Sergey Prokofiev

If you ally compulsion such a referred Sergey Prokofiev ebook that will find the money for you worth, acquire the very best seller from us currently from several preferred authors. If you desire to funny books, lots of novels, tale, jokes, and more fictions collections are then launched, from best seller to one of the most current released.

You may not be perplexed to enjoy all ebook collections Sergey Prokofiev that we will entirely offer. It is not in relation to the costs. Its practically what you need currently. This Sergey Prokofiev, as one of the most functional sellers here will no question be in the middle of the best options to review.

Sergey Prokofiev Diaries Sergey Prokofiev 2006

Sergei Prokofiev Sergey Prokofiev 1978

Historical Dictionary of Russian Music Daniel Jaffé 2022-02-15 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.

Sergey Prokofiev Diaries Sergey Prokofiev 2006

Sergey Prokofiev: Diaries 1907-1914 SERGEI. PROKOFIEV 2017-08-24

Sergey Prokofiev Diaries, 1915-1923 Sergey Prokofiev 2008 A second collection of journals by the celebrated Russian musician and composer records a period of intense artistic accomplishment against a backdrop of turbulent change, war, and revolution, as he details his escape across war-torn Russia to seek refuge in America, his difficult years in the U.S., his Paris years, and his work with the period's most acclaimed artists.

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.

Sergey Prokofiev Diaries, 1924-1933 Sergey Prokofiev 2013 "The third and final volume of Prokofiev's Diaries covers the years 1924 to1933 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 it struggled to strait-jacket its artists. Volume Three continues the kaleidoscopic impressions and the stylish language - Prokofiev was almost as gifted and idiosyncratic a writer as he was a composer - of its predecessors."--Jacket.

PIANO CONCERTO NO.1 OPUS 10 : FOR TWO PIANOS, FOUR HANDS Sergey Prokofiev 1985-03-01
The First Concerto was perhaps my first more or less mature composition as regards both conception and fulfillment, reflected Prokofiev in his Autobiography. After his training as a concert pianist, the composer played this single-movement concerto for his final examination and received the coveted Rubinstein prize. The concerto opens with a grandiose theme that unifies the entire work. Four contrasting sections are fashioned into a three-part sonata design, climaxing in a brilliant solo cadenza. As Prokofiev observed, this early work exhibits all the characteristics of his later achievements, including memorable melodies, propulsive rhythms, and an impish sense of humor.

Collected works of Sergei Prokofiev Sergey Prokofiev 1979

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 Koussevitzky, 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


*Sergey Prokofiev* Daniel Jaffé 1998-11-06 A comprehensive, revealing biography of the versatile Russian composer and pianist.
The People's Artist

Simon Morrison 2010-10-25 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 emigrés 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.

The Piano Sonatas of Sergey Prokofiev

Cormuin O Raghallaigh 1998

Sergei Prokofiev

Sergey Prokofiev 2000 Sergey 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.

Sergey Prokofiev Diaries, 1907-1914

Sergey Prokofiev 2006 Sergey Prokofiev, a compulsive diarist and gifted and idiosyncratic writer, possessed an incorrigibly sardonic curiosity about individuals and events. When he left Russia after the 1917 Revolution, his diaries were recovered from the family flat in Petrograd and later hidden at considerable personal risk by the composer Nikolai Myaskovsky. Prokofiev himself smuggled them out of the country after his first return to the Soviet Union in 1927. The later diaries, written in the West, were brought back by legal decree after the composer's death in 1953, to be kept in an inaccessible section of the Soviet State Archive. Eventually Prokofiev's son Sviatoslav was allowed to transcribe the voluminous contents. When he and his son Sergei eventually emigrated to Paris, they undertook the gigantic task of reproducing the partially encoded manuscript in an intelligible form. Diaries, 1907-1914, the first of three volumes that extend to 1933, covers Prokofiev's years at the St. Petersburg Conservatoire. Simultaneously attached to and exasperated by the tradition exemplified by composers such as Rimsky-Korsakov, Glazunov, and Tcherepnin, the brash young genius relishes the power of his talent to irritate, challenge, and finally overcome the establishment. In candid and lively prose, he records the all-too-normal preoccupations of a young man making his way in the brilliant social and artistic circles of the prewar Russian capital. Virtually every artist and musician of note appears in these pages, in penetrating and not always flattering vignettes. Prokofiev's main subject, however, is music, its creation and its performance. He reveals his own developing aesthetic principles through his assessments of the works of others, even as he composes such early masterpieces as the First and Second Piano Concertos, The Ugly Duckling, the First Violin Concerto, and the Classical Symphony.

