

## Music Theory and Criticism

Denis Arnold Hall, Music Faculty, St. Aldate's, Oxford, Saturday 15 October 2011

### ABSTRACTS

**David Fanning** (University of Manchester) **and Michelle Assay** (Université de Paris, Sorbonne): 'Oh, East is East, and West is West, and never the Twain Shall Meet'

It is not hard to identify a general resistance to Theory among musicians. Also undeniable is a reluctance among Western theoreticians to theorise or analyse in the field of Russian music. And scepticism among Russian theoreticians regarding their Western counterparts is again plain to see.

Why these things should be so is not easy to explain. But this paper, presented in the form of dialogue, will have a go, exploring the special challenges of Russian/Soviet repertoire, what has been done and is being done within various national theoretical traditions, and the pros of cons of various attempts to blend approaches from East and West. Do we work in separate camps? Does it matter if we do? What can we learn from one another?

**Ildar Khannanov** (Peabody Conservatory, Johns Hopkins University): 'Yuri Kholopov's Theoretical Position between the Scylla and Charybdis of Soviet Politics, or How Music Theory Can Shape the Political Discourse'

Yuri Kholopov's legacy occupied central yet very specific place in the Soviet music theory. Its neo-Platonic foundation satisfied neither Soviet tradition of "analysis of musical work" nor Western musical positivism. Kholopov's life-long arguments with Leo Mazel and, in the 1980s, with Valentina Konen, placed him in a very interesting category of "patriots-cosmopolitans." A passionate opponent of Soviet method of the so-called *tselostnyi analiz*, he still fell short of joining the army of *pravozashchitniks* and, in the last decade of his life, voiced very patriotic opinions. On a deeper level, his views on the essence of music and method of analysis are inscribed into the centennial dialogue between Russian theorists who were inclined to see music formally (and the musical form as the ultimate object of study) and those who desired to step outside of the box and study the musical work as such. One can argue that the political affair of 1948 (Soviet composers vs. Communist Party) was, to a degree, the product of this lingering opposition in the Russian music theory of the 19<sup>th</sup>-20<sup>th</sup> centuries.

**Janna Kniazeva** (Russian Institute for Art History, St Petersburg): 'Der Musikhistoriker Jacques Handschin als petersburger Konzertkritiker: zur Geschichte eines Weltatlas'

Die Persönlichkeit und das Werk Jacques Handschins (1886-1955) sind breit bekannt: es was ein brillanter Kenner des musikalischen Mittelalters, ein Musikhistoriker von Weltgeltung. Man wusste auch, dass Handschin aus Russland stammte, wo er als Organist-Virtuose bis 1920 tätig war; die wissenschaftliche Karriere begann er erst nach Übersiedlung nach die Schweiz.

Im März 2011 wurden (bei Schwabe: Basel) breiten Materialien in Handschins journalistischen Tätigkeit in St. Petersburg veröffentlicht. Nach einer langen Forschung wurde klar, dass Handschin auch als Konzertkritiker in Russland tätig war, und mehr als 500 Texte zum täglichen Konzertleben St. Petersburgs 1910-1914 veröffentlichte. Diese Texte spiegeln die Reifung seines Denkens: seine eigentliche wissenschaftliche Genese. Die stellen auch die Frage nach seiner Rolle und Bedeutung als Konzertkritikers.

Da Handschin ein hervorragende Organist war, beeinflusste er Petersburger Konzertpraktik als Interpret stark. Wie war es aber mit der Rolle Konzertkritikers? Einige Sujets können hier genannt werden, vor allem die „Russische Bachbewegung“. Handschin-Organist spielte viel Bach. Handschin-Kritiker berichtete über alle „Bach-Ereignisse“ in St. Petersburg. Er gehörte der Gruppe russischer Musiker, die „Russische Bachbewegung“ eigentlich gründeten.

