

הפקולטה לאמנויות ע"ש דוד ויולנדה כץ, ביה"ס למוזיקה ע"ש בוכמן-מהטה

שם הקורס: סרגיי פרוקופייב - מבט על סגנון
Sergei Prokofiev: Between Two Aesthetics
שנתי, תשע"ה
סמינר, 4 ש"ס

מרצה: ד"ר נלי קרביץ

טלפון: 054-6500890

דואר אלקטרוני: kravitz@post.tau.ac.il

שעת קבלה
בתיאום טלפוני

Annual (Two Semesters), 2014/2015

SEMINAR

Instructor: Dr. Nelly Kravitz

Tel. 054-6500890

Email: kravitz@post.tau.ac.il

Office hours: By appointment

מטרת הקורס

תקציר

קורס זה מעניק ידע בסיסי אודות המלחין הרוסי והסובייטי הדגול סרגיי פרוקופייב בהקשר ההיסטורי של המאה ה-20. הקורס יתמקד בכל סוגי הג'נרים החשובים במוסיקה של פרוקופייב (סימפוניה, אופרה, באלט, פסנתר, קונצ'רטו, קנטטה, מוסיקת סרטים) כמו כן יוצגו במהלך הקורס חומרים ויזואליים נדירים. בקורס נבחן הביטים שונים בסגנונו של המלחין כגון:

- יסודות הבסיס המוסיקליים בסגנונו (קלאסי, מודרני, לירי וגרוטסקי).

- התפתחות של השפה המוסיקלית ביצירותיו.

- האינטראקציה בין המשטר הדיקטטורי לבין המוזיקה

דרישות הקורס

נוכחות, השתתפות, קריאה שבועית ומטלות השמעה על פי הסילבוס; סטודנטים אשר יעדרו מעל שלושה שיעורים לא יהיו רשאים לקבל ציון עבור הקורס. על הסטודנט לבחור נושא (אשר נידון או לא במהלך השיעורים), לקבל רשימת ביבליוגרפיה מהמרצה מראש. הסטודנט יכתוב תקציר ויכין העתקים של רשימת ביבליוגרפיה בתוספת דוגמאות מוזיקליות, ציטוטים וכו', אשר יופצו בשיעור שבו יוצג הנושא. על המצגת להיות באורך של כחצי שעה אשר ילווה בדיון בכיתה. בנוסף, סטודנט יוכל לבצע אחת מיצירותיו של פרוקופייב, אך ביצוע זה אינו מחליף את המצגת והדיון.

מטלת סיום הקורס
 לסטודנטים הרשומים לסמינר - עבודה סמינריונית בסוף הקורס
 לסטודנטים אחרים - רפרט

מרכיבי הציון הסופי

80% - עבודה סמינריונית או רפרט

20% - נוכחות קבועה, קריאה שבועית, קריאת המאמר והצגתו בכיתה, השתתפות בדיוני הכיתה

Course description

This course provides basic knowledge of the Great Russian and Soviet composer Serge Prokofiev in the historical context of the XX-th century. The course will focus on all important genres of Prokofiev's music (symphony, opera, ballet, piano miniatures, concerto, cantata, music for film) and provides the rare visual materials. The course will discuss the following aspects of composer's style:

- The main musical elements of his style(classical, modern, lyrical and grotesque);
- evolution of his musical language;
- the interaction between dictatorship regime and music.

Grading

80% - Seminar paper or presentation of a topic

20% - Regular attendance, weekly reading, reading an article and presentation in class, participation in class discussion

Course Requirements

Attendance, active participation, weekly reading and listening assignments as listed in Syllabus; students absent from more than three lessons will not be permitted to receive a grade; a student must choose a topic (discussed or not discussed in class), receive a bibliography list from professor in advance. A student should prepare an abstract and bibliography list and make copies included musical examples, quotations etc. to be distributed in class before the presentation. The presentation should last about half an hour followed by class discussion. As optional, a student could perform one of Prokofiev's pieces, but it's not to be replaced a lecture presentation in class before the performance.

Expected learning outcomes

To broaden student's knowledge of stylistic currents, genres features of the music of great XX-th century composer Sergei Prokofiev; to encourage originality of thinking in music interpretation; to develop an ability to connect music and other types of art.

