



Edison Denisov

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Edison Denisov, 1984 **Edison Denisov** Yuri Kholopov, Valeria Tsenova, 2003-12-16 First published in 1997
Routledge is an imprint of Taylor Francis an informa company Edison Denisov Yuri Kholopov, Valeria Tsenova, *Edison Denisov* Илья Николаевич Кхопov, 2002 *Edison Denisov*, 2001 **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 Gershtovich 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 **Shostakovich and His World** Laurel E. Fay, 2021-06-08 Dmitri Shostakovich 1906 1975 has a reputation as one of the leading composers of the twentieth century But the story of his controversial role in history is still being told and his full measure as a musician still being taken This collection of essays goes far in expanding the traditional purview of Shostakovich s world exploring the composer s creativity and art in terms of the expectations historical cultural and political that forged them The collection contains documents that appear for the first time in English Letters that young Miti wrote to his mother offer a glimpse into his dreams and ambitions at the outset of his career Shostakovich s answers to a 1927 questionnaire reveal much about his formative tastes in the arts and the way he experienced the creative process His previously unknown letters to Stalin shed new light on Shostakovich s position within the Soviet artistic elite The essays delve into neglected aspects of Shostakovich s formidable legacy Simon Morrison provides an in depth examination of the choreography costumes d cor and music of his ballet The Bolt and Gerard McBurney of the musical references parodies and quotations in his operetta Moscow Cheryomushki David Fanning looks at Shostakovich s activities as a pedagogue and the mark they left on his students and his own music Peter J Schmelz explores the composer s late period adoption of twelve tone writing in the context of the distinctively Soviet practice of serialism Other contributors include Caryl Emerson Christopher H Gibbs Levon Hakobian Leonid Maximenkov and Rosa Sadykhova In a provocative concluding essay Leon Botstein reflects on the different ways listeners approach the music of Shostakovich
Historical Dictionary of Russian and Soviet Cinema Peter Rollberg, George Washington University, 2008-11-07 The Historical Dictionary of Russian and Soviet Cinema is the first reference work of its kind in the English language devoted entirely to the cinema of the Russian Empire the Soviet Union and the post Soviet period including both the cinematic highlights and the mainstream The cinemas of the former Soviet republics including Ukraine Belarus Armenia Georgia

Lithuania and Latvia are also represented with their most influential artists Through a chronology an introduction essay a bibliography and over 500 cross referenced dictionary entries on filmmakers performers cinematographers composers producers studios genres and outstanding films this reference work covers the history of Russian and Soviet filmmaking from 1896 to 2007

Such Freedom, If Only Musical Peter J Schmelz, 2009-03-04 Examining the construction and reception of the music produced in the Soviet Union between 1956 and 1974 in the period known as the Thaw this is the first book to draw upon interviews with musicians from the time as well as detailed analyses and archival materials

Rethinking Lyric Communities Irene Fantappiè, Francesco Giusti, Laura Scuriatti, 2024-10-28 In contemporary Western societies lyric poetry is often considered an elitist or solipsistic literary genre Yet a closer look at its history reveals that lyric has always been intertwined with the politics of community formation from the imagining of national and transnational discursive communities to the use of poetry in episodes of collective action protest and social resistance Poetic forms have circulated between languages and traditions from around the world and across time But how does lyric poetry address or even create communities and of what kinds This volume takes a global perspective to investigate poetic communities in dialogue with recent developments in lyric theory and concepts of community In doing so it explores both the political potentialities and the perils of lyric poetry

Yuri Lyubimov: Thirty Years at the Taganka Theatre B. Beumers, 2003-09-02 A study of Yuri Lyubimov's tempestuous career and his style of theatre This work traces the development of his ideas from his arrival at the Taganka Theatre in 1964 through to his expulsion in 1984 and his period of exile in the West until his return in 1989 to a much changed Russia

