

Department of Languages, Literatures and Cultures
Summer B 2020
RUT 3500 (Section RUT1/class# 17688) Russian Cultural Heritage
(3 General Education Credits in Humanities or International Studies – H, N)

Classes: M, T, W, R, F, Period 4 (12:30 PM - 1:45 PM) No final exam/3 100-word response essays	Instructor: Dr Aleksandr L’vovich Burak Dauer Hall, room 254 E-mail: alburak@ufl.edu Tel: (352) 273-3798 Office hours: W period 6 (1:45-2:45 PM) or by appointment
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COURSE DESCRIPTION:

Course Description: The course provides an overview of Russia’s history and significant contributions to world literature, music, painting, theatre and cinema. The classes are conducted entirely in English as a combination of lectures and discussions based on home readings of introductory history texts, fiction prose, some basic artistic and philosophical texts, viewings of excerpts from films, and listening to music. No previous knowledge of Russian language or culture is required. (3 Gen Ed credits: H, N)

The course is a combination of lectures, readings, discussions, films, and music. The lecture segment provides a general framework of the course, highlighting the essential elements of the reading material and, most importantly, filling in the gaps in and introducing fresh perspectives on the material found in the primary course sources. Thus, reading assignments constitute the core of the course, providing a more solid basis for informed discussion in class. On average, students are expected to read about 50-60 pages a week. All reading assignments are to be done in full by the set deadlines (See the schedule of topics and readings).

In this course, culture is defined as the manifestation of the highest human endeavors primarily through the media of literature, visual and performing arts, philosophy, ethics, esthetics and education, with language and verbal arts forming the basis of culture. From this perspective, cultural heritage may be defined as the sum total of human achievements in literature, the arts, architecture, philosophy, theater, film, and music.

COURSE OBJECTIVES:

The course has two primary goals: to look at how different elements of Russian cultural heritage are present in, reflected by, and shape the way Russian people think and behave today and to assess Russia’s contribution to world literature and visual and performing arts. Given the limited amount of time allocated for the course, we will be able to examine only the most salient cultural phenomena.

More specifically, the course will:

- (1) introduce students to the minimum of historical and cultural knowledge that the majority of Russian people arguably possess;
- (2) demonstrate to students the different existing interpretations of Russian history in different sources and at different times;
- (3) help students critically assess how Russian culture, and especially history and literature, shape what is popularly known as “the mysterious Russian soul,” or – more specifically – the Russian identity;
- (4) draw parallels with corresponding areas of American culture;
- (5) identify Russian influences on American culture.

LEARNING OUTCOMES:

On completing the course, students will be able to:

- (1) demonstrate knowledge of Russia's main historical and cultural landmarks, the content of select literary works, as well as aesthetic appreciation of some key works of visual and performing arts;
- (2) conduct basic comparative discourse analysis of historical and literary texts by drawing connections between the texts and their biographical, historical, and cultural contexts of authorship and reading;
- (3) critically assess the variety of roles that culture – especially its mass variety – has played and continues to play in the human experience;
- (4) produce an original, critical analysis and interpretation of a piece of Russian fiction, poetry, or historical text in the form of a final written take-home exam.

GRADE DISTRIBUTION (SUMMARY OF GRADING):

1. Attendance & participation/in-class discussions (40%)
2. 3 response essays (60%)
3. Optional: Bonus points for one 10-minute presentation in class (5%)

1. "Attendance" & Participation (40%)

Attendance: *Zoom presence* is mandatory and will be assessed by roll call. Unexcused absenteeism will be factored into the final grade in direct proportion to the number of missed classes (days). Absences will be excused in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and the twelve-day rule (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Should you miss a class for any reason, you will be responsible for informing yourself as to what was covered in class.

Participation: You will be expected to do all the readings carefully by the given dates so that the texts you have read will form the basis of your INFORMED contributions to class discussions. Each class will include a series of basic questions on the contents of the assigned readings. If students are unable to answer these questions, it will be assumed that they have not prepared the homework and will lose 1% from their final grade. Consistent participation in class discussions, demonstrated knowledge of the assigned readings will also contribute to this portion of the final grade.

