

Sergey Prokofiev Violin Concerto No 2 In G Minor Op 63

Great romantic violin concertosThe Nightingale's SonataThe Music of Sergei ProkofievViolin concerto no. 2The Glass PianoMusorgskyChoutSergey Prokofiev and His WorldLa FoliaViolin concerto no. 2 in G minor, op. 63The Resonance of a Small Voice. Walton and the Violin Concerto in England Between 1900 and 1940Violin concerto no. 1 in D op. 19Encyclopedia of Music in the 20th CenturyThe People's ArtistSergey Prokofiev Diaries, 1915-1923Sergei Prokofiev: A BiographyStandard Wirebound Manuscript Paper (Green Cover)Collected works of Sergei Prokofiev: Concerto no. 2 for violin and orchestra, op. 63, G minorNorton Anthology of Western MusicMusical Heritage ReviewSergei Prokofiev: A BiographyCollected works of Sergei Prokofiev: Concerto no. 1 for violin and orchestra, op. 19, D major : scorePiano Concerto No. 3, Op. 26Lina and SergeSergey Prokofiev Diaries, 1907-19141001 Classical Recordings You Must Hear Before You DieThe Classical Music Lover's Companion to Orchestral MusicViolin concerto no. 2Concerto No. 1, Op. 19Violin Concerto No. 1 in D-Major Op. 19From Russia to the WestThe Four Seasons and Other Violin Concertos in Full ScoreSelected Letters of Sergei ProkofievThe ConcertoSergey ProkofievSchool of Music, Theatre & Dance (University of Michigan) PublicationsViolin Concerto No. 1 in Full ScoreSuch Freedom, If Only MusicalHistory of Western music in outlines and tablesViolin

concerto no. 1 in D major, op. 19

Great romantic violin concertos

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.

The Nightingale's Sonata

The Music of Sergei Prokofiev

Violin concerto no. 2

(Manuscript Paper). 96-page wirebound book; 12 staves per page; 8 1/2 x 11 ; Music Notation Guide.

The Glass Piano

Three of the most popular Romantic violin concertos performed today in one

volume. Includes Beethoven, Concerto for Violin and Orchestra in D Major, Opus 61 (1806); Mendelssohn, Concerto for Violin and Orchestra in E Minor, Opus 64 (1844); and Tchaikovsky, Concerto for Violin and Orchestra in D Major, Opus 35 (1878).

Musorgsky

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.

Chout

Includes miscellaneous newsletters (Music at Michigan, Michigan Muse), bulletins, catalogs, programs, brochures, articles, calendars, histories, and posters.

Sergey Prokofiev and His World

Authoritative version contains complete Four Seasons plus the rest of Vivaldi's Opus 8. Includes new English translations of the original sonnets and extensive editorial notes on the composer's life and work.

La Folia

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.

Violin concerto no. 2 in G minor, op. 63

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 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.

The Resonance of a Small Voice. Walton and the Violin Concerto in England Between 1900 and 1940

Incorporating both new and now-classic essays, this book sets the vocal works of Modest Musorgsky in a fully detailed cultural, political, and historical context, elevating the composer's image over other biographers. Among the book's many offerings are the most complete explanation of the revision of the opera "Boris Godunov", and a revisionary characterization of "Khovanshchina" as an aristocratic tragedy resulting from a pessimistic view of history. Includes 102 music examples.

Violin concerto no. 1 in D op. 19

Developed from a single movement into a three-part concerto for violin and

orchestra, this longtime audience favorite begins and ends in meditative, lyrical moods with a lively scherzo in between.

