

composing for the red screen prokofiev and soviet film oxford music media

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Explore the fascinating intersection of Sergei Prokofiev's musical genius and the propaganda demands of Soviet cinema music in this insightful study. Delving into Prokofiev film scores specifically composed for the 'red screen,' this analysis sheds light on the unique challenges and creative solutions in film music history. Published by Oxford Music Media, it offers a crucial perspective on Red Screen film studies and the composer's enduring legacy in soundtrack development.

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Composing for the Red Screen

Sound film captivated Sergey Prokofiev during the final two decades of his life: he considered composing for nearly two dozen pictures, eventually undertaking eight of them, all Soviet productions. Drawing on newly available sources, *Composing for the Red Screen* examines - for the first time - the full extent of this prodigious cinematic career.

Sergei Prokofiev's Alexander Nevsky

Audiences have long enjoyed Sergei Prokofiev's musical score for *Alexander Nevsky*, a historical film that cast a thirteenth-century Russian victory over invading Teutonic Knights as an allegory of contemporary Soviet strength in the face of Nazi warmongering. The cantata that Prokofiev derived from the score has proven even more popular and remains one of his most-performed works. This critical companion explores this music and the ways in which it has engaged listeners, performers, and artists throughout the twentieth and twenty-first centuries, tracing its path from state propaganda to repertory classic.

Historical Dictionary of Russian Music

Historical Dictionary of Russian Music, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 600 cross-referenced entries for each of Russia's major performing organizations and performance venues, and on specific genres such as ballet, film music, symphony and church music.

Prokofiev's Soviet Operas

Offers a critical and contextual study of the last four operas of Prokofiev, the leading opera composer in Stalin's Soviet Union.

Film Rhythm After Sound

The seemingly effortless integration of sound, movement, and editing in films of the late 1930s stands in vivid contrast to the awkwardness of the first talkies. *Film Rhythm after Sound* analyzes this evolution

via close examination of important prototypes of early sound filmmaking, as well as contemporary discussions of rhythm, tempo, and pacing. Jacobs looks at the rhythmic dimensions of performance and sound in a diverse set of case studies: the Eisenstein-Prokofiev collaboration *Ivan the Terrible*, Disney's *Silly Symphonies* and early Mickey Mouse cartoons, musicals by Lubitsch and Mamoulian, and the impeccably timed dialogue in Hawks's films. Jacobs argues that the new range of sound technologies made possible a much tighter synchronization of music, speech, and movement than had been the norm with the live accompaniment of silent films. Filmmakers in the early years of the transition to sound experimented with different technical means of achieving synchronization and employed a variety of formal strategies for creating rhythmically unified scenes and sequences. Music often served as a blueprint for rhythm and pacing, as was the case in *Mickey Mousing*, the close integration of music and movement in animation. However, by the mid-1930s, filmmakers had also gained enough control over dialogue recording and editing to utilize dialogue to pace scenes independently of the music track. Jacobs's highly original study of early sound-film practices provides significant new contributions to the fields of film music and sound studies.

Rethinking Prokofiev

Among major 20th-century composers whose music is poorly understood, Sergei Prokofiev stands out conspicuously. The turbulent times in which Prokofiev lived and the chronology of his travels—he left Russia in the wake of Revolution, and returned at the height of the Stalinist purges—have caused unusually polarized appraisals of his music. While individual, distinctive, and instantly recognizable, Prokofiev's music was also idiosyncratically tonal in an age when tonality was largely *passé*. Prokofiev's output therefore has been largely elusive and difficult to assess against contemporary trends. More than sixty years after the composer's death, editors Rita McAllister and Christina Guillaumier offer *Rethinking Prokofiev* as an assessment that redresses this enigmatic composer's legacy. Often more political than artistic, these appraisals have depended not only upon the date of publication but also the geographical location of the writer. Commissioned from some of the most distinguished and rising scholars in the field, this collection highlights the background and context of Prokofiev's work. Contributors delve into the composer's relationship to nineteenth-century Russian traditions, Silver-Age and Symbolist composers and poets, the culture of Paris in the 1920s and '30s, and to his later Soviet colleagues and younger contemporaries. They also investigate his reception in the West, his return to Russia, and the effect of his music on contemporary popular culture. Still, the main focus of the book is on the music itself: his early, experimental piano and vocal works, as well as his piano concertos, operas, film scores, early ballets, and late symphonies. Through an empirical examination of his characteristic harmonies, melodies, cadences, and musical gestures—and through an analysis of the newly uncovered contents of his sketch-books—contributors reveal much of what makes Prokofiev an idiosyncratic genius and his music intriguing, often dramatic, and almost always beguiling.