Schedule of topics and readings (subject to change)**1. Introduction. Prokofiev's Childhood Works.**

Christina K. Guillaumier, "The Giant and Other Creatures: Prokofiev's Childhood Compositions", *Three Oranges Journal*, №20 (November, 2010), 29—35

Simon Morrison, "Sergei Prokofiev: Dnevnik 1907—1933", *Three Oranges Journal*, №10

2. Classification of style: four stylistic lines.

Sviatoslav Prokofiev, "Little Known Facts about People Close to Prokofiev", *Three Oranges Journal (Highlights)*, dedicated to the 120th anniversary of the birth of Serge Prokofiev, 2011, 109—110

Oleg Prokofiev, "My Father, His Music, And I", *Three Oranges Journal (Highlights)*, dedicated to the 120th anniversary of the birth of Serge Prokofiev, 2011, 111—115

Serger Prokofiev, "Extracts From Autobiography", *Sergei Prokofiev: Materials. Articles. Interviews*, compiled by V. Blok, English translation (Moscow: Progress Publishers, 1978), 68—75

3. Neoclassical style. Piano pieces Op. 12

Richard Taruskin, "Back to Whom? Neoclassicism as Ideology", *19th-Century Music*, Vol. 16, No. 3 (Spring, 1993), 286-302

4-5. Classical Symphony

Yuri Kholopov, "Why did Prokofiev Write the "Classical Symphony?", *Three Oranges Journal*, №13, (May, 2007), 10—14

Edward Green, "Prokofiev's Classical Symphony and the Abiding Question of Sincerity in Music", *Three Oranges Journal*, №13, (May, 2007), 2—9

6-7. Prehistoric subjects in ballet: Prokofiev and Stravinsky

<http://en.wikipedia.org/wiki/Scythians>

Stephen Press, *Prokofiev's Ballet's for Diaghilev*, (London: Ashgate, 2006), 124—142 (the comparison between Prokofiev and early Stravinsky)

8-9. Piano Concerto Style (№1 and №2)

Barbara Nissman, “The Many Faces of Prokofiev As Seen Through His Piano Concertos”, *Three Oranges Journal*, №4 (2002), 24—29

11. Piano miniature (Sarcasmes op. 17)

12-13. Comedia dell arte: Opera “Love For Three Oranges

Michael V. Pisani, “A Kapustnik in the American Opera House: Modernism and Prokofiev’s Love for Three Oranges”, *The Musical Quarterly*, (Winter 1997), Vol. 81, №4 (186—515)

Donald Mitchell, “Prokofieff’s *Three Oranges*: A Note on Its Musical-Dramatic Organization”, *Tempo*, №41 (1956), 20—24

Harlow Robinson H. “Love for three Operas: The Collaboration of Vsevolod Meyerhold and Sergei Prokofiev. *Russian Review*, 45 (1986): 287-304

14. Prokofiev and Brusov. Opera “The Fiery Angel”

Simon Morrison, “The Fiery Angel: Prokofiev and Brusov”, *Three Oranges Journal*, №3 (2002), 12—18

15. Prokofiev in Paris: Modern Style

Noelle Mann, “Trapeze: A Forgotten Ballet by Sergei Prokofiev and Boris Romanov”, *Three Oranges Journal*, №4 (2002), 4—9

16-17. Prokofiev in America. Overture on Jewish Themes.

Stephen D. Press, “I came Too Soon”: Prokofiev’s Early Career in America”, *Sergey Prokofiev and His World*, ed. by Simon Morrison (Princeton and Oxford: Princeton University Press, 2008), 334—375

Sergey Prokofiev, “Musical America”, *Sergey Prokofiev: Materials. Articles. Interviews.*, compiled by V. Blok, English translation (Moscow: Progress Publishers, 1978), 49—52

Nelly Kravetz, “I Must be the Only Jewish Composer”: Prokofiev and Jewish Music”, *Three Oranges Journal*, №26 (2014), 2—10

18-19. Music and Cinema

Kevin Bartig, “Lieutenant Kizhe: New Media, New Means”, *Sergey Prokofiev and His World*, ed. by Simon Morrison (Princeton and Oxford: Princeton University Press, 2008), 376—400

Kevin Bartig, “Creating the Lieutenant Kizhe Suite”, *Three Oranges Journal*, №13 (May, 2007), 22—26

Simon Morrison, *The People’s Artist: Prokofiev’s Soviet Years*, (New York: Oxford University Press, 2009), 217—246 (“Eisenshtein Films”)

Sergei Prokofiev, “Music for Alexander Nevsky”, *Sergei Prokofiev: Materials. Articles. Interviews.*, compiled by V. Blok, English translation (Moscow: Progress Publishers, 1978), 34—36

20-21. Music and Dictatorship. Stalin’s Image in Music

Leonid Maximenkov, “The Rise and Fall of the 1948 Central Committee Resolution on Music”, *Three Oranges Journal (Highlights)*, dedicated to the 120th anniversary of the birth of Serge Prokofiev, 2011, 84—91

“Resolution of the Central Committee of the All-Union Communist Party (Bolsheviks) of 10 February 1948”; “Response of Serge Prokofiev to the Resolution of 10 February 1948”, *Three Oranges Journal*, №16 (2008), 8—13

Simon Morrison, *The People’s Artist: Prokofiev’s Soviet Years*, (New York: Oxford University Press, 2009), 295—301 (“1948”)

