

ЦЕНТРАЛЬНЫЙ ГОСУДАРСТВЕННЫЙ АРХИВ
ЛИТЕРАТУРЫ И ИСКУССТВА СССР

Америка

ЛО ~~ФОНДА~~ № 3770

Браун

Малколм Хамрик

Four Generations of American Scholarship on Russian Music

A Conference and Concert in Honor of
Malcolm H. Brown's 90th Birthday

Saturday, September 28, 2019

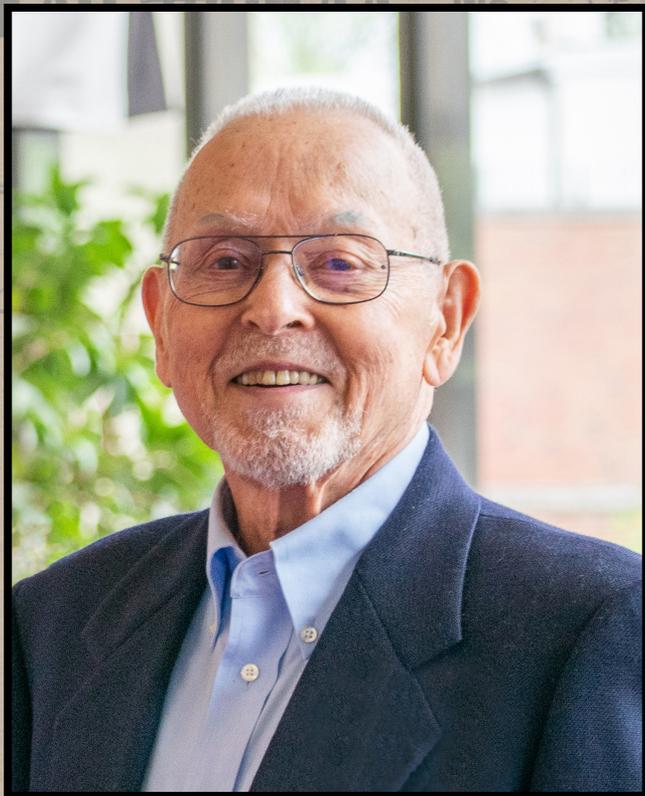
Ford-Crawford Hall | Auer Hall | Simon Music Center



JACOBS SCHOOL OF MUSIC
Indiana University Bloomington

Америка

ДЕЛО ФОНДА № 3270



Malcolm H. Brown, May 2019

This conference is co-sponsored by the Musicology Department, the Jacobs School of Music Lecture Committee, the Russian and East European Institute, the Horizons of Knowledge Lecture Fund, and the Russian Studies Workshop.

Начато Март 1962г.

Окончено дек. 1982г.

Malcolm Hamrick Brown

Professor Emeritus of Music (Musicology) Indiana University Jacobs School of Music

Malcolm Brown's professional career spans nearly four decades, most of it spent at Indiana University where he was known for his engaging pedagogical approaches, his support and encouragement of his colleagues, and his innumerable contributions to the field of English-language Russian music scholarship. Well known today as a musicologist, Brown began his career as a pianist with ambitions of playing professionally. Following the completion of his undergraduate degree at Converse College (Spartanburg, South Carolina) in 1951, Brown enlisted in the army and was sent to the Defense Language Institute in California to learn Russian. These language skills were put to immediate use as a translator for the National Security Administration, although they would additionally distinguish Brown in his work as a musicologist at a time when not many others in the field shared such mastery. Early in his career, Brown was often the only American presenting at various international conferences, and even after retirement he was called upon to serve as translator when former Soviet leader Mikhail Gorbachev visited IU in 1997.

After leaving the army, Brown returned to his piano studies, earning a Master of Music degree from the University of Michigan in 1956. Upon graduation he taught at the University of Mount Union (Alliance, Ohio) and served as the head of their piano department until 1959. Brown then began his doctoral studies at Florida State University under the tutelage of acclaimed pianist, composer, and conductor Ernst von Dohnányi; however, following his teacher's death during his first year of study at Florida State, Brown shifted his scholastic focus and earned his Ph.D. in 1967 with a dissertation on the symphonies of Sergei Prokofiev. In 1962, while still at Florida State, Brown was selected as the first musicologist (and only the second American, after composer Stanley Krebs) to study at the Moscow Conservatory of Music. At the same time, Indiana University extended an offer of employment to Brown and it was agreed that he would begin teaching at IU upon the completion of his time in Moscow.

Brown joined the faculty at IU in the School of Music in 1962, and he was also affiliated with the Russian and Eastern European Institute where he was part of a larger effort to expand their faculty with hires from a variety of disciplines. Promoted to Associate Professor in 1967 and Professor in 1976, Brown also served as the Musicology Department Chair from 1972 to 1979 and again from 1985 to 1993. He retired from teaching in December 1993 and was named Professor Emeritus in 1994.