Encyclopedia of Music in the 20th Century

Winner of the Sophie Brody Medal A moving and uplifting history set to music that reveals the rich life of one of the first internationally renowned female violinists. Spanning generations, from the shores of the Black Sea to the glittering concert halls of New York, *The Nightingale's Sonata* is a richly woven tapestry centered around violin virtuoso Lea Luboshutz. Like many poor Jews, music offered an escape from the prejudices that dominated society in the last years of the Russian Empire. But Lea's dramatic rise as an artist was further accentuated by her scandalous relationship with the revolutionary Onissim Goldovsky. As the world around them descends in to chaos, between revolution and war, we follow Lea and her family from Russia to Europe and eventually, America. We cross paths with Pablo Casals, Isadora Duncan, Emile Zola and even Leo Tolstoy. The little girl from Odessa will eventually end up as one of the founding faculty of the prestigious Curtis Institute of Music, but along the way she will lose her true love, her father, and watch a son die young. The Iron Curtain would rise, but through it all, she plays on. Woven throughout this luminous odyssey is the story is Cesar Franck's "Sonata for Violin and Piano." As Lea was one of the first-ever internationally recognized female violinists, it is fitting that this pioneer was one of the strongest

advocates for this young boundary-pushing composer and his masterwork.

The People's Artist

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.

Sergey Prokofiev Diaries, 1915-1923

A Violin solo with Piano Accompaniment composed by Arcangelo Corelli.

Sergei Prokofiev: A Biography

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

Acces PDF Sergey Prokofiev Violin Concerto No 2 In G Minor Op 63

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 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

Acces PDF Sergey Prokofiev Violin Concerto No 2 In G Minor Op 63

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

Acces PDF Sergey Prokofiev Violin Concerto No 2 In G Minor Op 63

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*

Standard Wirebound Manuscript Paper (Green Cover)

Collected works of Sergei Prokofiev: Concerto no. 2 for violin and orchestra, op. 63, G minor

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.

Norton Anthology of Western Music

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.

Musical Heritage Review

Sergei Prokofiev: A Biography

Collected works of Sergei Prokofiev: Concerto no. 1 for violin and orchestra, op. 19, D major : score

Piano Concerto No. 3, Op. 26

An invaluable guide for lovers of classical music designed to enhance their enjoyment of the core orchestral repertoire from 1700 to 1950 Robert Philip, scholar, broadcaster, and musician, has compiled an essential handbook for lovers of classical music, designed to enhance their listening experience to the full. Covering four hundred works by sixty-eight composers from Corelli to Shostakovich, this engaging companion explores and unpacks the most frequently performed works, including symphonies, concertos, overtures, suites, and ballet scores. It offers intriguing details about each piece while avoiding technical terminology that might frustrate the non-specialist reader. Philip identifies key features in each work, as well as subtleties and surprises that await the attentive listener, and he includes enough background and biographical information to illuminate the composer's intentions. Organized alphabetically from Bach to Webern, this compendium will be indispensable for classical music enthusiasts, whether in the concert hall or enjoying recordings at home.

Lina and Serge

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 emigr?s 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.

Sergey Prokofiev Diaries, 1907-1914

1001 Classical Recordings You Must Hear Before You Die

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.

The Classical Music Lover's Companion to Orchestral Music

This work is a comprehensive analytical study of the music of Sergei Prokofiev. Neil Minturn sets the Russian composer's work in historical, cultural, and autobiographical context and examines a representative sampling of his compositions from a theoretical point of view.

Violin concerto no. 2

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

Concerto No. 1, Op. 19

Princess Alexandra thought her life would never change, living in the castle with her father King Ludwig, her maid Galstina, and glimpses of her mother as she runs from the stables to the rose bushes. And of course, there's the matter of the grand piano made of glass that she swallowed as a child, sitting inside her at all times.

But then Lucien Bonaparte arrives, and suddenly anything seems possible Laced with dry humour, Alix Sobler's smart play will transport you to the 19th century Bavaria to find four characters trapped by their situations, and prevented from fulfilling their dreams of love.