Was aber im Handschins journalistischen Nachlass besonders interessant ist, ist ein mehr allgemeiner, - historisch-geographischer („über Ereignisse“ stehendes) - Aspekt seiner Publikationen. Handschin, - ein Intellektueller, ein zukünftiger Historiker-Denker, - war ein sehr neugieriger Mann: er las viel Weltpresse, reiste breit und gerne, sammelte überall verschiedenartigen musikalischen Nouvelles (auch die kleinsten!) und berichtete davon den Petersburgern Lesern. Seine Zeitungs-Veröffentlichungen – heute complet genommen - präsentieren eine ganz besondere Welt: von Handschins Augen gesehenen Atlas des Musikeuropas der 1910er Jahren. Auf diesem Atlas sind ganz ungewöhnliche Beziehungen zwischen den „großen“ und den „kleinen“ Kulturen, zwischen Zentren und Peripherie zu beobachten. So ein Atlas (eine Variante eines historisch-geographischen Konzeptes) wurde als solcher von Handschin nicht „geplant“: er entstand im Ström der Ereignissen und durch seine Wille als Journalisten.

Übte so ein „nicht konzipiertes Konzept“ auf Konzertpublikum und Musikpraxis einen Einfluss aus? Ja, sicher - aber indirekt. Es vermittelte dem Musikliebhaber ein Gefühl, einen Erlebnis: in einer einheitlichen Welt zu sein, - einer Welt, die nie auf einem „großen“ Weltatlas zu finden war. Dieser Weltatlas, - geschafft von Jacques Handschin als petersburger Konzertkritiker, - eröffnet uns ein *anderes* (Musik-)Europa von 1910er Jahren: erbringt eine neue Seite der historischen Topographie in die Erforschung der musikalischen „Landschaften“.

**Marina Lupishko** (Le Havre, France): ‘Yakov Druskin (1902-80) as a Musicologist: The Narratological Aspect’

A philosopher, pianist and mathematician by education, a math schoolteacher by occupation, Yakov Semyonovich Druskin (1902-80) was a very versatile figure. His main interest was religious philosophy, and he left a number of treatises that were published only after his death (Druskin 1995, 2000, 2004, etc.). Today Ya. Druskin is primarily known as the key member of the group of avant-garde poets and philosophers called the *chinari* ("the titled ones"): Vvedensky, Kharms, Lipavsky, Oleynikov, all of whom perished during Stalin's purges. Druskin, as the only survivor, is also credited with preservation of Kharms' and Vvedensky's archives.

During the second half of his life, Druskin was also active as a musicologist: together with his brother, the Soviet music historian Mikhail Druskin, he wrote a brochure on Bach's *St. Matthew Passion* (1941), translated from German Albert Schweitzer's monograph on Bach (1964), and published (in Ukrainian) the book *On the rhetoric principles of J. S. Bach's music* (1972). My presentation will focus on this latter work in which Druskin reconstructs the 18<sup>th</sup>-century theory of *Figurenlehre* from the point of view of the contemporary linguistics, and investigates the six rhetorical principles of disposition of the musical material listed by Johann Mattheson in *Der Vollkommene Kappellmeister* (1739). Substantiated with numerous examples from Bach's instrumental works, Druskin's re-interpretation of *confutatio* (the 4<sup>th</sup> principle) represents an important contribution to the study of Bach's music in the USSR. My study will also shed some light on the relation between Druskin's musicological and literary writings in order to put them into a wider perspective of today's interdisciplinary interest in narratology.