In addition to his work as an educator at IU, Brown is known for his trailblazing contributions to the study of Russian music by English-language scholars. Whether as an organizer, chair, consultant, or participant, Brown was involved with numerous symposia and conferences in the United States and abroad. For example, Brown traveled to the USSR in the summer of 1987 with members of the Music Commission (including Milton Babbitt, Claude Palisca, and others) to negotiate a new exchange program in musicology, ethnomusicology, and composition with the Union of Soviet Composers, one result of which was a series of Soviet-American symposia on Russian music. The first such conference was held at Tufts University in the fall of 1988 with the theme “Research Trends in Musicological Studies in the USA and the USSR,” and Brown served as the American program chairman for the second conference scheduled for the spring of 1990 in Moscow. He also worked extensively as an editor and translator, including as a member of the editorial board for *The Slavic Review* throughout much of the 1980s. He was the founding editor for the “Russian Music Series” (UMI Press 1981-89, Indiana University Press 1991-present), a prestigious book series that includes a number of major contributions to scholarship on Russian music. Among them was his own edited collection *A Shostakovich Casebook* (2005), which solidified his role in the “Shostakovich Wars” that followed Solomon Volkov’s contentious book, *Testimony*. Over the course of approximately four and a half decades, Brown also contributed to the field with countless articles, liner notes, reviews, dictionary or encyclopedia entries, book chapters, and conference papers in English on a wide variety of topics falling under the larger umbrella of Russian music studies.

Brown is well known for his support of his colleagues at IU as they sought advice in assembling and expanding their professional dossiers, as well as his habit of assisting young scholars by using his influence and experience to help them gain access to otherwise hard-to-find resources or exclusive archives. With the help of Brown’s influence, the School of Music at IU expanded its offerings of Russian music performances and accrued an admirable collection of scholarly resources in its library. A spring 1985 press

release from the School of Music on the occasion of Brown's participation in a ceremony honoring Gerald Abraham at the 20th Annual Conference of the Royal Musical Association in London includes a telling comment from Brown on the topic of Russian music at IU: "We're at the center of it ... [with a] fine research collection in Russian music in the School of Music library, the breadth of courses in Russian culture offered by the [Russian and Eastern European Institute], and the performances of Russian music in the School of Music. This can't be equaled anywhere else in the United States."

Although it would be fitting to conclude this biographical sketch with a list of Brown's many honors, grants, and awards, it is perhaps just as appropriate to revisit an email Brown sent to the then-director of the Russian and Eastern European Institute in September of 1993 (preserved and housed in the University Archives in Wells Library). In this correspondence, Brown speaks on the occasion of his retirement; however, his words held a touch of prophecy:

Although I shall be retiring from active teaching at the conclusion of fall semester 1993, my own research will continue I hope more intensively in the primary area of Russian music. I find it gratifying that within my larger professional community as a musicologist, colleagues who ten or fifteen years ago would have considered it unessential to devote much time to the cultural context of the canonic works of Western European composers now recognize how utterly inseparable a piece of music is from the socio-cultural context in which it originated and how impossible it is to offer plausible interpretations of that music to modern-day audiences without some attempt to illuminate its broad historical context. These few of us who have worked in the areas of Russian and East European music have been attempting this sort of thing for years, taking on the role of ethnologists in some sense, and the methodologies we mastered in the process, we can now offer as models in the education of a new generation of musicologists.

Today's symposium in Brown's honor proves the veracity of this statement, although he wrote it over twenty-five years ago. The members of the newer generations of musicologists are indeed indebted to Brown for his contributions to the field and for showing the way to those who follow in his footsteps.

CONFERENCE SCHEDULE

9:00a – 7:45p | Ford-Crawford Hall | Simon Music Center

9:00-9:15a **OPENING REMARKS**
J. Peter Burkholder and Dean Emeritus **Charles Webb**

9:15-11:15a **PANEL 1: Musical Resonances**
 Chair: J. Peter Burkholder

William Quillen (Oberlin Conservatory)
 The “Culturological” Turn

Russell Scott Valentino (Indiana University, College of Arts and Sciences,
 Slavic and East European Languages and Culture)
 Domesticating the Pretender in Agnieszka Holland’s *Olivier, Olivier*

Jacob Emery (Indiana University, College of Arts and Sciences, Slavic and
 East European Languages and Culture)
 Mandelstam’s Magic Wand: Reading, Writing, and Conducting

11:15-12:00p **TRIBUTES & REMINISCENSES**
 Constance Cook Glen, Elizabeth Ostrow,
 Janet Rabinowitch, and Richard Taruskin

12:00-1:00p **LUNCH BREAK** (hosted)

1:00-3:00p **PANEL 2: In Search of Soviet Culture**
 Chair: Constance Cook Glen

Kevin Bartig (Michigan State University)
Oranges in Leningrad

Maria Fokina (Indiana University, Jacobs School of Music, Ph.D. student in
 Musicology)
 Negotiating Authenticity in Arif Melikov’s ballet *Legend of Love* (1961)