The Early Film Music of Dmitry Shostakovich

New Babylon (1928-1929) and scoring for the silent film -- *Alone* (1929-1931) and the beginnings of sound film -- *Golden Mountains* (1931) and the new Soviet sound film -- *Counterplan* (1932) and the socialist realist film -- *Youth of Maxim* (1934-1935) and the minimal score -- *Girlfriends* (1935-1936) and the girls of the future

The People's Artist

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 emigrés 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.

Defining Cinema

Defining Cinema: Rouben Mamoulian and Hollywood Film Style, 1929-1957 takes a holistic look at Mamoulian's oeuvre by examining both his stage and his screen work, and also brings together insights from his correspondence, his theories on film, and analysis of the films themselves. It presents a filmmaker whose work was innovative and exciting, who pushed hard on cinema's potential as an artform, and who in many ways helped move cinema towards the kind of entertainment that it remains today.

Musicology: The Key Concepts

Now in an updated 2nd edition, **Musicology: The Key Concepts** is a handy A-Z reference guide to the terms and concepts associated with contemporary musicology. Drawing on critical theory with a focus on new musicology, this updated edition contains over 35 new entries including: Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9/11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated, and suggestions for further reading throughout, this text is an essential resource for all students of music, musicology, and wider performance related humanities disciplines.

Film Music: a Very Short Introduction

"**Film Music: A Very Short Introduction** focuses on the most central issues in the practice of film music. What is film music? How is it composed? How does film music work? Why does film music work? The rich and deeply moving sounds of film music are as old as cinema. The very first projected moving images were accompanied by music around the globe as a variety of performers-from single piano players to small orchestras-brought images to life. Film music has since become its own industry, an aesthetic platform for expressing creative visions, and a commercial vehicle for generating increased revenue. The second edition updates coverage to 2022 and includes attention to recent developments in global film music, women in film music, and African -American and minority composers"--

Unlimited Replays

This book explores the intersections of values and meanings in two types of replay: where video games meet classical music, and vice versa. From the bleeps and bloops of 1980s arcades to the world's most prestigious concert halls, classical music and video games have a long history together. Medieval chant, classical symphonies, postminimalist film scores, and everything in between fill the soundtracks of many video games, while world-renowned orchestras frequently perform concerts of game music to sold-out audiences. Yet combining video games and classical music also presents a challenge to traditional cultural values around these media products. Classical music is frequently understood as high art, insulated from the whims of popular culture; video games, by contrast, are often regarded as pure entertainment, fundamentally incapable of crossing over into art. By delving into the shifting and often contradictory cultural meanings that emerge when classical music meets video games, **Unlimited Replays** offers a new perspective on the possibilities and challenges of art in contemporary society. - William Gibbons is Assistant Professor of Musicology at Texas Christian University.

Soviet Film Music

In the years 1917 to 1991, despite unfavorable prevailing conditions, there were outstanding achievements in the music created for the cinema in the Soviet Union. Perhaps in no other country was film music associated with so many distinguished composers: Sergei Prokofiev, Dmitry Shostakovich, Isaak Dunayevsky, Georgy Sviridov, Aram Khachaturian, Alfred Schnittke, Nikolai Karetnikov, Edward Artemyev, Edison Denisov, and Sofia Gubaidulina. They were ready to accept film directors' invitations because they considered the cinema to be a perfect laboratory for testing the concepts and themes for future operas, symphonies, oratorios, and other large-scale compositions. A remarkable characteristic of Soviet film music was the appearance of successful director - composer collaborations, such as the famous 'duets' of Eisenstein - Prokofiev, Kozintsev - Shostakovich and Tarkovsky - Artemyev. This fascinating volume is the first attempt at a historical analysis of Soviet film music - a unique and full

The Oxford Handbook of Gender, War, and the Western World Since 1600

To date, war history has focused predominantly on the efforts of and impact of war on male participants. However, this limited focus disregards the complexity of gendered experiences with war and the military.

The Oxford Handbook of Gender, War, and the Western World since 1600 investigates how conceptions of gender have contributed to the shaping of military culture, examining the varied ideals and practices that have socially differentiated men and women's wartime experiences. Covering the major periods in warfare since the seventeenth century, The Handbook explores cultural representations of war and the interconnectedness of the military with civil society and its transformations.