**Ivana Medic** (Open University and University of Manchester): “‘Our Generation’s Responsibility for the Fate of The World’’: Alfred Schnittke’s Writings on Luciano Berio’

Luciano Berio’s *Sinfonia* (1968) is usually regarded as the main model for Alfred Schnittke’s seminal First Symphony (completed in 1972). Although Schnittke himself denied being inspired by *Sinfonia* and asserted that the idea of the First Symphony had come to his mind several years before he became familiar with Berio’s works, by the early 1970 Schnittke was already well acquainted with *Sinfonia* and able to write a lengthy analysis of its *Scherzo* movement, entitled ‘The Third Movement of Berio’s *Sinfonia* – Stylistic Counterpoint, Thematic and Formal Unity in Context of Polystylistics, Broadening the Concept of Thematicism’. Aside from this article, Schnittke discussed Berio’s work in further two essays dedicated to various problems of contemporary music: ‘Polystylistic Tendencies in Modern Music,’ and ‘A New Approach to Composition – The Statistical Method’. In these essays, Schnittke consistently refers to Berio as a ‘polystylistic’ composer and he uses his discussions of Berio’s oeuvre as a way of revealing and reaffirming his own creative ideology.

I will discuss Schnittke’s writings within the context of the general Soviet/Russian reception of Berio, who was compared quite unfavourably to Schnittke by several authors (Hakobian, Aranovskii, Ivashkin, et al.). These critics – all of them trained in the socialist realist context – considered Berio to be the more ‘abstract’, ‘intellectual’, ‘detached’ artist, while in their opinion Schnittke was the ‘ethically concerned’ one. What led them to such a conclusion is a very obvious lack of realist musical gestures in Berio’s work, which they heard as a purely formalist show-off. However, Schnittke identified in Berio’s works various narrative strategies and discursive layers. As I will demonstrate, the ‘programmes’ that Schnittke ascribed to Berio, and the hermeneutical interpretations of the Italian master’s creative decisions, could well serve as the elaborations of Schnittke’s own methodology and ideology. My aim is to show to what extent Schnittke self-identified with Berio, and whether he actually misunderstood/misinterpreted Berio due to projecting his own pressing concerns and artistic goals onto him.

**Rebecca Mitchell** (Miami University): ‘Prophets of Orpheus: Music Critics in late Imperial Russia, 1905-1917’

In the aftermath of the Revolution of 1905, a distinct vision of music as a potential source of social unity emerged in the Russian Empire. Drawing on the ideas of Friedrich Nietzsche, Arthur Schopenhauer and Vladimir Solov’ev, late Imperial Russian music critics imagined music to offer a powerful means through which to combat what they perceived to be an increasingly fragmented social structure. They argued that, through communal participation in music (both as listeners and as performers) a new, more unified social system might be forged. While the music of composers such as Aleksandr Scriabin, Nikolai Medtner and Sergei Rachmaninoff was central to this vision, it was through the writing and lecturing of contemporary music critics that this semi-mystical image of music as a means of social involvement was disseminated to the educated strata within the Russian Empire. Drawing upon journals and periodicals of the time (including *Muzyka*, *Muzyka i zhizn’*, *Iuzhnyi muzykal’nyi vestnik*, *Russkaia muzykal’naia gazeta*, *Muzykal’nyi truzhenik*, *Vesy*, *Zolotoe runo*, *Trudy i dni*), this paper will explore the ways in which these late Imperial music critics envisioned the role of music in transforming and modernizing society itself. Special attention will be given to such figures as Konstantin Eiges, Nikolai Findeizen, Aleksandr Koptiaev, A. Maslov, Evgenii Gunst, Iu. Engel’, Leonid Sabaneev, Vl. Derzhanovskii, Emil Medtner and Viacheslav Karatygin. I argue that, despite individual differences in stylistic preferences,

these critics created a shared intellectual space within which music was discussed not merely as an artistic form, but as a means of social engagement in modern life. The image of “Orpheus” was a common symbol through which many of these critics called for the appearance of a new musical genius who would transform both musical and social life. While the initial focus of much of this criticism was on the creation of a “universal” and “modern” musical aesthetic (built upon earlier traditions of European classical music), increasing nationalist tensions surrounding the outbreak of war in 1914 gave rise to calls for a uniquely “Russian” music, distinct from European, particularly Germanic, tradition. Nevertheless, the definition of what constituted genuine “Russian” music remained unresolved as music critics struggled to define the role and nature of nationalism within a multi-ethnic empire.