Aida Huseynova (Indiana University, Music in General Studies, Jacobs School of Music)
Restructuring Soviet Musical Identity in the Works of Gara Garayev

3:00-5:00p **PANEL 3: Russia Abroad**
Chair: Halina Goldberg

Anya Peterson Royce (Indiana University, College of Arts and Sciences, Department of Anthropology)
Embodying Space and Flow: Fokine and the Russian Ballet

Alexis Witt (Indiana University, Jacobs School of Music, Ph.D. in Musicology)
Ocular Operas and Pirated Pirouettes: America's First Experiences with Russian Ballet

Patrick Domico (Indiana University, Jacobs School of Music, Ph.D. candidate in Musicology)
Koussevitzky's Composer

5:00-6:45p **DINNER** (individual)

6:45-7:45 **KEYNOTE LECTURE**
Simon A. Morrison (Princeton University)
Malcolm and the Archive

CONCERT

8:00p | Auer Hall | Simon Music Center

An Evening of Shostakovich Quartets

Featuring the Pacifica Quartet and the Dior Quartet

Dmitri Shostakovich: *String Quartet No. 9 in E-flat major, Op. 117 (1964)*
Dior Quartet: Noa Sarid, violin; Tobias Elser, violin; Darryl Manley, viola;
Joanne Yesol Choi, cello

Dmitri Shostakovich: *String Quartet No. 2 in A major, Op. 68 (1944)*
Pacifica Quartet: Simin Ganatra, violin; Austin Hartman, violin; Mark Holloway, viola; and Brandon Vamos, cello

ABSTRACTS

PANEL 1: Musical Resonances

J. Peter Burkholder, chair

William Quillen,

The “Culturological” Turn

This paper explores the idea of “culturology” (kul’turologiya) and its invocation in recent Russian-language musicological and music theory scholarship. Based in part on the ideas of Mikhail Bakhtin, Aleksey Losev, and others, culturology emerged as an academic discipline in the USSR in the 1960s and 1970s and was popularized throughout the 1980s. After the Soviet collapse, it was instituted as a formal—and, often, compulsory—discipline in many of Russia’s leading universities. With this popularization, culturology and its attendant ideas have seen increasing use in music discourse, both as a way of understanding individual pieces—today, one might routinely encounter references to a composer’s “culturological approach” or “culturological works”—and, more broadly, a way of thinking, writing, and talking about music-making.

Russell Scott Valentino

Domesticating the Pretender in Agnieszka Holland’s *Olivier, Olivier*

Agnieszka Holland’s 1992 film *Olivier, Olivier* recounts the strange story of the disappearance of a young boy from a family home in the French countryside and his miraculous re-appearance some eight years later on the streets of Paris. The film also retells the story of the Pretender in Russian cultural history by translating the figures of Boris Godunov and the “False Dmitri” from the public sphere to the private. This paper explores the means and implications of this latest version of what Caryl Emerson once referred to as the “transposition of a Russian theme.”

Jacob Emery

Mandelstam’s Magic Wand: Reading, Writing, and Conducting

This talk examines the central figure of the conductor’s baton in Osip Mandelstam’s formidable late essay “Conversation about Dante,” which analogizes the relation between written text and auditory realization in poetic practice with that between musical score and musical performance. Elucidating this complex trope allows us to connect Mandelstam’s conception of reading and writing

with other perennial concerns of the poet: the transmission of cultural tradition over generations and the uneasy alliance of poetic and political power.

PANEL 2: In Search of Soviet Culture

Constance Cook Glen, chair

Kevin Bartig

Oranges in Leningrad

In February 1926 a new production of Sergei Prokofiev's opera *Love for Three Oranges* opened at the former Mariinsky Theater in Leningrad. It was a major event for audiences and critics alike. It was only the third new work staged at the theater since the 1917 Revolution, and the first major production of a work by Prokofiev in Soviet Russia. The success of the production, directed by the composer's one-time friend Sergei Radlov, even drew Prokofiev back to his much-changed homeland for the first time, setting him on a path that would culminate in his repatriation a decade later. Yet how exactly did an eccentric opera about a fairy-tale hypochondriac prince originally written for a bourgeois Chicago audience and by a composer who had absented himself from the Revolution become a success on the post-Revolutionary Soviet stage? The answer to this question involves a confluence of factors, among them internal theater politics, individual aesthetic motives, and a critical perspective that was still tilted toward modernist innovation. In this paper, I detail the production's context, including the events that led to the selection of *Three Oranges* for the 1925-26 season and the institutional and personal agendas that informed the production. I also analyze the cultural work done by critics, who both praised Prokofiev's music and situated it within preexisting debates about opera in Soviet culture, in a sense drawing the Russian-born composer into the Soviet fold that he had at least physically abandoned.

Maria Fokina

Negotiating Authenticity in Arif Melikov's ballet *Legend of Love* (1961)

The onset of the Soviet regime transformed Russia's relationship to its East, as the USSR's policies on cultural exchange redefined colonial musical identity for its Central Asian and Caucasus republics. As the question of musical identity became critical to the USSR's international image, the Soviet Union encouraged the cultivation of national style in its Eastern constituent republics.

