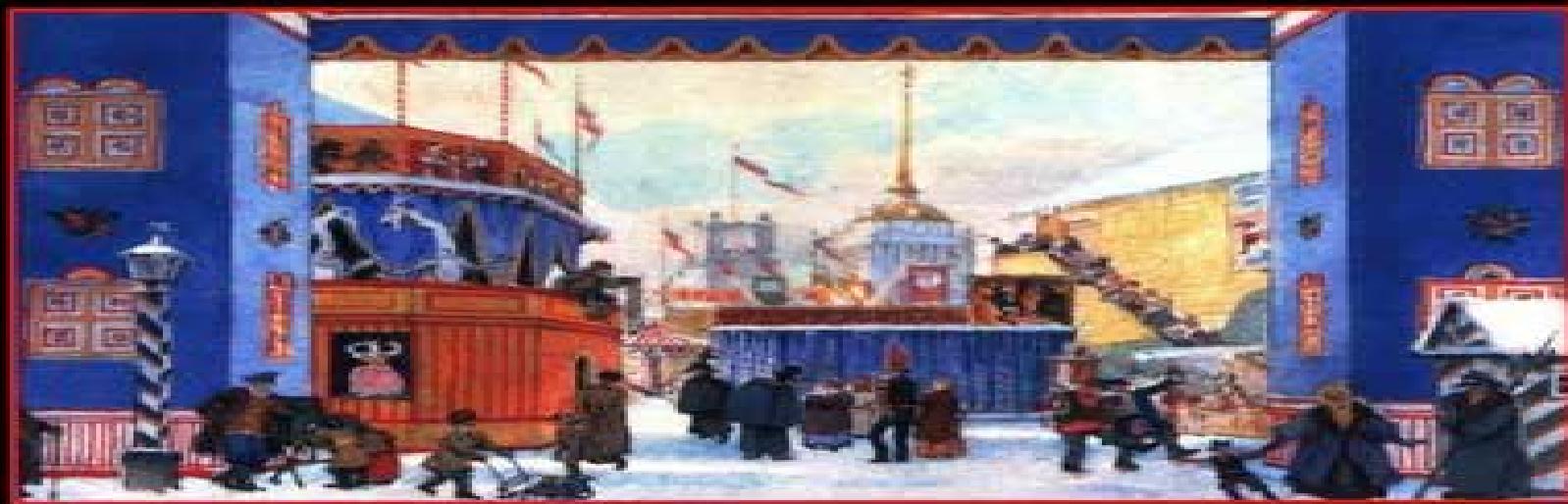




# La musique en Russie depuis 1850



André Lischke

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# La Musique En Russie Depuis

**RJ Shavelson**

## **La Musique En Russie Depuis:**

**La musique en Russie depuis 1850** André Lischké, 2012-01-18 La Folle Journée de Nantes se consacre en janvier 2012 la musique en Russie depuis 1850 Andr Lischke spcialiste de ce domaine met en vidence les traits distinctifs de ce r pertoire en d taillant l volution qui m ne du groupe des Cinq Borodine Cui Balakirev Rimski Korsakov et Moussorgski et Tchaikovski Chostakovitch Les bouleversements esth tiques avec le renouvellement du langage musical propre au d but du XXe si cle et politiques guerre mondiale et r volution marquent fortement la vie et l uvre des compositeurs dont certains choisissent l exil Rachmaninov Stravinsky et d autres demeurent comme Chostakovitch ou reviennent comme Prokofiev dans leur pays La Folle Journée qui se d roule comme chaque ann e Nantes fin janvier est relay e par la radio et la t l vision dans toute la France elle se d veloppe galement dans d autres villes de France N mes d but d cembre Blois en fvrier Paris salle Gaveau en mars pour des manifestations marathons qui reprendront une partie de la programmation de Nantes Essai historique sur la musique en Russie Arthur Pougin, 1897 **Histoire de la musique en Russie** Albert Soubies, 1898