2. 3 take-home response essays (pass-fail written quizzes) (60%)

Each essay will contribute a maximum of 20 points to your final grade in the case of a "complete" grade. To earn a 20 you will have to demonstrate a clear understanding of the issue/s set as the topic of the essay. An "incomplete" grade will be assigned for responses that rate below the 11-point level on a 20-point scale.

4. Extra/Bonus Points (5%):

To obtain extra points toward your final grade (a safeguard against any unforeseen circumstances affecting your performance during the semester and on the final course paper), you may want to make one carefully prepared oral presentation on an assigned topic in class. You will need to email me a summarized text of your oral presentation (approx. 200 words) no later than three days before the presentation is made. The questions of the 3 response essays will be based on the material of the primary texts studied during the semester AND the lectures.

CLASSROOM POLICIES:

- **Makeup Policy:** Except in the case of certified illness or other UF accepted excuse (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>), there will be no make-up option for missed assignments. Where possible, make-ups should be arranged by email or in person prior to the expected absence. In case of illness, student should contact the instructor on the day of the onset of illness.
- **Late Policy:** A roll call will be taken at the beginning of each class. Lateness distracts other students and the instructor and will affect the student's final participation grade. Students will lose 0.5% from their final grade each time they arrive late.
- **Electronic Devices:** Students must turn cell phones to silent before coming to class. Each time a student's cell phone rings or each time that a student texts during class, 1% will be deducted from that student's final grade. Tweeting or other use of electronic devices unrelated to class work will not be allowed. I would also appreciate it if you would refrain from eating, drinking or chewing gum while the class is in progress.

GRADING SCALE AND GPA EQUIVALENTS:

A = 93 – 100% (4 points)	B - = 82-80% (2.67 points)	D + = 69-67% (1.33 points)
A - = 92 – 90% (3.67 points)	C+ = 79 – 77% (2.33 points)	D = 63 – 66% (1.0 point)
B+ = 89 – 87% (3.33 points)	C = 76 – 73% (2.0 points)	D - = 62 – 60% (0.67 points)
B = 86 – 83% (3.0 points)	C - = 72-70% (1.67 points)	E = 59 – 0% (Failure)

Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

<http://www.isis.ufl.edu/minusgrades.html>

Academic Honesty: Students are required to be honest in their coursework, may not use notes during quizzes or exams, and must properly cite all sources that they have consulted for their projects. Any act of academic dishonesty will be reported to the Dean of Students and may result in failure of the assignment in question and/or the course. For University of Florida's honor code, see <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Accommodations for Students with Disabilities Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Contact the Disability Resources Center (<http://www.dso.ufl.edu/drc/>) for information about available resources for students with disabilities.

Counseling and Mental Health Resources: Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352 392-1575; <http://www.counseling.ufl.edu/cwc/>).

Online Course Evaluation: Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

REQUIRED (and recommended) MATERIALS:

1. Riasanovsky, Nicholas V. and Steinberg, Mark D. *A History of Russia*. Ninth edition. New York, Oxford: Oxford University Press, 2019. ISBN: 978-019-064-5588.
2. *The Cambridge Companion to Modern Russian Culture*. Edited by Nicholas Rzhevsky. Second edition. Cambridge University Press, 2012. ISBN: 978-0-521-17558-6.
3. Recommended. Proffer, Carl R. *From Karamzin to Bunin: An Anthology of Russian Short Stories*. Bloomington & Indianapolis: Indiana University Press, 1969. ISBN: 978-0-253-32506-8.
4. ARES: <https://ares.uflib.ufl.edu>
5. The Internet.

CLASS SCHEDULE

Please note:

- This schedule of topics, readings, discussion questions, and presentation subjects is not set in stone and may undergo slight modifications as the semester progresses.
- All the reading and film viewing assignments must be completed in full by the beginning of the class period indicated. Being unprepared in class will be noted by the instructor and factored into your final grade.

RUT 3500 Weekly Modules**Week 1 (July 6-10):****Introduction to Russia****Mon July 6:**

What are the first three words or ideas that immediately come to mind when you hear the word "Russia." Write them down. Let's discuss them.

Course Syllabus (Disambiguation).