Making Music in Selznick's Hollywood

Iconic images from fiery scenes of catharsis in *Gone With the Wind* and *Rebecca* to *The Third Man*'s decadent cinematography have proven inseparable from their accompanying melodies. From the 1910s-50s, producer David O. Selznick depended upon music to distinguish his films from his competitors'. By demonstrating music's value in film and encouraging its distribution through sheet music, concerts, radio broadcasts, and soundtrack albums, Selznick changed audiences' relationship to movie music. But what role did Selznick play in the actual music composition that distinguished his productions, and how was that music made? As the first of its kind to consider film music from the perspective of a producer, this book tells the story of the evolution of Selznick's style through the many artists whose work defined Hollywood sound.

Historical Dictionary of Modern and Contemporary Classical Music

This second edition of *Historical Dictionary of Modern and Contemporary Classical Music* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

Mongolian Film Music

In 1936 the Mongolian socialist government decreed the establishment of a film industry with the principal aim of disseminating propaganda to the largely nomadic population. The government sent promising young rural Mongolian musicians to Soviet conservatoires to be trained formally as composers. On their return they utilised their traditional Mongolian musical backgrounds and the musical skills learned during their studies to compose scores to the 167 propaganda films produced by the state film studio between 1938 and 1990. Lucy M. Rees provides an overview of the rich mosaic of music genres that appeared in these film soundtracks, including symphonic music influenced by Western art music, modified forms of Mongolian traditional music, and a new genre known as 'professional music' that combined both symphonic and Mongolian traditional characteristics. Case studies of key composers and film scores are presented, demonstrating the influence of cultural policy on film music and showing how film scores complemented the ideological message of the films. There are discussions of films that celebrate the 1921 Revolution that led to Mongolia becoming a socialist nation, those that foreshadowed the 1990 Democratic Revolution that drew the socialist era to a close, and the diverse range of films and scores produced after 1990 in the aftermath of the socialist regime.

The Routledge Companion to Global Film Music in the Early Sound Era

In a major expansion of the conversation on music and film history, *The Routledge Companion to Global Film Music in the Early Sound Era* draws together a wide-ranging collection of scholarship on music in global cinema during the transition from silent to sound films (the late 1920s to the 1940s). Moving beyond the traditional focus on Hollywood, this Companion considers the vast range of cinema and music created in often-overlooked regions throughout the rest of the world, providing crucial global context to film music history. An extensive editorial Introduction and 50 chapters from an array of international experts connect the music and sound of these films to regional and transnational issues—culturally, historically, and aesthetically—across five parts: Western Europe and Scandinavia Central and Eastern Europe North Africa, The Middle East, Asia, and Australasia Latin America Soviet Russia Filling a major gap in the literature, *The Routledge Companion to Global Film Music in the Early Sound Era* offers an essential reference for scholars of music, film studies, and cultural history.

Saying It With Songs

Saying It With Songs is a groundbreaking study of the ways in which Hollywood's conversion to synchronized-sound filmmaking in the late 1920s gave rise not only to enduring partnerships between

the film and popular music industries, but also to a rich and exciting period of song use in American cinema.

Through the Looking Glass

Through the Looking Glass examines John Cage's interactions and collaborations with avant-garde and experimental filmmakers, and in turn seeks out the implications of the audiovisual experience for the overall aesthetic surrounding Cage's career. As the commercially dominant media form in the twentieth century, cinema transformed the way listeners were introduced to and consumed music. Cage's quest to redefine music, intentionality, and expression reflect the similar transformation of music within the larger audiovisual experience of sound film. This volume examines key moments in Cage's career where cinema either informed or transformed his position on the nature of sound, music, expression, and the ontology of the musical artwork. The examples point to moments of rupture within Cage's own consideration of the musical artwork, pointing to newfound collision points that have a significant and heretofore unacknowledged role in Cage's notions of the audiovisual experience and the medium-specific ontology of a work of art.

Occult Aesthetics

Occult Aesthetics: Synchronization in Sound Film opens up an often-overlooked aspect of audiovisual culture which is crucial to the medium's powerful illusions. Author Kevin Donnelly contends that a film soundtrack's musical qualities can unlock the occult psychology joining sound and image, an effect both esoteric and easily destroyed.

Four Ways of Hearing Video Game Music

Four Ways of Hearing Video Game Music offers a phenomenological approach to music in video games. Drawing on past phenomenological approaches to music as well as studies of music listening in a variety of disciplines such as aesthetics and ecological psychology, author Michiel Kamp explains four main ways of hearing the same piece of music--through background, aesthetic, ludic, and semiotic hearing.

