In the Orbit of Shostakovich: Vasilije Mokranjac's Symphonies

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Апстракт

Born into a famous Serbian musical dynasty, Vasilije Mokranjac (1923-1984) emerged as a distinctive talent on his own and became one of the most renowned Serbian/Yugoslav composers of the second half of the twentieth century, a distinguished professor of composition at the Faculty of Music in Belgrade and a Fellow of the Serbian Academy of Sciences and Arts. Mainly lauded as a symphonist, he also wrote piano music, as well as music for radio, film and theatre. He won the most prestigious awards in the former Yugoslavia, including the Lifetime Achievement Award. However, his output is virtually unknown outside the former Yugoslav region. An introverted man, who was not keen on self-promotion, Mokranjac did not seek international recognition and rarely ventured out of the country. Moreover, his career was tragically cut short when, aged 60, he committed suicide. In this article I will argue that the symphonies of Dmitrii Shostakovich (1907-1975) provided a possible model for Mokranjac's s...

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Институција
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What are the best recordings of Shostakovich symphonies? The most famous? The most popular? Concerning Mravinsky, his 15th is disappointing. There’s a lack of integration, it’s not so emotionally gripping in the slow movements, and not always convincing instrumental solo. Haitink’s 12th is very good, albeit in an outward, cinematic sense of grandeur, with superb sound. Reply With Quote. Shostakovich composed the work during the summer at Ivanovo, a rural composer’s retreat several hours northeast of Moscow. Daniil Zhitomirsky, a sympathetic critic who was also at Ivanovo that summer, recalled, “After the Seventh and Eighth, everyone was awaiting the triumphal Victory Symphony.” Shostakovich’s Ninth is totally devoid of pompous grandeur; in its place is a compact, transparent, classically-oriented work not unlike Prokofiev’s First Symphony. But in place of the sincere, uncomplicated joy Prokofiev sought to evoke is a much more complex emotional landscape. July 2013, 17:32 Rudolf Barshai / Shostakovich - Symphonies - Rudolf Barshai (Disc 2) Used drive : TSSTcorpCDDVDW TS-L633M Adapter: 1 ID: 0 Read mode : Secure Utilize accurate stream : Yes Defeat audio cache : Yes Make use of C2 pointers : No Read offset correction : 6 Overread into Lead-In and Lead-Out : No Fill up missing offset samples with silence : Yes Delete leading. July 2013, 17:57 Rudolf Barshai / Shostakovich - Symphonies - Rudolf Barshai (Disc 3) Used drive : TSSTcorpCDDVDW TS-L633M Adapter: 1 ID: 0 Read mode : Secure Utilize accurate stream : Yes Defeat audio cache : Yes Make use of C2 pointers : No Read offset correction : 6 Overread into Lead-In and Lead-Out : No Fill up missing offset samples with silence : Yes Delete leading. “Vasily Petrenko’s cycle of Shostakovich symphonies on Naxos continues to impress. This recording joins the Mravinsky and the Statkin/Saint Louis as a top recommendation.” – Fanfare. “With the excellent RLPO Petrenko gives a terrific account of Shostakovich’s Seventh Symphony. Rarely a conductor made such a good use of dynamics to underline the inner conflict and the whole spectrum of emotions buried by the composer in this music.” – Pizzicato. When this cycle of the symphonies of Shostakovich with Dmitri Kitajenko conducting the Gürzenich-Orchester Köln was released in 2005, Shostakovich cycles were no longer the novelties they had been in the latter years of the twentieth century. There were already several superlative cycles in circulation -- the monumental Kondrashin, the modernist Rozhdestvensky, the anguished Barshai -- and a pair of superlative cycles nearing completion -- the commanding Jansons and the compelling Gergiev -- when the Kitajenko -- Köln cycle was issued on Capriccio in superaudio sound.