**Makoto Nakamura** (St Antony’s College, Oxford): ‘Publication Postponed: The Theoretical Background of Leoš Janáček’s Ethnographic Activities in the 1920s’

The aim of my paper is to examine the theoretical premises of the ethnographic activities of Leoš Janáček (1854-1928) in the 1920s. A close exploration of his research on folksongs in this period, an area that has often been overlooked, offers us a change to clarify the cultural context of Czech ethnography in the early 20th century, as well as the development of this particular composer’s analytical devices for folksongs.

During the 1920s, when he composed his major works, Janáček was continuing his ethnographic activities on Moravian folksongs. He concentrated on the re-edition of a folksong collection under the title of *Moravské milostné písně* [Moravian Love Songs]. In the middle of the 1900s, together with his colleagues, he started editing the original version thereof as a volume of Czech folksongs in Moravia and Silesia for the project *Das Volkslied in Österreich* [The Folksong in Austria]. Yet the compilation process was suspended because of the outbreak of World War I. After the establishment of *Státní ústav pro lidovou píseň* [The State Institute for Folksong] in Prague in 1919, Janáček started to revise the abortive collection, in collaboration with the philologist Pavel Váša (1874-1954), and began also to negotiate with the staff at the State Institute for the publication of their folksong edition. In 1925, their draft was reviewed by the philologist Stanislav Souček (1870-1935) and the aesthetician Zdeněk Nejedlý (1878-1962), both of whom were the members of its publishing committee. Based upon their review, Janáček and Váša continued revising their folksong collection. They had almost completed the first volume in 1928, but in the event it was to be published by the State Institute only after Janáček’s death.

It has been said that the publication of their folksong collection was postponed because Janáček was on bad terms with Nejedlý. Yet, when examining Nejedlý’s review of the draft, as well as theoretical essays on folk music by Nejedlý, Janáček and their contemporary Czech ethnographers, we notice that they conducted research on folksongs based upon different concepts of the ‘folksong’. Nejedlý’s review, therefore, should not be regarded as a mere biographical episode, but instead as the consequence of the difference in aesthetic standpoints.

In my paper, I analyse the difference in the theoretical standpoints between Janáček and his contemporary ethnographers by examining not only their theoretical writings, but primary sources which are housed in both the Janáček Archive and the Ethnological Institute, Academy of Science of the Czech Republic.

**Anne Marie Weaver** (Eastman School of Music, Rochester): ‘César Cui: Russian Music Critic, Cosmopolitan Song Composer’

Today, musicologists remember César Cui (1835-1918) more as a critic than as a composer. Even in his lifetime, he was best known as an influential and opinionated writer, who typically promoted the *kuchka's* compositions and reinforced Stasov's ideas about Russian music. His publications in France and Russia alike set the tone for historical accounts in and outside Russia for a century or more, solidly establishing the nationalist "ghetto" which we are just now beginning to dismantle.

Ironically, few of Cui's own compositions conform to any standards of musical Russianness. In particular, his many songs are the products of a thoroughly cosmopolitan musical personality. These several hundred settings of Russian, French, and even a handful of Polish and German texts, usually in their original languages, demonstrate a fluid compositional technique and a sincere desire to serve the poetic text that stands apart from considerations of nationalistic style. Although many of these songs are quite effective, conveying a sense of lyricism that is relatively rare in Russian art song before Rachmaninoff, they are rarely performed and studied—most likely because of the apparent disconnect between their musical style (and frequently foreign texts) and Cui's nationalistic verbal rhetoric.

I believe that the actual disparity lies not between Cui's songs and his critical writings, but between his ideas about music in general and his aesthetic understanding of the art song genre in particular. I will use his writings on Russian art song, especially his 1896 monograph *The Russian Romance*, to demonstrate that, much like Western European composers such as Schubert, Schumann, and Berlioz, Cui consistently prioritizes a faithful setting of the poem over any overtly nationalistic criteria.