Suggesting a model of development based on nineteenth-century Russian expressions of nationalism, the Party encouraged musical expressions that were not only emblematic, but also authentic, an ideologically fraught concept. The construction of this new Soviet Easternness saw composers finding various paths to elucidating national style, many of which rejected this proposed model. In this paper, I focus on one original solution, authored by Azerbaijani composer Arif Melikov in his 1961 ballet *Legend of Love*. An ancient Eastern tale with a “peoples’ hero” plot twist, accompanied by a folk-inspired Azerbaijani score, *Legend of Love* constructs a complex and multivalent identity as an Azerbaijani and simultaneously Soviet ballet. I argue that Melikov musically negotiates authenticity in *Legend of Love* by creating a style that mediates between his traditional Azerbaijani influences and those drawn from his Soviet contemporaries. I discuss the ballet as a product of social and artistic policies that were articulated in the USSR, concentrating on the portrayal of Eastern identity and the concept of cultural authenticity.

Aida Huseynova

Restructuring Soviet Musical Identity in the Works of Gara Garayev

My paper discusses Azerbaijani composer Gara Garayev (1918-1982) and his expansion of the aesthetic and stylistic horizons of Soviet music, which characterized its development from the late 1950s onwards. Garayev’s works enhanced the stylistic panorama of Soviet music, as they marked the arrival and unique application of previously suppressed styles and techniques. Garayev was among the first of Soviet composers to use the twelve-tone technique as well as incorporate the features of blues and jazz in his works. Those were remarkable breakthroughs as both Schoenbergian twelve-tone technique and American jazz were strongly discouraged in the Soviet music until the late 1950s. Garayev fused these elements and techniques with traditional Azerbaijani musical practices to create a style that radically changed perspectives on nationalism and authenticity in Azerbaijani music and Soviet music as a whole. In his Third Symphony (1964) and Violin Concerto (1967), Garayev created twelve-tone series linked to the traditional modal system of Azerbaijani music. In his ballet *The Path of Thunder* (1958), Garayev applied modal and rhythmic formulas of American jazz to idioms of African music. From this point forward, authentic melodic contents in the tradition of folk songs, harmonies based on modal formulas, and the use of national instruments were not sufficient to convey the essence of national music; instead, Garayev referred to the fundamental qualities of traditional music, such as linearism and the tetrachordal structure of the national modes.

PANEL 3: Russia Abroad

Halina Goldberg, chair

Anya Peterson Royce

Embodying Space and Flow: Fokine and the Russian Ballet

In Russian ballet, it was the extraordinary choreographer and dancer Mikhail Fokine who, chafing against the constraints of the nineteenth-century classicism of Marius Petipa, created a way of moving that challenged all the conventions. Of particular note was his radically new way of defining flow and space. Trained as a musician as well as a dancer, Fokine's choreography is always a finely-honed collaboration with the music, sometimes with the kind of sweeping legato line of *Les Sylphides*, sometimes with polyphonic rhythms for different groups and individuals as in *Petrouchka*, sometimes with moments of silence and stillness but always creating and weaving the through-lines of movement and music. This reflection will offer examples of collaborations between dancers and choreographer (Pavlova, Karsavina, and Nijinsky) as well as those with composers, especially Stravinsky (*Petrouchka*) and Ravel (*Daphnis and Chloe*), the latter described by the composer as a "symphonie chorégraphique."

Alexis Witt

Ocular Operas and Pirated Pirouettes: America's First Experiences with Russian Ballet

When renowned Russian ballet duo Anna Pavlova and Mikhail Mordkin first performed in the United States in 1909, their style of ballet and the full-length works they presented were so unfamiliar to their American audiences that they had to be advertised as "ocular operas." Shortly thereafter, American vaudeville star Gertrude Hoffmann imported a program of pirated works and poached dancers from Diaghilev's Ballets Russes company, directly challenging Pavlova and Mordkin by (falsely) claiming her company as the only truly Russian ballet troupe in the United States. This conflict between Russian ballet's status as cultured, opera-like art and its wide appeal to lower-brow, vaudevillian audiences continued throughout the 1910s and 1920s before culminating in such works as the Ballets Russes de Monte Carlo's 1934 American-themed *Union Pacific* in which dance hall and popular styles of dance were featured in an attempt to attract American audiences.

