

1. Record Nr.	UNINA9910494650503321
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Titolo	Russian Music at Home and Abroad : New Essays / / Richard Taruskin
Pubbl/distr/stampa	Berkeley, CA : , : University of California Press, , [2016] ©2016
ISBN	0-520-96315-6
Descrizione fisica	1 online resource (557 pages)
Disciplina	780.947
Soggetti	Music - Russia - History and criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- CONTENTS -- PREFACE -- Introduction: My Wonderful World; or, Dismembering the Triad -- 1. Non-Nationalists, and Other Nationalists -- 2. Revenants -- 3. Crowd, Mob, and Nation in Boris Godunov: What Did Musorgsky Think, and Does It Matter? -- 4. Catching Up with Rimsky-Korsakov -- 5. Not Modern and Loving It -- 6. Written for Elephants: Notes on Rach 3 -- 7. Is There a "Russia Abroad" in Music? -- 8. Turania Revisited, with Lourié My Guide -- 9. The Ghetto and the Imperium -- 10. Two Serendipities: Keynoting a Conference, "Music and Power" -- 11. What's an Awful Song Like You Doing in a Nice Piece Like This? The Finale in Prokofieff 's Symphony-Concerto, Op. 125 -- 12. The Birth of Contemporary Russia out of the Spirit of Music (Not) -- 13. Just How Russian Was Stravinsky? -- 14. How The Rite Became Possible -- 15. Diaghilev without Stravinsky? Stravinsky without Diaghilev? -- 16. Resisting The Rite -- 17. Stravinsky's Poetics and Russian Music -- 18. Did He Mean It? -- 19. In Stravinsky's Songs, the True Man, No Ghostwriters -- 20. "Un Cadeau Très Macabre" -- INDEX
Sommario/riassunto	This new collection views Russian music through the Greek triad of "the Good, the True, and the Beautiful" to investigate how the idea of "; nation"; embeds itself in the public discourse about music and other arts with results at times invigorating, at times corrupting. In our divided, post-Cold War, and now post-9/11 world, Russian music,

formerly a quiet corner on the margins of musicology, has become a site of noisy contention. Richard Taruskin assesses the political and cultural stakes that attach to it in the era of Pussy Riot and renewed international tensions, before turning to individual cases from the nineteenth century to the present. Much of the volume is devoted to the resolutely cosmopolitan but inveterately Russian Igor Stravinsky, one of the major forces in the music of the twentieth century and subject of particular interest to composers and music theorists all over the world. Taruskin here revisits him for the first time since the 1990s, when everything changed for Russia and its cultural products. Other essays are devoted to the cultural and social policies of the Soviet Union and their effect on the music produced there as those policies swung away from Communist internationalism to traditional Russian nationalism; to the musicians of the Russian postrevolutionary diaspora; and to the tension between the compelling artistic quality of works such as Stravinsky's *Sacre du Printemps* or Prokofieff's *Zdravitsa* and the antihumanistic or totalitarian messages they convey. Russian Music at Home and Abroad addresses these concerns in a personal and critical way, characteristically demonstrating Taruskin's authority and ability to bring living history out of the shadows.