Shostakovich in Dialogue Judith Kuhn, 2017-07-05 A thorough examination of Shostakovich's string quartets is long overdue Although they can justifiably lay claim to being the most significant and frequently performed twentieth century oeuvre for that ensemble there has been no systematic English language study of the entire cycle Judith Kuhn's book begins such a study undertaken with the belief that despite a growing awareness of the universality of Shostakovich's music much remains to be learned from the historical context and an examination of the music's language Much of the controversy about Shostakovich's music has been related to questions of meaning The conflicting interpretations put forth by scholars during the musicological Shostakovich wars have shown the impossibility of fixing a single meaning in the composer's music Commentators have often heard the quartets as political in nature although there have been contradictory views as to whether Shostakovich was a loyal communist or a dissident The works are also often described as vivid narratives perhaps a confessional autobiography or a chronicle of the composer's times The cycle has also been heard to examine major philosophical issues posed by the composer's life and times including war death love the conflict of good and evil the nature of subjectivity the power of creativity and the place of the individual and particularly the artist in society Soviet commentaries on the quartets typically describe the works through the lens of Socialist Realist mythological master narratives Recent Western commentaries see Shostakovich's quartets as expressions of broader twentieth century

subjectivity filled with ruptures and uncertainty What musical features enable these diverse interpretations Kuhn examines each quartet in turn looking first at its historical and biographical context and goes on to give special attention to the cultural questions being discussed at the time of its writing [Textological Aspects of Musicology in Russia and the Former Soviet Union](#) Tatyana Naumenko,2018-03-29 In this monograph Tatyana Naumenko Doctor of Arts and a professor at Moscow's Gnessin Russian Academy of Music looks at modern Russian musicology through the prism of texts representing it She mentions subjects addressed in musicological studies names genres of music that scholars preference to explore and describes modern methods of research and criteria of assessment largely with the aim of overcoming Soviet era dogmatism Special consideration is given to the writing of academic degree dissertations on music in the former Soviet Union and post Soviet Russia The Annex lists dissertations approved between 1970 and 2013 *Yury Lyubimov at the Taganka Theatre, 1964-1994* Birgit Beumers,1997 In this fascinating study of Yury Lyubimov's tempestuous career and his liberating style of theatre Birgit Beumers thoroughly explores the making of a major figure in twentieth century theatre She traces the development of Lyubimov's ideas from his arrival at the Taganka theatre in 1964 through his expulsion in 1984 and his period of exile in the West until his return in 1989 to a much changed Russia Back cover [Analytical Approaches to 20th-Century Russian Music](#) Inessa Bazayev,Christopher Segall,2020-09-28 This volume brings together analyses of works by thirteen Russian composers from across the twentieth century showing how their approaches to tonality modernism and serialism forge forward looking paths independent from their Western counterparts Russian music of this era is widely performed and much research has situated this repertoire in its historical and social context yet few analytical studies have explored the technical aspects of these composers styles With a set of representative analyses by leading scholars in music theory and analysis this book for the first time identifies large scale compositional trends in Russian music since 1900 The chapters progress by compositional style through the century and each addresses a single work by a different composer covering pieces by Rachmaninoff Myaskovsky Prokofiev Shostakovich Mansurian Roslavets Mosolov Louri Tcherepnin Ustvolskaya Denisov Gubaidulina and Schnittke Musicians scholars and students will find here a starting point for research and analysis of these composers works and gain a richer understanding of how to listen to and interpret their music