101 Facts About Russia (27:57) / 1,298,016 views / • Jul 28, 2017:

<https://www.youtube.com/watch?v=zJ-ZPv05cRc&feature=youtu.be>

Tue July 7:

Modern Russian Culture (MRC). Russian Cultural History: Introduction, pp. 1-15.

The Russian Soul: Dr. Pat Willerton at TED x University of Arizona (20 min):

<https://www.youtube.com/watch?v=1z9zZOUIPuw&feature=youtu.be>

Engaging the Russian soul opens up a treasure trove of cultural experiences that will enrich the life of anyone. Political scientist Pat Willerton encourages us to set aside stereotypes and assumptions to accurately encounter a great people. Glimpsing Russians' struggles and

achievements yields deep human insights with universal relevance. Since first visiting Russia in 1982, John P. (Pat) Willerton's professional life has been focused on understanding Russian politics and the Russian society. An associate professor of Political Science in the School of Government and Public Policy at the University of Arizona, Tucson, he is a popular and award-winning teacher as well as the author of a book and roughly fifty articles and chapters on Russian politics. The first American to conduct a live, across-the Soviet Union, call-in radio discussion (Radio Youth) during the Gorbachev reform period, he is a frequent traveler to Russia. Willerton never experienced Russia as an "evil empire," even granting the challenges of living and working in the authoritarian Soviet political setting. Energized all of his life by Russia's complex history, rich culture, and intriguing politics, he has a passion for breaking down political-cultural divides and making Russia and its people accessible to those who live outside its borders. He has engaged individuals and audiences on 'matters Russian' throughout the U.S. and in more than two dozen countries. Pat Willerton's "glass half full" assessment of Russia's 21st century political and socioeconomic prospects leaves him even more enthusiastic about sharing his experience and ideas with others. In the spirit of ideas worth spreading, TEDx is a program of local, self-organized events that bring people together to share a TED-like experience. At a TEDx event, TEDTalks video and live speakers combine to spark deep discussion and connection in a small group. These local, self-organized events are branded TEDx, where x = independently organized TED event. The TED Conference provides general guidance for the TEDx program, but individual TEDx events are self-organized.* (*Subject to certain rules and regulations)

Wed July 8:

Modern Russian Culture (MRC): Chapter 2. Language, pp. 19-43.

Looking into the Language of Russians | Clint Walker | TEDxUMontana/TEDx Talks/89K views 5 years ago (15 min):

<https://www.youtube.com/watch?v=TuCsRugKNO> (Inferior sound quality)

Why I'm hooked on Russia: Jill Dougherty at TEDxBethesdaWomen/TEDx Talks/38K views (19:41):

<https://www.youtube.com/watch?v=p8pHmTU69Pk> (Inferior sound quality)

12 Surprising Facts About Russia (8:01): 2,234,698 views • Feb 2, 2017:

<https://www.youtube.com/watch?v=h4fhH1fSL3c&feature=youtu.be>

Thur July 9:

Top Russian inventions that changed the world - Russia Beyond (text in English):

https://www.rbth.com/articles/2012/03/16/12_top_russian_inventions_that_changed_the_world_15164

10 Amazing Things That Russia Gave The World (text in English):

<https://theculturetrip.com/europe/russia/articles/10-amazing-things-that-russia-gave-the-world/>

Russia hypersonic weapon likely ready for war by 2020: US intel (text in English):

<https://www.cnbc.com/2018/05/15/russia-hypersonic-weapon-likely-ready-for-war-by-2020-us-intel.html>

11 Reasons to Be Grateful for Russia (Text as of Dec 1, 2019):

https://www.russianlife.com/stories/online/11-reasons-to-be-grateful-for-russia/?utm_source=Russian+Life&utm_campaign=73ff840375-WeeklyStories&utm_medium=email&utm_term=0_2e99ba62b2-73ff840375-191231025&goal=0_2e99ba62b2-73ff840375-191231025&mc_cid=73ff840375&mc_eid=d01454350f

Fri July 10:

A Brief History of Russia (Text online): <http://www.russiatimes.org/brief-history-russia/>

History of Russia (VIDEO. PARTS 1-5) - Rurik to Revolution (46:59) – 3 links to the same material:

