

## Sergei Rachmaninoff A Lifetime In Music

A prevailing belief among Russia's cultural elite in the early twentieth century was that the music of composers such as Sergei Rachmaninoff, Aleksandr Scriabin, and Nikolai Medtner could forge a shared identity for the Russian people across social and economic divides. In this illuminating study of competing artistic and ideological visions at the close of Russia's "Silver Age," author Rebecca Mitchell interweaves cultural history, music, and philosophy to explore how "Nietzsche's orphans" strove to find in music a means to overcome the disunity of modern life in the final tumultuous years before World War I and the Communist Revolution. This is the first book that teaches piano practice methods systematically, based on mylifetime of research, and containing the teachings of Combe, material from over 50 pianobooks, hundreds of articles, and decades of internet research and discussions with teachersand pianists. Genius skills are identified and shown to be teachable; learning piano can raiseor lower your IQ. Past widely taught methods based on false assumptions are exposed;substituting them with efficient practice methods allows students to learn piano and obtainthe necessary education to navigate in today's world and even have a second career. See <http://www.pianopractice.org/>

Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to

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Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music.

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

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artist of note. They constitute both an indispensable and an entertaining source of reference for all scholars and lovers of Prokofiev's music.

When Alexander Nikolayevich Scriabin's music was performed during his lifetime, it always elicited ecstatic responses from the listeners. Wilhelm Gericke, conductor of the Vienna opera, rushed backstage after one of Scriabin's concerts and fell on his knees crying, 'It's genius, it's genius...'. After the composer's death in 1915, however, his music steadily lost the captivating appeal it once held. The main reason for this drastic change in the listeners' attitude is an enormous gap existing between the printed scores of Scriabin's music and the way the composer himself played his works. Apparently, what Scriabin's audiences heard at the time was significantly different from, and vastly superior to, modern performances that are based primarily on published scores. Scriabin recorded nineteen of his compositions on the Hupfeld and Welte-Mignon reproducing pianos in 1908 and 1910, respectively. Full score transcriptions of the piano rolls, which are included in the book, provide many substantial features of Scriabin's performance: exact pitches and their timing against each other, rhythms, tempo fluctuations, articulation, dynamics and essential pedal application. Using these transcriptions and other historical documents as the groundwork for his research, Anatole Leikin explores Scriabin's performing style within the broader context of Romantic performance practice. A series of biographies of great composers which present the subjects against the social background of their times. Each draws on personal letters and recollections, engravings, paintings and - where they exist - photographs, to build up a complete picture of the composer's life.

"From the best-selling author of *The Dog Stars* and *The Painter*, a luminous, spine-tingling

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novel of suspense--the story of Celine, an elegant, aristocratic private eye who specializes in reuniting families, trying to make amends for a loss in her own past"--

This wonderful composition for two pianos, four hands from Rachmaninoff's early writings was discovered and edited by noted editor and educator Maurice Hinson. Long unavailable in the U.S., Russian Rhapsody is a must for advancing students and two-piano teams.

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

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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 director Sergei Eisenstein (for whom he wrote the scores to *Alexander Nevsky* and *Ivan the Terrible*), pianist

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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

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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

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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-

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paced, and unencumbered by technical jargon. Highly recommended.” — Library Journal

(Ashley Publications). Includes an index profiling the 27 tempo variations as they are arranged in all three principal movements. Chord names included.

Throughout his career as composer, conductor, and pianist, Sergei Rachmaninoff (1873-1943) was an intensely private individual. When Bertensson and Leyda’s 1956 biography appeared, it lifted the veil of secrecy from several areas of Rachmaninoff’s life, especially concerning the genesis of his compositions and how their critical reception affected him. The authors consulted a number of people who knew Rachmaninoff, who worked with him, and who corresponded with him. Even with the availability of such sources and full access to the Rachmaninoff Archive at the Library of Congress, Bertensson and Leyda were tireless in their pursuit of privately held documents, particularly correspondence. The wonderfully engaging product of their labors masterfully incorporates primary materials into the narrative. Almost half a century after it first appeared, this volume remains essential reading. Sergei Bertensson, who knew Rachmaninoff, published other works on music and film, often with a documentary emphasis. “Mitchell James Kaplan [brings] his impressive knowledge of history, composition, and the heart’s whims to bear on this shining rendition of Swift and

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Gershwin's star-crossed love.” —Therese Anne Fowler, New York Times bestselling author of *Z* and *A Good Neighborhood* “A lilting, jazzy ballad as catchy as a Gershwin tune...Rhapsody will have you humming, toe-tapping, and singing along with every turn of the page.” —Kate Quinn, New York Times bestselling author of *The Alice Network* and *The Huntress* One evening in 1924, Katharine “Kay” Swift—the restless but loyal society wife of wealthy banker James Warburg and a serious pianist who longs for recognition—attends a concert. The piece: Rhapsody in Blue. The composer: a brilliant, elusive young musical genius named George Gershwin. Kay is transfixed, helpless to resist the magnetic pull of George's talent, charm, and swagger. Their ten-year love affair, complicated by her conflicted loyalty to her husband and the twists and turns of her own musical career, ends only with George's death from a brain tumor at the age of thirty-eight. Set in Jazz Age New York City, this stunning work of fiction, for fans of *The Paris Wife* and *Loving Frank*, explores the timeless bond between two brilliant, strong-willed artists. George Gershwin left behind not just a body of work unmatched in popular musical history, but a woman who loved him with all her heart, knowing all the while that he belonged not to her, but to the world. With a lifetime of experience, profound knowledge and understanding, and heartwarming appreciation, an internationally celebrated conductor and teacher