After distilling Cui's ideas about song composition from his writings, I will apply these criteria to his own songs, addressing both his choice of texts and the musical decisions he made in setting them. Through focusing on two songs, one in Russian ("Tsarskosel'skaya statuya") and one in French ("Les roses d'Ispahan"), I will show that Cui's songs are not only consistent with his writings, but in need of general re-evaluation. Moreover, by viewing the larger world of nineteenth-century Russian art song through the eyes of one of its most prolific contributors and astute (if biased) critics, we will begin to glimpse the essentially cosmopolitan motivations underlying the genre as a whole as practiced—if, for ideological reasons, never preached—in Russia.

**Patrick Zuk** (University of Durham): 'Vyacheslav Karatigin and the Development of Russian Musical Modernism'

The writings of Vyacheslav Karatigin (1875-1925) have received comparatively little attention in either Russian- or English-language scholarship, although he was one of the foremost figures in Russian musical life of his period and was held in exceptionally high regard as a critic. In no small part, this resulted from his demonization during the Stalinist period, when he was reviled for the role he had supposedly played in fomenting musical 'formalism' and 'cosmopolitanism'. From 1906 until his death, Karatigin contributed over a thousand articles on musical subjects to leading journals such as *Zolotoye runo*, *Rech'* and *Apollon*. In addition, he was one of the founder members of the highly enterprising concert series *Vechera Sovremennoy Muziki* (Evenings of New Music) in St Petersburg, which introduced the work of Debussy, Ravel, Schoenberg and many other contemporary figures to Russian audiences. An ardent propagandist for new music, he inveighed against what he perceived as the hidebound conservatism of many aspects of Russian musical life, proclaiming the need for a sustained assault on the debased and provincial tastes of the listening public. His writings exerted an influence of incalculable importance in forming the aesthetic outlooks of younger composers, amongst them Nikolay Myaskovsky and Sergey

Prokofiev. This paper will attempt to assess Karatigin's significance in the development of Russian musical modernism and will conclude by reflecting on the ways in which his writings have continuing potential to illuminate the dominant intellectual and artistic concerns in Russian composition at the period.

#### BIOGRAPHICAL NOTES

**Michelle Assay** was born in Tehran and studied in Kiev at the Tchaikovsky Academy, graduating with a masters degree in performance, musicology, pedagogy and criticism. After a year in Canada, working mainly as actress and piano teacher, she returned to Europe to work with Carine Gutlerner at the Erik Satie Conservatoire in Paris, where she recently obtained her DE (Diplôme d'Etat) and was laureate in the Concours international musical de France. Her multi-cultural background is reflected in the breadth of her taste and repertoire, and in her innovative approach to teaching.

Michelle Assay is currently studying at the Sorbonne, where she recently completed her Master 2 with a dissertation on Mieczysław Weinberg's relationship with Shostakovich, and where she is now beginning doctoral study on the topic of *Hamlet* in Russian Music and Visual Arts. She is also collaborating with her husband, David Fanning on a biography of Weinberg and on a major survey of the Symphony in the Soviet Union.

**Philip Ross Bullock** is University Lecturer and Fellow in Russian at Wadham College, University of Oxford. He is the author of *The Feminine in the Prose of Andrey Platonov* (2005), *Rosa Newmarch and Russian Music in Late Nineteenth and Early Twentieth-Century England* (2009), and numerous articles on various aspects of nineteenth and twentieth-century Russian literature and music.

**David Fanning** is Professor of Music at the University of Manchester and has a varied career as scholar, pianist and critic. He studied in Manchester on the Joint Course run by the University and the Royal Northern College of Music and for 25 years was chamber-music partner of The Lindsays, the University's quartet-in-residence, a role he has since continued with the Brussels-based Quatuor Danel.