Patrick Domico

Koussevitzky's Composer

Sergey Koussevitzky was a key figure in the Russian musical emigre community in interwar Paris and the United States. As the conductor of a prominent series of Parisian concerts, the owner of the publishing firm *Editions Russes de Musique*, and the music director of the Boston Symphony Orchestra, Koussevitzky had immense prestige and influence within both emigre and general musical circles. Dedicated to the performance and proliferation of new music, he was uniquely positioned to shape contemporary trends in both emigre and local music circles. The prime target of Koussevitzky's promotions during the 1920s and 1930s was Igor Stravinsky, who enjoyed commissions, premieres, steady performances, and the guaranteed publication of any new works. Stravinsky may have owed the start his career to Diaghilev and the *Ballets Russes*, but he certainly owed its continuation to Koussevitzky. Indeed, I argue that no other musical figure was more instrumental in supporting Stravinsky's development of the neoclassical style. Not only did Koussevitzky provide the material conditions for this new modernist style to succeed, but he also used his position and influence to help shape the aesthetic response to Stravinsky's new works—perhaps affecting the course of Stravinsky's stylistic development itself. For the 50th Anniversary season of the BSO in 1930-31, Koussevitzky planned a great Bach festival with programs strongly emphasizing the religious choral music. During his address at the festival, Koussevitzky characterized the current period of musical modernism as “the Epoch of Bach's Renaissance.” Days earlier he had performed for the third time that season Stravinsky's great choral work, the Symphony of Psalms, a piece commissioned specifically for the BSO's anniversary. Of course, Koussevitzky could not help but point out its stylistic debts to Bach and its “deep religious feeling.” In short, he effectively used his immense prestige and position as a musical authority to canonize Stravinsky as the leader of the new backwards-looking reaction in modern music—neoclassicism—with Stravinsky's glad participation.

KEYNOTE LECTURE: Malcolm and the Archive

Simon A. Morrison, Princeton University

An affectionate salute, or *Zdravitsa*, to Malcolm Brown, contemplating his career as a Russian music scholar and the paths he has illuminated for musicologists. The discussion focuses on the notebooks he compiled while working at the Central State Archive of Literature and Art between 1962 and 1982 and how they continue to inspire my own research and those of my graduate

students. Prokofiev and Khrennikov are highlighted in the audio/visual presentation, but I also pay homage to Malcolm's scholarship on Tchaikovsky.

PRESENTER BIOS

Kevin Bartig, Professor and Chair of Musicology at Michigan State University, specializes in music and culture in Russia and the Soviet Union. His books include *Composing for the Red Screen: Prokofiev and Soviet Film* (2013) and *Sergei Prokofiev's Alexander Nevsky* (2017), both published by Oxford University Press. He is co-editing *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*, a collection of essays that brings together scholars from Theater History, Art History, Musicology, Italian Studies, and Slavic Studies. Other publications involve music diplomacy, audiovisual aesthetics, music in the Cold War, and the reception of Russian and Soviet music in various contexts. His work has been supported by the Andrew W. Mellon Foundation, the American Council of Learned Societies, and the U.S. Department of Education. During 2011-12 he was a fellow at the John W. Kluge Center at the Library of Congress.

Patrick Domico is a Ph.D. Candidate in Musicology at the Jacobs School of Music under the supervision of Professor Halina Goldberg. His dissertation work focuses on the Russian musical emigration in Paris and the United States in the 1920s and 1930s. He is especially interested in the cultural history of forced migration and exile and the formation of musical communities within Russia Abroad. His work has been supported by fellowships from the Russian Studies Workshop at IU and most recently by the Kennan Institute at the Wilson Center in Washington, DC, where he has conducted research at the Library of Congress.

Jacob Emery teaches Slavic and Comparative Literature at Indiana University. He is the author of *Alternative Kinships: Economy and Family in Russian Modernism* and co-editor of the *Svetlana Boym Reader*. Forthcoming articles include work on Fyodor Dostoevsky (*PMLA*), Vladimir Nabokov (*Studies in the Novel*), and Roland Barthes (*The Yearbook of Comparative Literature*). He is also working on two long-term projects: one on science fiction and the other a materialist account of *mise-en-abyme*, the rhetorical trope of the text-within-the-text.

Maria Fokina is currently a Ph.D. student in Musicology at Indiana University Jacobs School of Music. Born in St. Petersburg, Russia, she holds a Bachelor of Arts (Music and Latin) from the University of Sydney, Australia. Her recent research interests include Russian music at the turn of the twentieth century, ballet and theatrical life in St. Petersburg, and musical constructions of magic. Fokina has given conference presentations and guest lectures in both Europe and the United States. She is planning to write a dissertation on magic as an artistic and musical phenomenon in nineteenth-century Russian opera and ballet.

Aida Huseynova, Ph.D., is a Lecturer in the Music in General Studies program at the Indiana University Jacobs School of Music. Her research and teaching focus on the music of Russia, East-West connections in music, and music of the Silk Road. She also serves as the consultant for the Silk Road Project founded by Yo-Yo Ma and the Mark Morris Dance Group. Huseynova's books, articles and multimedia projects have been published in Azerbaijan, the United States, Russia, Germany, France, the Netherlands, and Bulgaria. She is the author of the monograph *Music of Azerbaijan: From Mugham to Opera* (Indiana University Press, 2016). Her publications include articles about Shostakovich, Rostropovich, and other Russian musicians. In 2006, she was invited to participate in the Shostakovich Centennial conference at Cambridge University. Huseynova's numerous awards include an Andrew W. Mellon Foundation grant (2015), a Fulbright Fellowship (2007-2008), and a fellowship for the Junior Faculty Development Program (2001-2002), sponsored by the U.S. Department of State.

