

Sergey Prokofiev Violin Concerto No 2 In G Minor Op 63

Sergei 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.

"The Facts On File Dictionary of Music provides in-depth explanations and examples of more than 3

The BBC Proms is the world's biggest and longest-running classical music festival and one of the jewels in the crown for the BBC. Held every summer at the Royal Albert Hall in London, it is one of the strongest brand names in the music world and attracts a glittering array of artists and orchestras. Whether you're a first-time visitor or an experienced Prommer, watching at home or listening on radio or online, the BBC Proms Guide will be an excellent companion to a remarkable summer of music, which you can treasure and return to in years to come. Filled with the latest programme details and illuminating articles by leading experts, journalists and writers, the BBC Proms Guide gives a wide-ranging insight into the performers and repertoire, as well as thought-provoking opinion pieces about audiences, music and music-making. The contents for 2021 include a specially commissioned short story by award-winning author Chibundu Onuzo; an exploration of music and silence by author, commentator and broadcaster Will Self; a celebration of the history and influence of the iconic Royal Albert Hall 150 years after its opening by historian, author, curator and television presenter Lucy Worsley; a tribute to anniversary composer Igor Stravinsky; and an article spotlighting the remarkable Kanneh-Mason siblings (spearheaded by royal-wedding cellist Sheku).

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

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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.

Whether you're a first-time visitor or an experienced Prommer, plan your summer through the 2014 BBC Proms season with the official Proms Guide. Contains: · brand-new articles on featured composers, insights on performers, new music and Proms Plus events · introduction to the season from Roger Wright, Director of the BBC Proms and Controller of BBC Radio 3 · full listings for every concert and event – repertoire, performers, time, location, ticket and broadcast information · details on how to book tickets · free season calendar to see all the concerts at a glance. With beautiful photographs and images throughout, this official Proms Guide is the most comprehensive way to plan your summer's Proms visiting, watching and listening. The BBC Proms is the world's biggest and longest-running classical music festival and features many of the greatest artists and orchestras from the UK and around the world in over 80 concerts at the Royal Albert Hall and Cadogan Hall. There are also daily free Proms Plus talks, workshops, performances and family events.

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

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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 Koussevitsky, 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

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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*

An accessible introduction to classical music for general readers seeks to demonstrate its relevance to today's listeners, providing lively historical commentary, tips for attending concerts, coverage of standard concert works, and a glossary of terms. *Simultaneous.* (Performing Arts)

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

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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.

The musical adventure of a lifetime. The most exciting book on music in years. A book of treasure, a book of discovery, a book to open your ears to new worlds of pleasure. Doing for music what Patricia Schultz—author of the phenomenal 1,000 Places to See Before You Die—does for travel, Tom Moon recommends 1,000 recordings guaranteed to give listeners the joy, the mystery, the revelation, the sheer fun of great music. This is a book both broad and deep, drawing from the diverse worlds of classical, jazz, rock, pop, blues, country, folk, musicals, hip-hop, world, opera, soundtracks, and more. It's arranged alphabetically by artist to create the kind of unexpected juxtapositions that break down genre bias and broaden listeners' horizons—it makes every listener a seeker, actively pursuing new artists and new sounds, and reconfirming the greatness of the classics. Flanking J. S. Bach and his six entries, for example, are the little-known R&B singer Baby Huey and the '80s Rastafarian hard-core punk band Bad Brains. Farther down the list: The Band, Samuel Barber, Cecelia Bartoli, Count Basie, and Afropop star Waldemar Bastos. Each entry is passionately written, with expert listening notes, fascinating anecdotes, and the occasional perfect quote—"Your collection could be filled with nothing but music from Ray Charles," said Tom Waits, "and you'd have a completely balanced diet." Every entry identifies key tracks, additional works by the artist, and where to go next. And in the back, indexes and playlists for different moods and occasions.

Berg's Violin Concerto has become a twentieth-century classic. The reader is introduced not only to the concerto itself but to all the factors that influenced its composition in this authoritative and highly readable guide.

The Historical Dictionary of Russian Music relates the history of Russian music through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on significant persons, events, places, and organizations. This book is an excellent access point for students, researchers, and anyone wanting to know more about Russian music.

Boosey & Hawkes Chamber Music

A comprehensive, revealing biography of the versatile Russian composer and pianist.

When considering the role music played in the major totalitarian regimes of the century it is music's usefulness as propaganda that leaps first to mind. But as a number of the chapters in this volume demonstrate, there is a complex relationship both between art music and politicised mass culture, and between entertainment and propaganda.

Nationality, self/other, power and ideology are the dominant themes of this book, whilst key topics include: music in totalitarian regimes; music as propaganda; music and national identity; émigré communities and composers; music's role in shaping identities of 'self' and 'other' and music as both resistance to and instrument of oppression. Taking the

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contributions together it becomes clear that shared experiences such as war, dictatorship, colonialism, exile and emigration produced different, yet clearly inter-related musical consequences.