Author and editor of books on Nielsen and Shostakovich, David Fanning's ongoing research projects include a historical survey of the Symphony in the Soviet Union and completion of the late Per Skans's life-and-works study of the Shostakovich disciple, Mieczysław Weinberg, both in collaboration with his wife, Michelle Assay. His 2010 book *Mieczysław Weinberg: In Search of Freedom*, is a concise 'advance' version of the Weinberg study. He is also active as critic for *Gramophone* and *The Daily Telegraph*, and as a BBC broadcaster and public speaker.

**Verica Grmusa** was born in Belgrade, Serbia, where she studied singing at the Academy of Music, University of Belgrade. In 2001 Verica won a scholarship for postgraduate studies at Royal Academy of Music in London, graduating with Distinction the following year. While studying at RAM Verica won Kobler Award and Ludmilla Andrew Russian Song Prize. She was a member of Live Music Now! Scheme. Verica's concert appearances in UK include recitals in numerous venues in London, such as St Martin in the Fields and St John's Smith Square, where she returned in February 2005 to sing Mozart's Requiem. Verica made her operatic debut at Belgrade National Opera in 1999 as a member of Academy Opera Studio. At London's Royal Academy of Music she sang the roles of the Countess (Mozart's *The Marriage of Figaro*) and Marzelina (Beethoven's *Fidelio*). In 2004 Verica sang the role of Fiordiligi (Mozart's *Così fan tutte*) for British Youth Opera Easter productions. Her recent

operatic engagements include Yum Yum (Mikado, G&S) and Micaela (Carmen, Bizet) in 2010 for Golf Chamber Opera. Verica is currently pursuing her PhD studies in Music at Goldsmiths University of London.

**Ildar Khannanov** is Professor of Music Theory at Peabody Conservatory, Johns Hopkins University. He earned his Ph.D. in music theory from University of California, Santa Barbara (2003) with the dissertation “Russian Methodology of Music Theory and Analysis” written under the supervision of Pieter C. Van den Toorn. He studied music theory at the Moscow Conservatory (1982-1988) and its aspirantura (1990-1993) with Yuri Kholopov and Valentina Kholopova. He has published several articles and a chapter in a book *Sounding the Virtual. Gilles Deleuze and Philosophy and Theory of Music*. His book *Soviet Music Theory: Aspects of Musical Form and Analysis* has been accepted for publication by the Indiana University Press in 2012. He has participated in a number of conferences in the United States, Europe and Russia. He is the editor of the Russian journal *Problemy Muzykal'noi Nauki*.

**Dr. Janna Kniazeva**, geboren 1965 in St. Petersburg (Russland). Promovierte 1994 mit dem Thema über Orgelmusik im Konzertleben St. Petersburgs um 1900. 1994-1998 Postdoktoratstudium in München (Institut für Musikwissenschaft) und Wien (Institut für Musikwissenschaft). Seit 2001 ist Dr. Kniazeva wissenschaftliche Mitarbeiterin des *Russischen Instituts für Kunstgeschichte* (Abteilung für Musikgeschichte) in St. Petersburg. Mitglied von IMS. Dr. Kniazeva nahm in mehreren internationalen Tagungen und Kongressen (davon IMS' 1997 in London und 2002 in Loeven) teil, ist die Autorin der zahlreichen wissenschaftlichen Publikationen (in Russland, Deutschland, Österreich und Schweiz). Im März 2011 erschien bei Schwabe (Basel, Schweiz) eine Monographie von Dr. Janna Kniazeva: *Jacques Handschin in Russland: Die neu aufgefundenen Texte*. Resonanzen: Basler Publikationen zur Älteren und Neueren Musik. Musikwissenschaftliches Institut der Universität Basel. Bd. 1. Schwabe, 2011. 1045 Seiten. ISBN 978-3-7965-2659-6. Kreis der wissenschaftlichen Interessen von Dr. Kniazeva beinhaltet: Geschichte und Methodologie der Musikwissenschaft, das Phänomen Multikulturalität im Musikleben des 19. (bis 1914) Jhs., europäische (Musik-)Metropolien des 19. (bis 1914) Jhs. in ihren Wechselwirkungen, Aspekten der russischen Bach- und Chopin-Rezeption [u. A.]