Sounding American

Introduction - Archiving America: sound technology and musical representation - Opera cut short: from the castrato to the film fragment - Selling jazz short: Hollywood and the fantasy of musical agency - Opers and jazz in the score: toward a new spectatorship - Conclusion.

We'll Meet Again

We'll Meet Again illuminates music's central role in the design and reception of Stanley Kubrick's films. It brings together archival evidence and close analysis to trace the ways music serves as starting point and inspiration throughout Kubrick's working process.

Robert Altman's Soundtracks

Robert Altman's Soundtracks' offers a compelling new look at this celebrated director's films through his innovative uses of music and sound. As author Gayle Sherwood-Magee illustrates, Altman's considerable and varied output speaks to the changing film industry over decades from 'Nashville' to 'A Prairie Home Companion'.

Back to the Fifties

'Back to the Fifties' examines the explosion of Fifties nostalgia in Hollywood film and popular music from the early 1970s to the late 1980s. It both complicates and transcends standard diagnoses of the political function of nostalgia in popular media, and sheds new light on a crucial and underexamined period in American politics and culture. By closely examining the ways that 'the Fifties' were remade and recalled in films and in pop music, the book notes the importance of 'the Fifties' to a generation of Americans and explores the ways popular culture facilitates cultural memory.

Hearing Haneke

Hearing Haneke: The Sound Tracks of a Radical Auteur' is the first book devoted to the sound tracks of Michael Haneke. Despite his notorious preoccupation with violence, this book shows how Haneke uses sound to reawaken our capacity for hearing the world with greater compassionate understanding.

Mismatched Women

"Mismatched Women tells the history of sound machines through singers whose bodies and voices do not match. Jennifer Fleegeer explores this phenomenon, moving from the fictional Trilby to the real-life Youtube star Susan Boyle, and demonstrating along the way that singers with voices that do not match their bodies are essential to the success of technologies for preserving and sharing music"--

Theories of the Soundtrack

A theory of the soundtrack is concerned with what belongs to the soundtrack, how a soundtrack is effectively organized, how its status in a multimedia object affects the nature of the object, the tools available for its analysis, and the interpretive regime that the theory mandates for determining the meaning, sense, and structure that sound and music bring to film and other audiovisual media. Beyond that, a theory may also delineate the range of possible uses of sound and music, classify the types of relations that films have used for image and sound, identify the central problems, and reflect on and describe effective uses of sound in film. This book summarizes and critiques major theories of the soundtrack from roughly 1929 until today. Rather than providing an exhaustive historical survey, it sketches out the range of theoretical approaches that have been applied to the soundtrack since the commercial introduction of the sound film. The basic theoretical framework of each approach is presented, taking into account the explicit and implicit claims about the soundtrack and its relation to other theories. The organization is both chronological and topical, the former in that the chapters move steadily from early film theory through models of the classical system to more recent critical theories; the latter in that the chapters highlight central issues for each generation: the problem of film itself, then of image and sound, of adequate analytical-descriptive models, and finally of critical-interpretative models.

Hollywood Harmony

Film music often tells us how to feel, but it also guides us how to hear. Filmgoing is an intensely musical experience, one in which the soundtrack structures our interpretations and steers our emotions. Hollywood Harmony explores the inner workings of film music, bringing together tools from music theory, musicology, and music psychology in this first ever book-length analytical study of this culturally central repertoire. Harmony, and especially chromaticism, is emblematic of the "film music sound," and it is often used to evoke that most cinematic of feelings-wonder. To help parse this familiar but complex musical style, Hollywood Harmony offers a first-of-its kind introduction to neo-Riemannian theory, a recently developed and versatile method of understanding music as a dynamic and transformational process, rather than a series of inert notes on a page. This application of neo-Riemannian theory to film music is perfect way in for curious newcomers, while also constituting significant scholarly contribution to the larger discipline of music theory. Author Frank Lehman draws from his extensive knowledge of cinematic history with case-studies that range from classics of Golden Age Hollywood to massive contemporary franchises to obscure cult-films. Special emphasis is placed on scores for major blockbusters such as Lord of the Rings, Star Wars, and Inception. With over a hundred meticulously transcribed music examples and more than two hundred individual movies discussed, Hollywood Harmony will fascinate any fan of film and music.