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answers the questions: Why should I listen to classical music? How can I get the most from the listening experience? A protégé of Leonard Bernstein--his colleague for eighteen years--and an eminent conductor who has toured and recorded all over the world, John Mauceri helps us to reap the joys and pleasures classical music has to offer. Briefly, we learn the way a musical tradition born in ancient Greece, embraced by the Roman Empire, and subsequently nurtured by influences from across the globe, gave shape to the classical music that came to be embraced by cultures from Japan to Bolivia. Then Mauceri examines the music itself, helping us understand what it is we hear when we listen to classical music: how, by a kind of sonic metaphor, it expresses the deepest recesses of human feeling and emotion; how each piece bears the traces of its history; how the concert experience--a unique one each and every time--allows us to discover music anew. Unpretentious, graceful, instructive, this is a book for the aficionado, the novice, and anyone looking to have the love of music fired within them.

Russian composer Alexander Skryabin's life spanned the late romantic era and the early years of the twentieth century, but was cut short before the end of the first world war. In a predominantly conservative era in the Russian musical scene, he drew inspiration from poets, philosophers, and dramatists of the Silver Age, a period of radical artistic renewal in Russia. Possessed by an apocalyptic

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vision of transformation, aspects of which he shared with other Russian thinkers and artists of the period, Skryabin transformed his musical language from a ripe Romantic style into a far-reaching, radical instrument for the expression of his ideas. This collection of the composer's writings and letters shows Skryabin's worldview and personality. The book also dispells misconceptions about his life and reveals the philosophies that comprised his world of ideas, from Ancient Greek and German Idealist philosophy to the writings of Nietzsche, and Indian culture to the Theosophical writings of H. P. Blavatsky.

The musical child of Russia's golden age, Sergei Rachmaninoff, was the last great romantic. Scorned by the musical establishment until very recently, his music received hostile reviews from critics and other composers. Conversely, it never failed to find widespread popular acclaim. Michael Scott's book investigates Rachmaninoff's intense and often melodramatic life, following him from imperial Russia to his years of exile as a wandering virtuoso and his death in Beverley Hills during the Second World War, worn out by his punishing schedule.

The life of a beloved American composer reflected through his music, writings, and letters. New York City native and gifted pianist George Gershwin blossomed as an accompanist before his talent as a songwriter opened the way to Broadway, where he fashioned his own brand of American music. He composed a long run of musical comedies, many with his brother Ira as lyricist, but his aspirations reached beyond commercial success. A lifetime learner, Gershwin was able to appeal to listeners on both sides of the purported popular-classical

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divide. In 1924—when he was just twenty-five—he bridged that gap with his first instrumental composition, *Rhapsody in Blue*, an instant classic premiered by Paul Whiteman’s jazz orchestra, as the anchor of a concert entitled “An Experiment in Modern Music.” From that time forward his work as a composer, pianist, and citizen of the Jazz Age made him in some circles a leader on America’s musical scene. The late 1920s found him extending the range of the shows he scored to include the United Kingdom, and he published several articles to reveal his thinking about a range of musical matters. Moreover, having polished his skills as an orchestrator, he pushed boundaries again in 1935 with the groundbreaking folk opera, *Porgy and Bess*—his magnum opus. Gershwin’s talent and warmth made him a presence in New York’s musical and social circles (and linked him romantically with pianist-composer Kay Swift). In 1936 he and Ira moved west to write songs for Hollywood. Their work was cut short, however, when George developed a brain tumor and died at thirty-eight, a beloved American artist. Drawing extensively from letters and contemporaneous accounts, acclaimed music historian Richard Crawford traces the arc of Gershwin’s remarkable life, seamlessly blending colorful anecdotes with a discussion of Gershwin’s unforgettable oeuvre. His days on earth were limited to the summertime of life. But the spirit and inventive vitality of the music he left behind lives on.

An anthology of selected works by Rachmaninoff based on the first editions corrected by the composer and the versions found in the *Complete Works of Rachmaninoff* published in Russia since 1949. Includes *Prelude in C# Minor, Op. 3, No. 2*, *Humoresque in G, Op. 10, No. 5* and many others.

An advanced, 2 piano, 4 hand duet by Sergei Rachmaninoff.