[Twentieth Century Music Writers - A Hyperlist](#) Neil E. Clement,2019-10-01 How many composers songwriters and lyricists wrote music in the twentieth century Who were they This first edition identifies more than 14 000 people who did so and all are listed in this eBook alphabetically along with a hyperlink to their Wikipedia biographical data Performers of blues folk jazz rock roll and R B are included by default PLEASE NOTE THE HYPERLINKS IN THIS BOOK ONLY FUNCTION ON GOOGLE PLAY aka THE FLOWING VERSION The hyperlinks in this book DO NOT CURRENTLY FUNCTION on the GOOGLE BOOKS FIXED version [Handbook of Guitar and Lute Composers](#) Hannu Annala,Heiki Matlik,2010-10-07 In compiling this landmark sourcebook Finnish guitarists Hannu Annala and Heiki Matlik consulted more than 70 music texts as well as dozens

of composer resumes acquired from the musical information centers of several countries During the writing process which lasted for more than three years they received additional information from many modern composers including Leo Brouwer and Reginald Smith Brindle among others In addition several internationally renowned performing guitarists provided valuable information these include Magnus Andersson Sweden Remi Boucher Canada Margarita Escarpa Spain Aleksander Frauchi Russia and David Tanenbaum USA among others The authors aim was to write a well structured book with separate chapters for each instrument such as the Renaissance and Baroque guitar the Renaissance and Baroque lute the vihuela etc This unique structure enables the reader to easily discover which composers wrote for a certain instrument during any given period In addition to the composers one would expect to find in such a comprehensive listing the book documents several historical and modern composers for whom little previous information has been available the book s list of more than 400 guitar and lute concertos dating from the Baroque era to the present day is a totally unprecedented Short introductions regarding guitar and lute like instruments as well as their basic histories are provided at the beginning of the book the authors hope that the Handbook of Guitar and Lute Composers will serve as a practical guide for both amateurs and professionals encouraging further study of the history of these instruments and expanding the repertoire heard on today s concert stage

Ancient Song Recovered Mimi S. Daitz, Veljo Tormis, 2004 Known for over thirty years in the Soviet Union and Eastern Europe the music of Estonian composer Veljo Tormis born 1930 was not heard in the West until the 1990s Tormis has written more than 200 choral works an opera a ballet cantata thirty film scores vocal and instrumental chamber music solo songs and several orchestral pieces Educated at the Tallinn and Moscow Conservatories Tormis has integrated the techniques of 20th century art music with the melodies of the regilaul or ancient Estonian folksong Ancient Song Recovered The Life and Music of Veljo Tormis is the first book in a Western language about a master of 20th century choral music The book includes chapters on Estonian history Tormis s music helped inspire the national independence movement the regilaul and the Estonian choral tradition followed by the biography and discussion of major works Also included is an article by a leading Estonian scholar as well as an article by and an interview with Tormis all of which appear for the first time in English A works list CD discography glossary of names and CD of sound examples conclude this volume by musicologist and choral conductor Mimi S Daitz It will interest scholars of contemporary music the general music public and persons concerned with Soviet cultural history

Musical Style and Genre Marina Lobanova, 2013-10-28 This volume constitutes the first complete publication of Marina Lobanova s study banned in Russia in 1979 as too avant garde and published there only in a bowdlerized version in 1990 Drawing on baroque classical romantic and contemporary music Dr Lobanova proposes an original concept of musical syntax with special emphasis on the role of the categories of time space and motion Embracing such aspects of cultural life as poetry and philosophy she deals with the problems of cultural dialogue and the disintegration of the concept of absolute music

Music of the Soviet Era: 1917-1991 Levon Hakobian, 2016-11-25 This volume is a

comprehensive and detailed survey of music and musical life of the entire Soviet era from 1917 to 1991 which takes into account the extensive body of scholarly literature in Russian and other major European languages In this considerably updated and revised edition of his 1998 publication Hakobian traces the strikingly dramatic development of the music created by outstanding and less well known modernist and conservative nationalist and cosmopolitan composers of the Soviet era The book s three parts explore respectively the musical trends of the 1920s music and musical life under Stalin and the so called Bronze Age of Soviet music after Stalin s death Music of the Soviet Era 1917 1991 considers the privileged position of music in the USSR in comparison to the written and visual arts Through his examination of the history of the arts in the Soviet state Hakobian s work celebrates the human spirit s wonderful capacity to derive advantage even from the most inauspicious conditions

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