Simon A. Morrison is Professor of Music and Slavic Languages and Literatures at Princeton University. His 2016 book *Bolshoi Confidential* has been published in the United States, Canada, United Kingdom, Brazil, France, and Japan, with an edition forthcoming in Russia. He has written extensively on the composer Sergei Prokofiev, and has been involved in several ballet restoration projects. The second edition of his first book, *Russian Opera and the Symbolist Movement*, has just been published by University of California Press.

William Quillen is Acting Dean at the Oberlin Conservatory of Music. Prior to his appointment as Acting Dean, he served as the conservatory's Associate Dean for Academic Affairs. He has also served in the administrations of the San Francisco Conservatory, Berkeley Symphony, and the San Francisco Symphony, among other organizations. As a musicologist, Quillen's specialties include Russian music, twentieth- and twenty-first-century music, and the sociology of music. He has taught at the University of California, Berkeley, where he completed his Ph.D., and at Cambridge University, as a Research Fellow of Clare College. His work has appeared in the *Journal of the American Musicological Society* and *Music & Letters*, among other forums. A former tubist, he has appeared as a pre-concert lecturer for organizations such as Cal Performances and helped organize concerts, conferences, and other events in the United States, the United Kingdom, and Russia.

Anya Peterson Royce is Chancellor's Professor of Anthropology and Comparative Literature at Indiana University. She is also an Adjunct Professor at the University of Limerick. She received a B.A. from Stanford University, an M.A. and Ph.D. from the University of California, Berkeley, and was awarded an Honorary Doctorate from the University of Limerick. Her research and publications focus on the arts and humanities, especially the performing arts. Her performing career in the Russian ballet underpins much of her scholarship of the dance. She is equally well known for her long-term work with the Isthmus Zapotec of Juchitán, Mexico, most recently on

the role of artists mentoring the next generations and promoting the arts to global audiences.

Russell Scott Valentino has authored two scholarly monographs, co-edited three literary and scholarly collections, and translated eight books of fiction and literary nonfiction from Italian, Russian, and Bosnian-Croatian-Serbian into English, including Fulvio Tomizza's *Materada*, Carlo Michelstaedter's *Persuasion and Rhetoric*, and Predrag Matvejevic's *The Other Venice*. His essays and short translations have appeared in *The New York Times*, *Modern Fiction Studies*, *Defunct*, *The Iowa Review*, *The Buenos Aires Review*, *Slavic Review*, *91st Meridian*, and elsewhere. He is the recipient of two Fulbright research awards and three National Endowment for the Arts translation grants. He served as Editor-in-Chief at *The Iowa Review* from 2009 to 2013 and as President of the American Literary Translators Association from 2013 to 2016. He is currently professor of Slavic and East European Languages and Cultures and Associate Dean for Diversity & Inclusion and International Affairs in the College of Arts and Sciences at Indiana University.

Alexis Witt recently completed her Ph.D. in Musicology at the Jacobs School of Music at Indiana University, with a minor in Russian and Eastern European Studies. She is also a Humanities, Arts, Science, and Technology Advanced Collaboratory (HASTAC) scholar through the IU Institute for Digital Arts and Humanities (IDAH). Her doctoral dissertation, titled "Networks of Performance and Patronage: Russian Artists in American Dance, Vaudeville, and Opera, 1909-1947," contains a digital component in the form of a network graph, a version of which is available online at <http://networksalarusse.com/network/>.

PROGRAM NOTES

String Quartet No. 9 in E-Flat Major, Op. 117

The compositional process that Shostakovich followed when writing his ninth quartet was, paradoxically, both slow and fast. He had been working on some version of the piece for three years, starting in 1961, first describing it to friends as a quartet in the "russe" style while later characterizing it as a children's piece depicting toys and play. Yet in the summer of 1964 the composer produced a work that was vastly different from the sketches that survive of the earlier versions of the quartet. This final version was completed in comparatively short order in May of 1964 and served as the beginning of a creative streak in the composer's output, with the tenth string quartet following just two months later in July and the symphonic poem *The Execution of Stepan Razin* a month after that in August. The two quartets of that summer were then premiered together in November of 1964 by the Beethoven Quartet with a generally warm reception.

Compared to the eighth quartet that preceded it, the ninth is more lyrical and lighter in tone, echoing some of the richness of the third and fifth quartets tempered with a dark

humor that might have been a holdover from the earlier version of the work intended as a children's piece. Such playfulness may be heard in the faux-trumpet fanfares of the third movement polka, or in the topsy-turvy moment in the fifth movement where the second violin seems to be playing an entirely different piece from the rest of the quartet. This humor does not come without undercurrents of something more serious, however, as heard in the dirge-like viola melody of the second movement or elsewhere in the expansive finale that delivers an impressive fugue mid-movement before concluding with an aggressive and decisive bang. Irina Antonovna Shostakovich, the composer's wife since 1962 and the dedicatee of the quartet, suggested that Shostakovich wrote the work at a time when he was truly happy in life and in his relationship with his new wife, although only in comparison to the brooding eighth quartet does the ninth sound anything other than dissonant, frenetic, or anxious. Written during Khrushchev's "Thaw," the ninth is also more modernist than many of his works that immediately preceded it, experimenting with stylistic traits that would mark the composer's late quartets.