### **Marina Lupishko**

Marina Lupishko studied musicology at the University of Massachusettes at Amherst and the University of Toronto before completing her Ph.D. dissertation on re-accentuation in Stravinsky's settings of Russian folk verse at Cardiff University in 2006. Since then she has been pursuing interdisciplinary research topics that revolve around her interest in analytical musicology, on the one hand, and Russian modernist poetry and literature, on the other. Marina lives and teaches music in le Havre, France.

**Katerina Levidou** is a Swiss Federal Research Fellow at the University of Lausanne, while previously she held a Junior Research Fellowship at Christ Church, University of Oxford. She studied musicology, the piano and music theory at undergraduate level in Greece (University of Athens and National Conservatory of Athens). She received a Master's degree in musicology from King's College, University of London (funded by the Onassis Benefit Foundation) and a doctorate from the University of Oxford (St Antony's College) (funded by the Ismene Fitch Foundation and a Vice-Chancellor's Fund Award). Her doctoral thesis explores the intersection of Stravinskian neoclassicism with Russian émigré Eurasianist ideology. She has presented papers at several international musicological and Slavic

conferences, and has published articles and book reviews on Russian and Greek music. She has been teaching undergraduate classes and tutorials at the University of Oxford. Her research interests include Eastern European (especially Russian and Greek) music, modernism, nationalism, emigration, spirituality and aesthetics. She is co-convenor of the *Russian and East European Music Study Group* of the *British Association for Slavonic and East European Studies*.

**Dr Ivana Medic** is an Associate Lecturer with the Open University (North West) and teaching assistant at the University of Manchester. She graduated musicology from the Faculty of Music, University of Arts in Belgrade, Serbia, where she also obtained her master degree. In 2010 she completed her Ph.D. at the University of Manchester, funded by the Overseas Research Award, Graduate Teaching Assistantship and School Award. Her doctoral thesis, supervised by Prof. David Fanning, focused on Alfred Schnittke's symphonies nos. 1-3 in the context of Soviet music. Dr Ivana Medic has published two books and over 20 studies and essays. Her research interests include Russian music (Schnittke, Scriabin, Prokofiev), Gesamtkunstwerk, Darmstadt avant-garde, Stockhausen, piano music, gender studies, popular music and Balkan music. Prior to moving to the United Kingdom, she worked as Music Editor and Editor-in-Chief at Radio Belgrade 3.

**Dr. Rebecca Mitchell** is Postdoctoral Fellow and Visiting Assistant Professor at the Havighurst Center (Miami University). She holds a Ph.D. in Russian History (University of Illinois, Urbana-Champaign), an M.A. in European and Russian Studies (Carleton University) and M.Mus. and B.Mus. in Piano Performance (Southern Methodist University, University of Saskatchewan). Dr. Mitchell specializes in the cultural and intellectual history of Imperial Russia and the Soviet Union. Her dissertation, titled "Nietzsche's Orphans: Music and the Search for Unity in Revolutionary Russia, 1905-1921," explores how, in Revolutionary Russia, music was envisioned as a potentially unifying force, able to overcome the social, political and cultural divides that threatened the stability of the country. Her next project, "For God, Tsar and Nation: Music and Spirituality in the late Russian Empire," will examine the interconnection of music, religious and ethnic identity, and questions of power in late Imperial Russia. In addition to her work as founder and director of the Russian and Eurasian Ensemble (University of Illinois), she has given lecture-recitals dedicated to the piano music of late Imperial Russia and presented papers based on her research at conferences across North America and Europe.