<https://www.youtube.com/watch?v=w0Wmc8C0Eq0&feature=youtu.be>

<https://youtu.be/w0Wmc8C0Eq0>

<https://www.youtube.com/watch?v=w0Wmc8C0Eq0&feature=youtu.be>

https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_w0Wmc8C0Eq0&d=DwlCAG&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=cMzCT-SRpHBEem2NIANgwOaDFAmi09EtnUnjooTErO78&s=OJSCKm7ViqRFggM61b3AYbRKlpnEkSroS_yCSRQ7Ojw&e=

An Animated History of Russia | Part 1 (8:48):

Join us in uncovering the rich history of Russia, the world's largest nation. From the Rus' to the Tzars, to Joseph Stalin, Russia has had an impact on the world for many centuries.

<https://www.youtube.com/watch?v=EMF7mgycg9M&feature=youtu.be>

The Animated History of Russia | Part 2 | The U.S.S.R. (7:31):

<https://www.youtube.com/watch?v=CJVDqIWI7vY>

Russian Smarts: Русская смекалка

Made with Video Show: Нас не победить = You cannot Beat Us (1:55):

https://urldefense.proofpoint.com/v2/url?u=https-3A_www.google.com_search-3Fclient-3Dsafari-26hl-3Den-2Dus-26tbm-3Dvid-26q-3DMade-2Bwith-2BVideo-2BShow-2B-25D0-259D-25D0-25B0-25D1-2581-2B-25D0-25BD-25D0-25B5-2B-25D0-25BF-25D0-25BE-25D0-25B1-25D0-25B5-25D0-25B4-25D0-25B8-25D1-2582-25D1-258C-26sa-3DX-26ved-3D2ahUKEwj239v8jc-5FnAhVEQKwKHT8WAeoQ8ccDKAB6BAgCEAI-26biw-3D487-26bih-3D732-23ip-3D1&d=DwIFaQ&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLUpTww&m=W_nZdhVux7Optj81a7qxxuzLryMgc1zVp5yPZjYFdFo&s=Bsex3ggCVbzJZNYKHCCInSoB1fLRsKk8QOO_4YwQg&e=

During week 1 you need to read:

A History of Russia:

For Wed July 8: – Chapters 6 (Mongol Rule, pp. 47-53), 7 (Lord Novgorod the Great, pp. 54-63), 9 (The Rise of Moscow, pp. 71-84), 11 (Religion and Culture, pp. 93-104);

For Thur, July 9 – Chapters 13 (Ivan the Terrible, pp. 113-127) and 14 (The Time of Troubles, pp. 128-144);

For Fri, July 10 – Chapters 18 (Peter the Great, pp. 185-209), and 20 (Catherine the Great, pp. 222-241).

Chapters 6, 7, 9 and 11 (39 pages) – for Wed July 8; chapters 13 and 14 (30 pages) for Thur July 9.

Chapters 18 and 20 (43 pages) for Fri, July 10.

There will be an oral quiz on July 10. I will call on you randomly to respond to the above topics.

Optional (at your own convenience):

Icons:

https://en.wikipedia.org/wiki/Russian_icons Wiki

https://www.rbth.com/longreads/Russian_icons/ Comprehending Icons

https://en.wikipedia.org/wiki/Andrei_Rublev Andrey Rublev

Ivan the Terrible:

https://en.wikipedia.org/wiki/Ivan_the_Terrible

[https://en.wikipedia.org/wiki/Ivan_the_Terrible_\(1944_film\)](https://en.wikipedia.org/wiki/Ivan_the_Terrible_(1944_film)) Description

<https://www.youtube.com/watch?v=i5EWgWEcoxM> (1:34:54 Film with English titles)

Film: Alexander Nevsky (1938) movie (1:48:11):

<https://www.youtube.com/watch?v=LpVtoUFKZ7w>

Alexander Nevsky (Russian: Алекса́ндр Не́вский) is a 1938 historical drama film directed by Sergei Eisenstein. It depicts the attempted invasion of Novgorod in the 13th century by the Teutonic Knights of the Holy Roman Empire and their defeat by Prince Alexander, known popularly as Alexander Nevsky (1220–1263).