Simon Morrison and Nelly Kravetz, “The Cantata for the Twentieth Anniversary of October, or How the Specter of Communism Haunted Prokofiev”. *Journal of Musicology*, 23:2 (2006), 227—62

Simon Morrison, *The People’s Artist: Prokofiev’s Soviet Years*, (New York: Oxford University Press, 2009), 54—66 (“Miscalculation”)

Simon Morrison, *The People’s Artist: Prokofiev’s Soviet Years*, (New York: Oxford University Press, 2009), 113—117 (“Stalin’s Image in Music”)

Vladimir Orlov, “Prokofiev and the Myth of the Father of Nations: The Cantata *Zdravitsa*”, *Three Oranges Journal*, № 26 (2014), 16—24

22-23. Soviet Ballet. Romeo and Julia

Edward Morgan, “Prokofiev’s Shakespearian Period”, *Three Oranges Journal (Highlights)*, dedicated to the 120th anniversary of the birth of Serge Prokofiev, 2011, 50—57

Noelle Mann, “Background to Romeo and Juliet”, *Three Oranges Journal (Highlights)*, dedicated to the 120th anniversary of the birth of Serge Prokofiev, 2011, 58—62

Nelly Kravetz, “The First Soviet Production of Romeo And Julliet”, *Three Oranges Journal*, №8, November 2004, 16—21

Sviatoslav Prokofiev, “The House in Which Romeo and Juliet was Born”, *Three Oranges Journal (Highlights)*, dedicated to the 120th anniversary of the birth of Serge Prokofiev, 2011, 123—126

24. Genre of Symphony (№7 or №5)

Edward Lockspeiser, “Prokofiev’s Seventh Symphony”, *Tempo*, №37 (Autumn, 1955), 24—27

Optional

Music and Theatre

«The Krzhizhanovsky-Prokofiev Collaboration on *Eugene Onegin*, 1936 (a Lesser-Known Casualty of Pushkin Death Jubilee), introductory essay, commentary, and translation by Caryl Emerson, *Sergey Prokofiev and His World*, ed. by Simon Morrison (Princeton and Oxford: Princeton University Press, 2008), 60—284

Caryl Emerson, “Pushkin’s *Eugene Onegin*: A Novel in Verse”; The Music (by Simon Morrison), The Dance (by Rebecca Lazier), *Three Oranges Journal*, №23, May (2012), 23—28

Simon Morrison, *The People’s Artist: Prokofiev’s Soviet Years*, (New York: Oxford University Press, 2009), 119—133 (“Eugene Onegin”)

Music for Children. Peter and the Wolf

Vladimir Blok, “Peter and the Wolf”, *Sergei Prokofiev: Materials. Articles. Interviews.*, compiled by V. Blok, English translation (Moscow: Progress Publishers, 1978), 132—145

Katriona Kelly, “At Peace with the Wolf? Prokofiev’s “Official” Soviet Works for Children”; Edward Morgan, “Recollections of a Collaboration: Natalia Sats and Sergei Prokofiev” and others, *Three Oranges Journal*, №12 (November, 2006), 3—31

Simon Morrison, *The People’s Artist: Prokofiev’s Soviet Years*, (New York: Oxford University Press, 2009), 43—48 (“How pioneer Peter caught the Wolf”)

Piano Sonatas

Malcolm H. Brown, “Prokofiev’s Eight Piano Sonata”, *Tempo*, №70 (Autumn, 1964), 9—15

Simon Morrison, *The People’s Artist: Prokofiev’s Soviet Years*, (New York: Oxford University Press, 2009), 162—164 (№6 and №7)

General Bibliography:

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Fiess, S. *The Piano Works of Serge Prokofiev*. Metuchen, N.J.: Scarecrow, 1994

Morrison, S. *The People’s Artist: Prokofiev’s Soviet Years*. New York: Oxford Univ. Press, 2009

Nestiev, I. *Prokofiev.*, transl. from Russian by Florence Jonas. Stanford: Stanford University Press, 1960

Nice, D. *Prokofiev: From Russia to the West 1891-1935*. New Heaven and London: Yale Univ. Press, 2003

Roberts, P. *Modernism in Russian Piano Music: Scriabin, Prokofiev and their Russian Contemporaries*, vol. I-II, Bloomington and Indianapolis: Indiana University Press, 1993

Robinson, H. S. *Prokofiev. A Biography*. New York: Paragon House, 1988

Schwartz, B. *Music and Musical Life in Soviet Russia, 1917-1970*. London: Barril and Jenkis, 1972

Sergey Prokofiev. *Diaries. 1907-1914*. English edition. Vol. I and II. Thansl. and annotated by Anthony Phillips. (Ithaca, New York: Cornell Univ. Press, 2006, 2013)

Sergey Prokofiev. *Diaries. 1924—1933*. English edition. Vol. I and II. Thansl. and annotated by Anthony Phillips. (Ithaca, New York: Cornell Univ. Press, 2006, 2013)