Stalin's Music Prize

Marina Frolova-Walker's fascinating history takes a new look at musical life in Stalin's Soviet Union. The author focuses on the musicians and composers who received Stalin Prizes, awarded annually to artists whose work was thought to represent the best in Soviet culture. This revealing study sheds new light on the Communist leader's personal tastes, the lives and careers of those honored, including multiple-recipients Prokofiev and Shostakovich, and the elusive artistic concept of "Socialist Realism," offering the most comprehensive examination to date of the relationship between music and the Soviet state from 1940 through 1954.

Acoustic Profiles

"The introduction lays out the basic theoretical framework for acoustic profiling, a method for listening to films by way of acoustic ecology (and vice-versa). This method is based on a double critical movement. On the one hand, a sound ecology of the cinema entails the application of acoustic ecology's prescribed listening practices to film sound studies. On the other hand, a new way of thinking about acoustic ecology is born of film studies, a way to consider acoustic ecology's practice through film studies' long history of dealing with problems of fidelity and realism through recording technologies. This intersection of fields offers a necessary critical discourse for handling the challenges inherent in navigating acoustic ecology's media practices. The four dimensions of acoustic ecology are described as documentation, analysis, prescription, and composition, and it is explained how these dimensions can intersect with a variety of standard concepts in film sound theory. In turn, this introduction explains how the set of films to be analyzed across the book will demonstrate, enact, and challenge these dimensions through their mediality, defined here as a mode of reflexivity that emphasizes the role of media technologies in engaging with, rather than acting as barrier to, real-world space. The films expose the myth of vanishing mediation and invite audiences to reflect upon their approaches to the audiovisual construction of space so that we may carry this reflection out to the world beyond the frame of the screen and its surrounding walls. The intersection of acoustic ecology and film sound studies can make films work as both extensions of acoustic ecology and means for critically re-thinking the field"--

Film Music in the Sound Era

Film Music in the Sound Era: A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film (1927–2017). Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory and aesthetics, and other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes: Volume 1: Histories, Theories, and Genres covers overviews, historical surveys, theory and criticism, studies of film genres, and case studies of individual films. Volume 2: People, Cultures, and Contexts covers individual people, social and cultural studies, studies of musical genre, pedagogy, and the Industry. A complete index is included in each volume.

Metafilm Music in Jean-Luc Godard's Cinema

"This monograph explores the under-researched use of music in Jean-Luc Godard's films and video essays from the early 1960s to the late 1990s. While Godard is largely hailed as a leading innovator of visual montage, unique storytelling style, and ground-breaking cinematography, his achievements as a leading pioneer in sculpting complex soundtracks altering the familiar relationship between sound and image have been mainly overlooked. On these soundtracks, music assumes the unique role of metafilm music. Metafilm music self-consciously refers to its own role as film music and disrupts the primary function of film music as an essential filmic device creating cinematic illusion. The concept of metafilm music describes how Godard thinks with film music about film music. Metafilm music manifests itself in Godard's work in four distinct manners: as fragmentized musical cues; as the same fragment verbatim repeated several times; as extrapolated, short excerpts from classical or popular music; and as music mixed unusually loudly into the soundtrack. With a detailed analysis of these parameters, the book explores fragmented and repeated music as Godard's critique of the leitmotif technique. Godard further self-reflexively investigates genre-specific music in musical comedies, films noir, and melodramas, as well as prototypical film music as arguably its own musical genre. His last foray into metafilm music entails music-making as a metaphor for filmmaking. By thinking with music about the function of film music, Godard has created throughout his career multi-layered soundtracks which challenge the conventional norms of film music and sound"--

Rock Star/Movie Star

From Elvis to Madonna, Rock Star/Movie Star explores why rock stars have been useful for movies, and why movies have been useful for rock stars. This in-depth history traverses how rock stars' screen performances have served motion picture and recording industries as well as offered new potentialities for movie stardom.

The Presence of the Past

"In the tumultuous era of the late 1960s and early 70s, several currents of American art and culture coalesced around a broad sensibility that elevated and explored the immediacy of lived experience, whether as an aesthetic or political imperative. But in films set in the historical past, this sensibility acquired complex additional resonances by speaking to the ephemerality of the present moment through a framework of history, myth, nostalgia, and other forms associated with temporal alienation or distance. *The Presence of the Past* explores the implications of this complex moment in Hollywood cinema through several prominent examples released in the years 1967 to 1974. Key genres are explored in detailed case studies: the outlaw film (*Bonnie and Clyde* and *Badlands*), the revisionist Western (*Butch Cassidy and the Sundance Kid*, *McCabe and Mrs. Miller*), the neo-noir (*Chinatown*) and the nostalgia film (*The Last Picture Show* and *American Graffiti*). In these films, however, "the past" is more than a matter of genre or setting. Rather, it is a richly diverse, often paradoxical concern in its own right, bridging conceptual territories within soundtrack studies, including the sixties pop score, myth criticism, the representation of media technology, and the role of classical music in compilation scoring. Against a broader background of an industry and film culture that were witnessing a stylistic and aesthetic diversification in the use of music and sound design, *The Presence of the Past* argues for the film-philosophical importance of the soundtrack for cultivating an imagined experiential understanding of the past"--