The five movements of the ninth quartet are played without pause, a trait shared by one third of Shostakovich's quartets (including the fifth, seventh, eighth, and eleventh), resulting in a seamless narrative flow and quasi-symphonic scale. Several allusions dot the quartet as Shostakovich references other works from past composers (both Russian and European) as well as his own prior works. For example, the second violin's entrance in the first movement evokes Pimen's melody from Modest Musorgsky's *Boris Godunov*, the melody of the second movement adagio alludes to Marie's lullaby from the third scene of Alban Berg's *Wozzeck*, and the melody of the second adagio (fourth movement) is a reference to the "Death of Ophelia" theme from Shostakovich's score to the film *Hamlet* (Op. 116, completed immediately before the ninth quartet). It is interesting to note that these allusions all come from large, dramatic works – operas and a film score – further adding to the grand, evocative nature of this quartet.

String Quartet No. 2 in A Major, Op. 68

While Shostakovich's Op. 68 quartet may have been only his second work in the genre, it came roughly half-way through the composer's overall output at a time when Shostakovich had already written eight of his fifteen symphonies, both of his operas, and a smattering of ballets, film scores, and suites. Three of those symphonies (including his two massive "War" symphonies, nos. 7 and 8) were written in between the first and second string quartets, so that Shostakovich's second quartet sounds like a more mature, fully-realized work compared to his fledgling attempt in the genre several years earlier. Dedicated to his friend, Vissarion Shebalin, the second quartet was written in a rush of inspiration over the course of only nineteen days just one month after the completion of the second piano trio (Op. 67) in 1944. Both works were emblematic of Soviet composers' war-time compositions (Shostakovich included) that featured folk music used for patriotic purposes. Shostakovich's folk music of choice in both works, however, was that of the Eastern European Jews, a

group that was historically oppressed by the rest of Russia and Eastern Europe, with klezmer-inspired melodies, syncopated rhythms, and augmented harmonies. The second string quartet and second piano trio were also both premiered together on the same Leningrad concert in November of 1944. The string players for both works were members of the Beethoven Quartet, a group that Shostakovich had known for fifteen years prior to this performance and who would remain a constant presence in the composer's life, premiering the remainder of his quartets.

Formally the second quartet follows the traditional four-movement structure found in many works of the genre: sonata-allegro, slow movement, scherzo, finale. Shostakovich titles the movements, however, in such a way to suggest other genres instead, such as a suite (Overture, Valse, Theme and Variations) or possibly an opera or other vocal work (Recitative and Romance). The first violin serves as the primary narrative voice throughout much of the quartet, beginning with its klezmer-inflected melodies of the first movement and continuing into the mournful or even hymn-like recitatives of the second movement. In contrast to the second movement's quiet lyricism, the third movement waltz is startlingly fast and loud, following a rondo form while reminding listeners of some of the waltz movements from Gustav Mahler's symphonies. The dramatic climax of the work, the waltz becomes a strained and frightening dance of death that comes across as being more sinister than sardonic. After a lengthy introduction, the fourth movement finale is also a dance, albeit one that gallops along with excitement and good humor, ticking all of the boxes on the Socialist Realist checklist, and reminding listeners of such canonic Russian works as the opening to Modest Musorgsky's opera *Boris Godunov*. The movement is labeled as a theme with variations, but the melody remains largely unchanged as it is passed between members of the quartet, with the variations coming instead in the accompaniment.

PERFORMER BIOS

Pacifica Quartet

Recognized for its virtuosity, exuberant performance style, and often-daring repertory choices, over the past twenty-five years the Pacifica Quartet has achieved international recognition as one of the finest chamber ensembles performing today. Named the quartet-in-residence at Indiana University's Jacobs School of Music in March 2012, the Pacifica was previously the quartet-in-residence at the Metropolitan Museum of Art and received a Grammy Award for Best Chamber Music Performance. In 2017, the Pacifica Quartet was appointed to lead the Center for Advanced Quartet Studies at the Aspen Music Festival and School.

Formed in 1994, the Pacifica Quartet quickly won chamber music's top competitions, including the 1998 Naumburg Chamber Music Award. In 2002 the ensemble

was honored with Chamber Music America's Cleveland Quartet Award and the appointment to Lincoln Center's The Bowers Program (formerly CMS Two), and in 2006 was awarded a prestigious Avery Fisher Career Grant. Also in 2006 the Quartet was featured on the cover of Gramophone and heralded as one of "five new quartets you should know about," the only American quartet to make the list. And in 2009, the Quartet was named "Ensemble of the Year" by Musical America.

