals and censorial authority of Soviet authorities. *Music for the Revolution* shows how the musical community helped shape the musical culture of Stalinism and extends the interpretive frameworks of Soviet culture presented in recent scholarship to an area of artistic creativity often overlooked by historians. It should be broadly important to those interested in Soviet history, the cultural roots of Stalinism, Russian and Soviet music, and the place of music and the arts in revolutionary change.

Music on the Frontline Ian Wellens, 2017-07-05

The story of Nicolas Nabokov's involvement with the CIA-funded Congress for Cultural Freedom (CCF) is a story of the politics and sociology of culture: how music was used for political ends and how intellectual groups formed and functioned during the Cold War. The seemingly independent CCF, established to counteract apparent Soviet successes in the fields of the arts and intellectual life, appointed Nabokov, a Russian emigré and minor composer, as its Secretary General in 1951. Over the next ten years, he gave music a high profile in the work of the organisation, producing four international musical festivals, the first and

most ambitious of which was 1952 s L Oeuvre du XXe si cle in Paris an event which showcased the work of no less than 62 composers As Ian Wellens reveals Nabokov s musical involvement with the CCF was in fact a struggle on two fronts Apparently a defence of Western modernism against backward provincial Soviet music Nabokov s writings show this to have meshed closely with the domestic concern shared by many intellectuals that high culture was being undermined by an increasingly culturally aware middle class His attacks on Soviet cultural policy and his unflattering assessments of Shostakovich are seen to be not merely salvos in the cold war but part of a broader campaign aimed at securing the authority and prestige of intellectuals **Entangled East and West** Simo Mikkonen,Giles Scott-Smith,Jari Parkkinen,2018-12-17

Despite increasing scholarship on the cultural Cold War focus has been persistently been fixed on superpowers and their actions missing the important role played by individuals and organizations all over Europe during the Cold War years This volume focuses on cultural diplomacy and artistic interaction between Eastern and Western Europe after 1945 It aims at providing an essentially European point of view on the cultural Cold War providing fresh insight into little known connections and cooperation in different artistic fields Chapters of the volume address photography and architecture popular as well as classical music theatre and film and fine arts By examining different actors ranging from individuals to organizations such as universities the volume brings new perspective on the mechanisms and workings of the cultural Cold War Finally the volume estimates the pertinence of the Cold War and its influence in post 1991 world The volume offers an overview on the role culture played in international politics as well as its role in the Cold War more generally through interesting examples and case studies **Catalogue of (printed) music. Music. Accessions, pt.[1]-94** British museum dept. of pr. books,1884

Bulletin of Cultural Life in the U.S.S.R. ,1927 **The Most Musical Nation** James Benjamin Loeffler,2010-01-01 At a time of both rising anti Semitism and burgeoning Jewish nationalism how and why did Russian music become the gateway to Jewish modernity in music Loeffler offers a new perspective on the emergence of Russian Jewish culture and identity [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

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