Soviet Diary 1927 ; and Other Writings


Historical Dictionary of Modern and Contemporary Classical Music

Nicole V. Gagné 2019-07-17 This
second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

The Symphonies of Sergey Prokofiev Richard D. Scott 1963

Sergey Prokofiev, Symphony No. 1, 'Classical' ... David Gutman 2019

Музыкальный театр Сергея Прокофьева Sergey Prokofiev 1997

Lina and Serge Simon Morrison 2013-03-19 This account of the renowned composer’s neglected wife—including her years in a Soviet prison—is “a story both riveting and wrenching” (Kirkus Reviews, starred review). Serge Prokofiev was one of the twentieth century’s most brilliant composers yet is an enigma to historians and his fans. Why did he leave the West and move to the Soviet Union despite Stalin’s crimes? Why did his astonishing creativity in the 1930s soon dissolve into a far less inspiring output in his later years? The answers can finally be revealed, thanks to Simon Morrison’s unique and unfettered access to the family’s voluminous papers and his ability to reconstruct the tragic, riveting life of the composer’s wife, Lina. Morrison’s portrait of the marriage of Lina and Serge Prokofiev is the story of a remarkable woman who fought for survival in the face of unbearable betrayal and despair and of the irresistibly talented but heartlessly self-absorbed musician she married. Born to a Spanish father and Russian mother in Madrid at the end of the nineteenth century and raised in Brooklyn, Lina fell in love with a rising-star composer—and defied convention to be with him, courting public censure. She devoted her life to Serge and art, training to be an operatic soprano and following her brilliant husband to Stalin’s Russia. Just as Serge found initial acclaim—before becoming constricted by the harsh doctrine of socialist-realist music—Lina was at first accepted and later scorned, ending her singing career. Serge abandoned her and took up with another woman. Finally, Lina was arrested and shipped off to the gulag in 1948. She would be held in captivity for eight awful years. Meanwhile, Serge found himself the tool of an evil regime to which he was forced to accommodate himself. The contrast between Lina and Serge is one of strength and perseverance versus utter self-absorption, a remarkable human drama that draws on the forces of art, sacrifice, and the struggle against oppression. Readers will never forget the tragic drama of Lina’s life, and never listen to Serge’s music in quite the same way again.

Hommage à Igor Stravinsky, Sergey Prokofiev and Dmitry Shostakovich Alfred Schnittke 1998

Sergey Prokofiev Diaries, 1915-1923 Sergey Prokofiev 2008 A second collection of journals by the celebrated Russian musician and composer records a period of intense artistic accomplishment against a backdrop of turbulent change, war, and revolution, as he details his escape across war-torn Russia to seek refuge in America, his difficult years in the U.S., his Paris years, and his work with the period's most acclaimed artists.

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 Koussevitzky, 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.

**Prokofiev's Soviet Operas** Nathan Seinen 2019-09-05 Offers a critical and contextual study of the last four operas of Prokofiev, the leading opera composer in Stalin's Soviet Union.

**Sergey Prokofiev Diaries, 1924-1933** Sergey Prokofiev 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.

**Sonata on the theme by Sergey Prokofiev** Vladimír Tichý 2007

**Sergey Prokofiev Diaries 1924-1933** Sergei Prokofiev 2022-11-17

Prokofiev's *Ballets for Diaghilev* StephenD. Press 2017-07-05 Ballet impresario Sergey Pavlovich Diaghilev and composer Sergey Sergeyevich Prokofiev are eminent figures in twentieth-century cultural history, yet this is the first detailed account of their fifteen-year collaboration. The beginning was not trouble-free, but despite two false starts (Ala i Lolli and the first version of its successor, Chout) Diaghilev maintained his confidence in the composer. With his guidance and encouragement Prokofiev established his mature balletic style. After some years of estrangement during which Prokofiev wrote for choreographer Boris Romanov and conductor/publisher Serge Koussevitsky, Diaghilev came to the composer's rescue at a low point in his Western career. The impresario encouraged Prokofiev's turn towards 'a new simplicity' and offered him a great opportunity for career renewal with a topical ballet on Soviet life (Le Pas d'acier). Even as late as 1928-29 Diaghilev compelled Prokofiev to achieve new heights of expressivity in his characterizations (L'Enfant prodigue). Although Western scholars have investigated Prokofiev's operas, piano works, and symphonies, little attention has been paid to his early ballets written for Diaghilev's Ballets Russes. Despite Prokofiev's devotion to opera, it was his ballets for Diaghilev as much as his concertos and solo piano works that earned his renown in Western Europe in the 1920s. Stephen D. Press discusses the genesis of each ballet, including the important contributions of the scenic designers (Mikhail Larionov, Georgy Yakulov and Georges Rouault) and the choreographer/dancers (Lid Massine, Serge Lifar and George Balanchine), and the special relationship between the ballets' progenitors.