**La Musique du XXe siècle en Russie et dans les anciennes Républiques soviétiques** Frans C. Lemaire, 2014-04-01 Plus que partout ailleurs la musique en Russie au XXe si cle fut intimement li e aux v nements politiques C est sa tragique pop e travers la nuit sovi tique avec ses espoirs d us ses humiliations ses souffrances ses compromissions sa dissidence sa clandestinit sa libert enfin retrouv e que nous d voile ce livre foisonnant Tout avait commenc au d but du si cle par l ge d or d une double avant garde celle de Saint Petersbourg avec ses po tes ses peintres ses musiciens ses amateurs d art et celle apport e Paris par Diaghilev Stravinski et Prokofiev Aux illusions d une fraternisation possible entre ceux qui avaient boulevers l art et ceux qui voulaient bouleverser la vie va bien vite succ der l re du r alisme socialiste l art est alors somm de se mettre au service de l id ologie du r gime d exalter les valeurs du travail de l ob issance et de l optimisme au moment o s installe la nuit des d nonciations et des bannissements L interlude h ro que de la guerre n apporte pas la libert comme r compense de la victoire les plus grands musiciens Chostakovitch en t te sont condamn s pour formalisme Dor navant la musique a son grand inquisiteur Tikhon Khrennikov dont le r gne durera quarante quatre ans Malgr cet enfermement une nouvelle g n ration de compositeurs Schnittke Goubaidoulina Denisov P rt parvient capter les chos de la modernit occidentale A c t de la musique officielle na t ainsi dans une semi clandestinit une musique des catacombes retrouvant par del tant d ann es d ath isme militant une dimension spirituelle et une densit int rieure tout fait surprenantes avant d acquirir un rayonnement international au fur et mesure que le r gime va se libraliser Ouvrage de r f rence tout autant que document ce livre pr sente en compl ment l itin raire artistique d une cinquantaine de compositeurs parmi les plus significatifs Frans C Lemaire a men apr s une formation d ing nieur et de musicologue une double carri re Depuis plusieurs ann es il s est particuli rement int ress la musique dans l ex Empire sovi tique nouant des liens avec de nombreux compositeurs issus de ces pays Les Annales conferencia, 1909 Le Guide Musical, 1883 Mercure de France Alfred Louis Edmond Vallette, 1909

**Mercure de France**, 1909    *Le destin russe et la musique* Frans C. Lemaire, 2005-03-02 Entre utopie et diktats esthétiques entre migration et embriagadement le destin des musiciens russes au cours du dernier siècle de la Révolution nos jours

**L'intermédiaire des chercheurs et curieux**, 1899    Histoire de la musique russe André Lischke, 2006 Alors que la plupart des ouvrages consacrés à l'Histoire de la musique russe font douter leur propos au XVIII<sup>e</sup> siècle celui-ci est le premier remonter aux sources Les chants sont dans aussi bien paroles que religieuses constituent un patrimoine dans lequel se sont enracinées la musique ultérieure La constitution progressive de l'Etat russe traverse la personne de ses souverains à faire tout le pays et à donner lieu à de nombreuses établissements et des institutions d'encadrement de la vie musicale Les révoltes d'Ivan le Terrible de Pierre le Grand de Catherine II sont autant de jalons dans l'évolution de la musique russe Les premiers fondateurs Glinka Dargomyjski sont largement honorés avant que la plus grande place soit accordée aux gloires du XIX<sup>e</sup> siècle le groupe des Cinq Balakirev Cui Borodine Moussorgski et Rimski Korsakov et bien sûr Tchaïkovski Cette période du plus grand rayonnement de la musique russe se poursuit avec une ouverture sur le reste du monde dont témoignent des compositeurs comme Rachmaninov et Scriabine tandis que les changements entre la Russie et l'Occident s'intensifient La révolution des Ballets de Diaghilev impose l'art russe sur la scène internationale et le XX<sup>e</sup> siècle se ouvre aux hommes nouveaux tels Stravinsky et Prokofiev Autant que les compositeurs et leurs œuvres sont voulus ici tous les aspects de la vie musicale dans la société l'enseignement les concerts et leur programmation l'opéra la presse l'édition Une place importante est dévolue à la musique religieuse au folklore de même qu'aux liens que la musique entretient avec les autres arts et la littérature Cet ouvrage est autant une histoire de la musique russe qu'une histoire de la Russie traversée par la musique

L'Europe des hymnes dans leur contexte historique et musical  
Xavier Maugendre, 1996    L'art musical Alphonse Leduc, 1887    Catalogue of the Astor Library Charles Alexander Nelson, 1888    Catalogue of the Astor Library Astor Library, 1888    **Histoire de la musique** Henri Lavoix, 2023-05-03 La musique est l'art de combiner les sons d'une manière agréable à l'oreille Cette définition qui est celle de J.J. Rousseau est la plus largement acceptée mais il faut avouer qu'elle est aussi la plus incomplète et la plus fausse Si la musique ne consistait que dans la sensation plus ou moins agréable qu'elle procure elle serait un art bien inférieur à tous les autres Cette sensation diffère suivant les personnes les goûts les individus Les dilettantes du moyen âge trouvaient fort agréables des combinaisons sonores qui aujourd'hui nous voltent les oreilles les moins sensibles et cependant ces combinaisons sont barbares qu'elles nous paraissent être de la musique les amateurs exclusifs des anciens mais très trouvent intolérables les hardies et les nouveautés que nous admirons dans les œuvres des compositeurs contemporains et cependant ces œuvres sont de la musique Bien plus nous connaissons des pages qui non seulement n'ont pas critiquées dans le but d'être agréables mais dans l'intention bien formelle de veiller des sensations douloureuses et pénibles et cependant ces pages dont quelques unes sont sublimes sont encore et toujours de la musique

Histoire de la musique russe Michel Rostislav Hofmann, 1968    A Biographical Dictionary of Musicians  
Theodore Baker, 1905    Mercure de France Alfred Louis Edmond Vallette, 1909    La Nouvelle revue, 1899

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