**Dr Makoto Nakamura** is a former Visiting Fellow at The Russian and Eurasian Studies Centre, St Antony's College, University of Oxford, funded by The Slavic Research Center, Hokkaido University, and The Japanese Society for Promoting Science (from July 2010 to June 2011). Specialising in the history of Czech music in general and Janáček's musical works and ethnographic activities on Moravian folksongs in particular, he has published articles dealing with the latter issue in Japanese journals. During his stay at Oxford, he organised an interdisciplinary seminar 'Conflict and Coexistence of Ethnic and National Identities in Russian, Central and East European Music' under the auspices of The Slavic Research Center and The Russian and Eurasian Studies Centre. At present, he is preparing articles on the relation of the composer's musical nationalism to his theoretical writings on Moravian folksongs on the basis of his investigation of primary sources in archives in the Czech Republic.

In 1991 **Dada Toskic** graduated from the Belgrade Faculty of Music as pianist-performer, and in 1995 she graduated with a postgraduate degree in chamber music performance from the

Belgrade Faculty of Music. Since 1991 she has been engaged as a piano accompanist and chamber music teacher at the Belgrade Faculty of Music and at the Academy of Fine Arts, Belgrade. From 1991 on she has performed at many concerts and recitals with many different ensembles, both classical and contemporary, in Serbia, Montenegro, Bosnia, the Former Yugoslavian Republic of Macedonia, and Italy. She moved to Oxford, England, 2009, and since then has been teaching piano and accompanying at competitions and festivals.

**John Tyrrell** was born in Salisbury, Southern Rhodesia (now Harare, Zimbabwe) and studied at the universities of Cape Town, Oxford and Brno. After working as an editor at *The Musical Times* and on *The New Grove Dictionary of Music and Musicians*, he joined the University of Nottingham as Lecturer in Music (1976), becoming Reader in Opera Studies (1987) and Professor (1996). He was awarded a two-year British Academy Research Fellowship in 1992. From 1996 to 2000 he was Executive Editor of the second edition of *The New Grove Dictionary of Music and Musicians* (2001). From 2000-08 he was Research Professor at Cardiff University, where he continues as an Honorary Professor.

John Tyrrell's work has been concerned with Czech music, in particular that of Leoš Janáček, and includes an edition, with Sir Charles Mackerras, of Janáček's opera *Jenufa* that restored the composer's original intentions and which has been extensively performed throughout the world. In 2002 he was awarded an honorary doctorate by the Masaryk University of Brno for his work on Janáček and Czech music and in 2003 a Charles Flint Kellogg Award in Arts and Letters (New York). From 1999-2005 he was chairman of the Music Libraries Trust.

John Tyrrell directs two online databases: the *Prague Concert Life, 1850-81* (funded by The Leverhulme Trust), in collaboration with the Principal Research Assistant, Dr Karl Stapleton (database online from February 2007) and the *Concert Programmes Database* (jointly with the RCM, funded by the AHRC), in collaboration with the Project Manager, Dr Rupert Ridgewell of the British Library (database online from December 2007).

**Anne Marie Weaver** is a PhD candidate in historical musicology at the Eastman School of Music in Rochester, NY. She previously received degrees in English and Piano Performance from Goshen College, in Indiana, and Bowling Green State University, in Ohio. Her general interest in the ways music and poetry interact has consistently drawn her to the art song genre. Her dissertation is currently titled, "Russian Art Song before the Revolution: An International Exploration." By working comparatively with a wide variety of songs, including non-Russian-language settings by Russian composers, as well as, in one case, a group of Russian songs by a non-Russian composer, she seeks to demonstrate the many links between nineteenth-century Russian art song and the musical traditions and poetic ideas of Western Europe.

**Patrick Zuk** lectures in the Music Department at the University of Durham. His research interests include Irish music and Russian/Soviet music. He is co-editor, together with Séamas de Barra, of a series of monographs on Irish composers which is issued by Field Day Publications, Dublin/the Keough-Naughton Institute for Irish Studies at the University of Notre Dame. He is currently working on a study of Nikolay Myaskovsky.