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Internationally renowned concert pianist Joseph Banowetz presents this inspired collection of Sergei Rachmaninoff's most cherished original masterworks. This volume includes a comprehensive preface with detailed performance notes on the music, vintage photographs, and the composer's biography. The companion CD features a brilliant performance by Joseph Banowetz. Titles: Untitled Composition, Op. posth. \* Flight of the Bumble Bee \* Humoresque, Op. 10, No. 5 (second version) \* Nocturne, Op. 10, No. 1 \* Morceau de fantaisie (Fantasy Piece) \* Elégie, Op. 3, No. 1 \* Romance, Op. 10, No. 6 \* Polichinelle, Op. 3, No. 4 \* Prélude, Op. 3, No. 2 \* Moment musical, Op. 16, No. 5 Joseph Banowetz graduated with a First Prize from the Vienna Akademie für Musik und darstellende Kunst. Banowetz has been a piano recitalist and orchestral soloist on five continents. He was awarded the Liszt Medal by the Hungarian Liszt Society in recognition of his outstanding performances of Liszt and the Romantic literature.

This book, first published in 1934, contains the recollections of the varied and coloured life of a great pianist and composer, who is one of the most striking figures of the musical world. Rachmaninoff dictated his memoirs to the author of this book, and much of the story is therefore told in the first person. The final chapter is Riesemann's own contribution. It is an estimate of Rachmaninoff's qualities as composer; it shows knowledge of all his more important works; and it shows discrimination. The whole book is an authoritative and interesting study of a popular artist.

Let C.S. Lewis inspire and equip you to share your faith. Evangelism is an extraordinary task; it's what God uses to bring people from death to life. But it has always been difficult. C.S. Lewis was used by God in the conversions of countless people, from friends and

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acquaintances in his own lifetime to modern-day readers of books such as *The Chronicles of Narnia* and *Mere Christianity* (the most influential Christian book of the 20th century). As Tim Keller comments, "C.S. Lewis was incredibly skilled at getting Christianity across in a way that's powerful to thoughtful people." So, if we want help with evangelism, there is much we can learn from the clarity and imagination of this hugely influential Christian writer. You may feel inadequate to the task; after all, there is only one C.S. Lewis. But evangelist Randy Newman skillfully helps us to apply the methods Lewis used (storytelling, humor, imagery and more) in our own conversations. You will be equipped to talk about your faith and engage with unbelievers wisely, whatever their attitude towards the Christian faith.

Additional Translator Is Edna Ruth Johnson.

This study is the first to consider all three of Rachmaninoff's careers in detail. After surveying his place in Russian musical history and his creative activity, the author examines, with musical examples, each working chronological order against the background of the composer's life. Among the the many subjects upon which new light is shed are the operas, the songs, and the religious music. Rachmaninoff's remarkable career as a pianist, his style of playing and repertoire are analysed along with his historically important contribution to the gramophone and his work for the reproducing piano. The book includes a survey of his activity as a conductor. There are extensive references to Russian sources and the first appearance of a complete Rachmaninoff discography is included. This book is the only comprehensive study in any language of the three aspects of Rachmaninoff's musical career and is a stimulating read for music lovers everywhere.

(Piano Collection). For advanced players, this is *Rachmaninoff Complete Preludes, Op. 3, 23*

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and 32.

Identifies almost two hundred forty composers whose works are most important to an understanding of classical music, with essays on sixty of the most significant. Presented in chronological order for the Medieval, Renaissance, and Elizabethan ages, the age of the Baroque, the age of Classicism, the Romantic age, and the age of Modernism.

Sergei Rachmaninoff—the last great Russian romantic and arguably the finest pianist of the late 19th and early 20th centuries—wrote 83 songs, which are performed and beloved throughout the world. Like German Lieder and French mélodies, the songs were composed for one singer, accompanied by a piano. In this complete collection, Richard D. Sylvester provides English translations of the songs, along with accurate transliterations of the original texts and detailed commentary. Since Rachmaninoff viewed these "romances" primarily as performances and painstakingly annotated the scores, this volume will be especially valuable for students, scholars, and practitioners of voice and piano.

From Pulitzer Prize-winning author Morris comes a revelatory new biography of Thomas Alva Edison, the most prolific genius in American history.

A collection of whimsical true encounters between famous and infamous individuals describes the unlikely meetings of Marilyn Monroe with Frank Lloyd Wright, Michael Jackson with Nancy Reagan, and Sigmund Freud with Gustav Mahler.

Provides a comprehensive view of the work of Sergei Rachmaninoff including a bibliography, discography, and a brief biography.

These 24 preludes and 17 etudes-tableaux include what are possibly Rachmaninoff's finest compositions for solo piano. Reproduced from authoritative Russian editions, they include the

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popular C-sharp minor prelude, Op. 3, No. 2; the G-minor prelude, Op. 23, No. 5; and the B-minor prelude, Op. 32, No. 10.

A comprehensive biography of the virtuoso pianist and legendary composer of piano symphonies

La plupart des textes reproduits en encadrés (témoignages, critiques, etc.) sont extraits d'un ouvrage de Sergei Bertensson et Jay Leyda ##Sergei Rachmaninoff, a lifetime in music## (1965). Présentation agréable, iconographie abondante, complétée d'un catalogue des oeuvres.

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