The Pacifica Quartet has carved a niche for itself as the preeminent interpreter of string quartet cycles, harnessing the group's singular focus and incredible stamina to portray each composer's evolution, often over the course of just a few days. Having given highly acclaimed performances of the complete Carter cycle in San Francisco, New York, Chicago, and Houston; the Mendelssohn cycle in Napa, Australia, New York, and Pittsburgh; and the Beethoven cycle in New York, Denver, St. Paul, Chicago, Napa, and Tokyo (in an unprecedented presentation of five concerts in three days at Suntory Hall), the Quartet presented the monumental Shostakovich cycle in Chicago, New York, Montreal and at London's Wigmore Hall. The Quartet has been widely praised for these cycles, with critics calling the concerts "brilliant," "astonishing," "gripping," and "breathtaking." In the 2018-19 season, the Pacifica Quartet continues its exploration of the Beethoven cycle at the National Arts Centre (Ottawa) and for the Portland Friends of Chamber Music and the Shostakovich cycle for Chamber Music San Francisco and Skidmore College.

Other season highlights include performances at Shriver Hall with Marc-André Hamelin, a Florida tour together with Sharon Isbin, and appearances on North America's major chamber-music series, including concerts in Chicago, Dallas, Detroit, Kansas City, and Vancouver.

An ardent advocate of contemporary music, the Pacifica Quartet commissions and performs many new works including those by Keeril Makan and Shulamit Ran, the latter in partnership with the Music Accord consortium, London's Wigmore Hall, and Tokyo's Suntory Hall. The work – entitled *Glitter, Doom, Shards, Memory* – had its New York debut as part of the Chamber Music Society at Lincoln Center series.

In 2008 the Quartet released its Grammy Award-winning recording of Carter's quartets Nos. 1 and 5 on the Naxos label; the 2009 release of quartets Nos. 2, 3, and 4 completed the two-CD set. Cedille Records recently released the third of four volumes comprising the entire Shostakovich cycle, along with other contemporary Soviet works, to rave reviews: "The playing is nothing short of phenomenal." (Daily Telegraph, London) Recent projects include recording Leo Ornstein's rarely-heard piano quintet with Marc-André Hamelin with an accompanying tour, the Brahms piano quintet with the legendary pianist Menahem Pressler, and the Brahms and Mozart clarinet quintets with the New York Philharmonic's principal clarinetist, Anthony McGill.

The members of the Pacifica Quartet live in Bloomington, IN, where they serve as quartet-in-residence and full-time faculty members at Indiana University's Jacobs

School of Music. Prior to their appointment, the Quartet was on the faculty of the University of Illinois at Champaign Urbana from 2003 to 2012, and also served as resident performing artist at the University of Chicago for seventeen years.

The Pacifica Quartet is endorsed by D'Addario and proudly uses their strings.

Dior Quartet

Hailing from Israel, Canada, and the United States, the four members of the Dior Quartet formed their group in Fall 2018 at Indiana University, Jacobs School of Music. Within eight months of their formation, the Dior Quartet won the Bronze Medal at the 46th Fischoff National Chamber Music Competition and the First Prize at the 9th Plowman Chamber Music Competition (Senior Strings).

This summer, they attended the St. Lawrence String Quartet Seminar at Stanford University on full scholarship. The Dior Quartet was selected to perform in the 2019 International Showcase at Bing Concert Hall. They worked with members of SLSQ and the Danish String Quartet during this time.

The Dior Quartet held the 2019 Fellowship String Quartet position at the Wintergreen Summer Music Festival in Virginia. They collaborated with renowned pianist Orion Weiss to perform Dvorak's Piano Quintet No. 2, Op. 81. They also made their solo string quartet debut with orchestra under the baton of Maestro Victor Yampolsky performing Elgar's Introduction and Allegro for Strings, Op. 47. Dior had their first concert series touring in four cities in Virginia.

The Dior Quartet concluded their summer participating in the McGill International String Quartet Academy (MISQA) where they had the opportunity to work with the Alban Berg, Takacs, and Artemis Quartets.

The Dior Quartet has performed in a masterclass for Alasdair Tait, Gerhard Schulz, Geraldine Walther, and the London Haydn Quartet. They were also selected for a live joint-collaboration concert for NPR's WFIU Public Radio and IU at the Joshi Studio in February 2019.

In October 2019, the Dior Quartet will be competing as one of ten string quartets selected for the Carl Nielsen International Chamber Music Competition in Copenhagen, Denmark. In the same month, they will be competing as a semi-finalist in the Concert Artists Guild Victor Elmaleh Competition in New York City.

The Dior Quartet is coached by the renowned Pacifica Quartet. Members of the Dior Quartet are currently pursuing their Master's Degrees at Indiana University's Jacobs School of Music. They are the new Kuttner Quartet in Residence at IU this year.

Америка

ДЕЛО ~~ФОНДА~~ № 3770

Браун
Малколм Хамфрик

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