*Sergei Prokofiev's Peter and the Wolf* Sergei Prokofiev 2004-09-14 THERE IS NO better way to introduce children to classical music than with Prokofiev's musical fairy tale of the little boy (played by all the
strings of the orchestra) who, with the help of a bird (played by the flute), outsmarted the big, bad wolf (played by the French horns). And now with this book and CD package, children can look and listen all at the same time. A new retelling by Janet Schulman follows the basic story, but with a kinder ending for both the big bad wolf and the argumentative duck. Peter Malone’s paintings have the luminous quality of old Russian masters. The CD, with music performed by the Cincinnati Pops and word-for-word narration by Peter A. Thomas, was made exclusively for this book and CD package.

**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.

**Autobiography, Articles, Reminiscences** Sergey Prokofiev 2000

**Shakespeare and European Politics** Dirk Delabastita 2008 "This volume's main focus is on the ways in which, over the past 400 years, Shakespeare has played a role of significance within a European framework, particularly where a series of political events and ideologically based developments were concerned, such as the early modern wars of religion, the emergence of “the nation” during the late-eighteenth and nineteenth centuries, the First and Second World Wars, the process of European unification during the 1990s, the attack on the World Trade Center in New York, and Britain's participation in the war in Iraq.” "The whole of the collection and particularly the opening section clearly invites a European and even a global perspective." "This book convincingly demonstrates that Shakespeare, both at the level of his meaning in his own time and at that of his reception in later ages, should no longer be studied only in relation to particular nations, but as Dirk Delabastita argues, also at various supranational levels." --Book Jacket.

**Peter and the Wolf- In German** Sergei Prokofiev 2015-06-16 This book is about a young boy, Peter, in whose meadow, a bird , duck, and cat enter by the gate Peter has left open, followed by a wolf. It was written by Sergei Prokofiev in 1936, who died in 1953.Dieses Buch handelt von einem Jungen, Peter, in dessen Wiese, ein Vogel, Ente und Katze geben durch die Gate-Peter hat offen gelassen, gefolgt von einem Wolf.Es wurde von Sergej Prokofiev im Jahre 1936 geschrieben , der im Jahr 1953 starb .

**S. Prokofiev, Autobiography, Articles, Reminiscences** Sergey Prokofiev 1957
Composing for the Red Screen  Kevin Bartig 2013-04-04 Sound film captivated Sergey Prokofiev during the final two decades of his life: he considered composing for nearly two dozen pictures, eventually undertaking eight of them, all Soviet productions. Hollywood luminaries such as Gloria Swanson tempted him with commissions, and arguably more people heard his film music than his efforts in all other genres combined. Films for which Prokofiev composed, in particular those of Sergey Eisenstein, are now classics of world cinema. Drawing on newly available sources, Composing for the Red Screen examines - for the first time - the full extent of this prodigious cinematic career. Author Kevin Bartig examines how Prokofiev's film music derived from a self-imposed challenge: to compose "serious" music for a broad audience. The picture that emerges is of a composer seeking an individual film-music voice, shunning Hollywood models and objecting to his Soviet colleagues' ideologically expedient film songs. Looking at Prokofiev's film music as a whole - with well-known blockbusters like Alexander Nevsky considered alongside more obscure or aborted projects - reveals that there were multiple solutions to the challenge, each with varying degrees of success. Prokofiev carefully balanced his own populist agenda, the perceived aesthetic demands of the films themselves, and, later on, Soviet bureaucratic demands for accessibility.

Sergei Prokofiev's Alexander Nevsky  Kevin Bartig 2017 Upon its premiere in July 1938 during a time of rising tension between the Soviet Union and Nazi Germany, Sergei Eisenstein's epic film Alexander Nevsky - with a score by preeminent composer Sergei Prokofiev - was widely lauded by Soviet critics and audiences. The score, which Prokofiev would arrange as a separate cantata the following year, approximates the film's narrative, depicting the Proto-Russian citizens of Novgorod's heroic victory over the invading Teutonic Knights. A transparent allegory of contemporary Soviet might in the fact of Nazi war-mongering, the film is regarded as a classic exemplar of state intervention in the arts, commissioned by Stalin to bolster patriotism and national pride, and Prokofiev's cantata remains one of his most performed works. Drawing from a wide range of archival materials, musicologist Kevin Bartig reassesses the genesis of Prokofiev's Alexander Nevsky cantata, as well as the various historical projects that have given the music an enduring place in the international performance canon. Part of The Oxford KeynotesSeries, this volume considers the ways in which time, place, socio-political concerns, and critical traditions mediate the various meanings of an iconic work like Prokofiev's, and asks how musicians and listeners alike have encountered its music both historically and today.

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.