Notes for Violists: A Guide to the Repertoire offers historical and analytical information about thirty-five of the best-known pieces for the instrument, making it an essential resource for professional, amateur, and student violists alike. With engaging prose supported by fact-filled analytical charts, the book offers rich biographical information and insightful analyses that help violists gain a more complete understanding of pieces like Béla Bartók's Concerto for Viola and Orchestra, Rebecca Clarke's Sonata for Viola and Piano, Robert Schumann's Märchenbilder for Viola and Piano, op. 113, Carl Stamitz's Concerto for Viola and Orchestra in D Major, Igor Stravinsky's Élégie for Viola or Violin Unaccompanied, and thirty other masterpieces. This comprehensive guide to key pieces from the viola repertoire from the eighteenth through the twentieth century covers concertos, chamber pieces, and works for solo viola by a wide range of composers, including Bach, Telemann, Mozart, Hoffmeister, Walton, and Hindemith. Author David M. Bynog not only offers clear structural analyses of these compositions but also situates them in their historical contexts as he highlights crucial biographical information on composers and explores the circumstances of the development and performance of each work. By connecting performance studies with scholarship, this indispensable handbook for students and professionals allows readers to gain a more complete picture of each work and encourages them to approach other compositions in a similarly analytical manner.

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 Koussevitsky, 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.

Concerto No. 1, Op. 19 Violin and Piano Boosey & Hawkes

This meditative, lyrical concerto has long been an audience favorite and essential to the repertoire of serious violin students. Contains a piano reduction and separate violin part. Reprinted from authoritative source.

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Prokofiev: Violin Concertos -- No.1 in D Major, Op.19, No.2 in G Minor, Op.63 / Isaac Stern, violin / Eugene Ormandy, conductor -- The Philadelphia Orchestra.

Since the eighteenth century, violin concertos have provided a showcase for dramatic interplay between a soloist's virtuosity and the blended sonority of an orchestra's many instruments. Using this genre to showcase skill and ingenuity, composers cemented the violin concerto as a key genre of classical music and gifted our ears with such timeless masterpieces as Vivaldi's Four Seasons. In *Experiencing the Violin Concerto*, Franco Sciannameo draws on his years of scholarship and violin performance to trace the genre through Baroque, Classical, and modern periods. Along the way, he explores the social and personal histories of composers, and the fabulous virtuosi who performed concertos, and audiences they conquered worldwide. Inviting readers to consider not only the components of the music but also the power of perception and experience, Sciannameo recreates the atmosphere of a live performance as he paints a narrative history of technique and innovation. *Experiencing the Violin Concerto* uses descriptions in place of technical jargon to make the world of classical music accessible to amateur music lovers. As part of the *Listener's Companion* series, the volume gives readers an enhanced experience of key works by investigating the environments in which the works were written and first performed as well as those in which they are enjoyed today. Lists top-recommended works by master composers from the past and present, providing a critical assessment of specific recordings and performances as identified by a team of leading music experts.

First published in 2001, this work provides detailed information taken from the 'Programmes-as-Broadcast' daily log of output held at the BBC Written Archives Centre in Caversham. Arranged in chronological order, entries are given for broadcasts of first performances of musical works in the United Kingdom, and include details of: the date of the broadcast, the composer, the title of the work, performers and conductor. In addition to its usefulness as a reference tool, the *Chronicle* enables us to gauge the trends in twentieth-century British musical life, and the role of the BBC in their promotion.

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.

The Merino Rose. Ted Spencer has a hard enough time believing the celebrated violin really exists. To find it sitting on his coffee table is nothing short of incredible. The stuff of legend, the exquisite Guarnerius has been missing for centuries. But even though the renowned instrument is a violin lover's dream come true, it holds only heartache for Ted. The value of the Merino Rose may be beyond measure, but he has acquired it at too high a cost. Ted found his soul mate when he met Olivia de la Vega his senior year in high school. In the school's production of *Camelot*, Ted was cast as Lancelot, Olivia as Guenevere. They should have spent their lives together but strings got in the way—family ties, career objectives, and the tangled web of fate. Will the Merino Rose bring the two star-crossed lovers together at last, or will their love always remain the melancholy sound of distant violins?

The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century. It covers the major musical styles--concert music, jazz, pop, rock, etc., and such key genres as opera, orchestral music, be-bop, blues, country, etc. Articles on individuals provide biographical information on their life and works, and explore the contribution each has made in the field. Illustrated and fully cross-referenced, the *Encyclopedia of Music in*

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the 20th Century also provides Suggested Listening and Further Reading information. A good first point of reference for students, librarians, and music scholars--as well as for the general reader.

Making New Music in Cold War Poland presents a social analysis of new music dissemination at the Warsaw Autumn International Festival of Contemporary Music, one of the most important venues for East-West cultural contact during the Cold War. In this incisive study, Lisa Jakelski examines the festival's institutional organization, negotiations among its various actors, and its reception in Poland, while also considering the festival's worldwide ramifications, particularly the ways that it contributed to the cross-border movement of ideas, objects, and people (including composers, performers, official festival guests, and tourists). This book explores social interactions within institutional frameworks and how these interactions shaped the practices, values, and concepts associated with new music.

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