Violin Concerto No. 1 in D-Major Op. 19

Prokofiev, a compulsive diarist, gifted and idiosyncratic writer, possessed an incorrigibly sardonic curiosity about individuals and events. When he left Russia following the 1917 Revolution, his diaries were recovered from the family flat in Petrograd and later hidden (at considerable personal risk by 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, to be kept in a special, inaccessible section of the Russian 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. Volume 1 covers the bulk of the Prokofiev's years at the St. Petersburg Conservatoire ending with his triumphant graduation. Simultaneously attached to and exasperated by the traditions exemplified at this time by such famous men as Rimsky-Korsakov, Glazunov, Lyadov, Tcherepnin, the relentlessly brash young genius relishes the power of his

talent to irritate, challenge and finally overcome the establishment, alongside unusually candid revelations of the all-too-normal preoccupations of a young man flexing his muscles in society. Taken as a whole, the Diaries represent an inexhaustibly rich portrait of one of the most vibrant periods in the whole of Western art, peopled by virtually every musician and artist of note. They constitute both an indispensable and an entertaining source of reference for all scholars and lovers of Prokofiev's music.

From Russia to the West

The Four Seasons and Other Violin Concertos in Full Score

Boosey & Hawkes Chamber Music

Selected Letters of Sergei Prokofiev

The Concerto

Sergey Prokofiev

Michael Steinberg's 1996 volume *The Symphony: A Reader's Guide* received glowing reviews across America. It was hailed as "wonderfully clearrecommended warmly to music lovers on all levels" (Washington Post), "informed and thoughtful" (Chicago Tribune), and "composed by a master stylist" (San Francisco Chronicle). Seiji Ozawa wrote that "his beautiful and effortless prose speaks from the heart." Michael Tilson Thomas called *The Symphony* "an essential book for any concertgoer." Now comes the companion volume--*The Concerto: A Listener's Guide*. In this marvelous book, Steinberg discusses over 120 works, ranging from Johann Sebastian Bach in the 1720s to John Adams in 1994. Readers will find here the heart of the standard repertory, among them Bach's Brandenburg Concertos, eighteen of Mozart's piano concertos, all the concertos of Beethoven and Brahms, and major works by Mendelssohn, Schumann, Liszt, Bruch, Dvorak, Tchaikovsky, Grieg, Elgar, Sibelius, Strauss, and Rachmaninoff. The book also provides luminous introductions to the achievement of twentieth-century masters such as Arnold Schoenberg, Be'la Bartok, Igor Stravinsky, Alban Berg, Paul Hindemith, Sergei Prokofiev, Aaron Copland, and Elliott Carter. Steinberg examines the work of these musical giants with unflagging enthusiasm and bright style. He is a master of capturing the expressive, dramatic, and emotional values of the music and of conveying the historical and personal context in which these wondrous works were composed. His writing blends impeccable scholarship, deeply felt love of music,

and entertaining whimsy. Here then is a superb journey through one of music's richest and most diverse forms, with Michael Steinberg along as host, guide, and the best of companions.

School of Music, Theatre & Dance (University of Michigan) Publications

Violin Concerto No. 1 in Full Score

Such Freedom, If Only Musical

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

Acces PDF Sergey Prokofiev Violin Concerto No 2 In G Minor Op 63

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 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

Acces PDF Sergey Prokofiev Violin Concerto No 2 In G Minor Op 63

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

Acces PDF Sergey Prokofiev Violin Concerto No 2 In G Minor Op 63

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*

History of Western music in outlines and tables

Violin concerto no. 1 in D major, op. 19

Developed from a single movement into a three-part concerto for violin and

Acces PDF Sergey Prokofiev Violin Concerto No 2 In G Minor Op 63

orchestra, this longtime audience favorite begins and ends in meditative, lyrical moods with a lively scherzo in between.

[ROMANCE](#) [ACTION & ADVENTURE](#) [MYSTERY & THRILLER](#) [BIOGRAPHIES & HISTORY](#) [CHILDREN'S](#) [YOUNG ADULT](#) [FANTASY](#) [HISTORICAL FICTION](#) [HORROR](#) [LITERARY FICTION](#) [NON-FICTION](#) [SCIENCE FICTION](#)