This Thing of Darkness

Sergei Eisenstein's unfinished masterpiece, *Ivan the Terrible*, was no ordinary movie. Commissioned by Joseph Stalin in 1941 to justify state terror in the sixteenth century and in the twentieth, the film's politics, style, and epic scope aroused controversy even before it was released. In *This Thing of Darkness*, Joan Neuberger offers a sweeping account of the conception, making, and reception of *Ivan the Terrible* that weaves together Eisenstein's expansive thinking and experimental practice with a groundbreaking new view of artistic production under Stalin. Drawing on Eisenstein's unpublished production notebooks, diaries, and manuscripts, Neuberger's riveting narrative chronicles Eisenstein's personal, creative, and political challenges and reveals the ways cinematic invention, artistic theory, political critique, and historical and psychological analysis went hand in hand in this famously complex film. Neuberger's bold arguments and daring insights into every aspect of Eisenstein's work during this period, together with her ability to lucidly connect his wide-ranging late theory with his work on *Ivan*, show the director exploiting the institutions of Soviet artistic production not only to expose the cruelties of Stalin and his circle but to challenge the fundamental principles of Soviet ideology itself. *Ivan the Terrible*, she argues, shows us one of the world's greatest filmmakers and one of the 20th century's greatest artists observing the world around him and experimenting with every element of film art to explore the psychology of political ambition, uncover the history of recurring cycles of violence and lay bare the tragedy of absolute power.

A Companion to Russian Cinema

A Companion to Russian Cinema provides an exhaustive and carefully organised guide to the cinema of pre-Revolutionary Russia, of the Soviet era, as well as post-Soviet Russian cinema, edited by one of the most established and knowledgeable scholars in Russian cinema studies. The most up-to-date and thorough coverage of Russian, Soviet and post-Soviet cinema, which also effectively fills gaps in the existing scholarship in the field. This is the first volume on Russian cinema to explore specifically the history of movie theatres, studios, and educational institutions. The editor is one of the most established and knowledgeable scholars in Russian cinema studies, and contributions come from leading experts in the field of Russian Studies, Film Studies and Visual Culture. Chapters consider the arts of scriptwriting, sound, production design, costumes and cinematography. Provides five portraits of key figures in Soviet and Russia film history, whose works have been somewhat neglected.

Sound Design Is the New Score

The practice of blurring the line between score and sound design has transformed contemporary film soundscape by challenging not only the long-established hierarchical relationships between dialogue, music, and sound effects, but also the modes of perception shaped by classical soundtrack practices. The methods of this new trend rely on the language of contemporary popular and art music, producing soundtracks in which it is difficult to tell the difference between score and ambient sound, where pieces of electroacoustic music are merged with diegetic sound, sound effects are absorbed into the score or treated as music, and diegetic sound is treated as *musique concrète*. In *Sound Design* is

the New Score, Kulezic-Wilson explores theoretical, aesthetic, and sensuous dimensions of this new trend, providing a multifaceted portrait of a practice which recognizes the interconnectedness of all soundtrack elements and emphasizes their inherent musicality. The aesthetic concerns of this practice are illuminated through the concept of the aesthetics of reticence which rejects classical narrative and scoring conventions and uses integrated soundtrack strategies to create the space for mystery in art and for individuality in the cinematic experience. The book's emphasis on sensuous and musical aspects of this practice, informed by the feminist discourse on the erotics of art, challenges popular notions about sensory cinema, demonstrating that the sensuousness of film form and its soundscapes is more sophisticated than simply being the result of excessive sensory stimulation facilitated by the use of digital technology or the "intensified" aesthetics it inspires. The discussion is supported by a wide range of case studies from American Independent, Asian, Australian, and European cinemas, including films by Shane Carruth, Claire Denis, Hou Hsiao-Hsien, Harmony Korine, David Michôd, Gus Van Sant, and Peter Strickland.

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 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 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 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*