Eisenstein made the film in association with Dmitri Vasilyev and with a script co-written with Pyotr Pavlenko; they were assigned to ensure that Eisenstein did not stray into "formalism" and to facilitate shooting on a reasonable timetable. It was produced by Goskino via the Mosfilm production unit, with Nikolai Cherkasov in the title role and a musical score by Sergei Prokofiev (1891-1953), *Alexander Nevsky* was the first and most popular of Eisenstein's three sound films. Eisenstein, Pavlenko, Cherkasov and Abrikosov were awarded the Stalin Prize in 1941 for the film.

In 1978, the film was included in the world's 100 best motion pictures according to an opinion poll conducted by the Italian publishing house Arnoldo Mondadori Editore.[1]

Russia Beyond considers the film one of the 10 best Russian war films.[2]

Film: Peter the First, Part 1 (1937): 31:51 / 1:41:45

<https://www.youtube.com/watch?v=ccYSquuj5hY>

Music, Opera, and Ballet

Week 2 (July 13-17)

For Mon July 13 For Read MRC, pp. 250-278

What is music?

Symphony Orchestras | Music Appreciation (text):

https://courses.lumenlearning.com/musicappreciation_with_theory/chapter/symphony-orchestras/

Woodwind section (text): https://en.wikipedia.org/wiki/Woodwind_section

Introduction to the Instruments of the Orchestra (15:37):

<https://www.youtube.com/watch?v=Sr-l2m8twX0&feature=youtu.be>

What is a symphony? <https://en.wikipedia.org/wiki/Symphony>

A **symphony** is an extended [musical composition](#) in Western [classical music](#), most often written by [composers](#) for [orchestra](#). Although the term has had many meanings from its origins in the ancient Greek era, by the late 18th century the word had taken on the meaning common today: a work usually consisting of multiple distinct sections or [movements](#), often four, with the first movement in [sonata form](#). Symphonies are almost always scored for an orchestra consisting of a [string section](#) ([violin](#), [viola](#), [cello](#), and [double bass](#)), [brass](#), [woodwind](#), and [percussion instruments](#) which altogether number about 30 to 100 musicians. Symphonies are notated in a [musical score](#), which contains all the instrument parts. Orchestral musicians play from parts which contain just the notated music for their own instrument. Some symphonies also contain vocal parts (e.g., [Beethoven's Ninth Symphony](#)).

The word *symphony* is derived from the [Greek](#) word συμφωνία (*symphonia*), meaning "agreement or concord of sound", "concert of vocal or instrumental music", from συμφωνος (*symphōnos*), "harmonious".^[1] The word referred to a variety of different concepts before ultimately settling on its current meaning designating a musical form.

- (1) Znamennyi chant: https://en.wikipedia.org/wiki/Znamenny_chant

Listen: <https://www.youtube.com/watch?v=ppAT0f2YCyM> (5:02)

https://www.youtube.com/watch?v=G8FO2rk_sWk (5:29)

<https://www.youtube.com/watch?v=B8NIDchzjpw> (5:01)

- (2) M. Glinka https://en.wikipedia.org/wiki/Mikhail_Glinka

Ruslan and Ludmila is a poem by Alexander Pushkin, published in 1820. It is written as an epic fairy tale

consisting of a dedication (посвящение), six "cantos" (песни), and an epilogue (эпilog).

Ruslan and Lyudmila (Russian: Руслан и Людмила, romanized: **Ruslan i Lyudmila** is an **opera** in five acts (eight tableaux) composed by Mikhail Glinka between 1837 and 1842. The **opera** is based on the 1820 poem of the same name by Alexander Pushkin.

[Russlan and Ludmilla \(Overture\) / Orchestra of Mariinsky Theatre \(4:33\):](#)

https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_Nyx99YcHdIQ&d=DwICAg&c=sJ6xIWYx-

[zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=VuI8t9H97-v0JZM3n9ZR2y5jMaGO6z2-vr93AQiT9A&s=5czkoRkqvFN0xreFZxFOzXFHZZLdtud2t2aWoQ_c8Y4&e=](https://www.youtube.com/watch?v=uFiDDHq8a4I&feature=youtu.be)

<https://www.youtube.com/watch?v=uFiDDHq8a4I&feature=youtu.be> (5:10) or:

https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_uFiDDHq8a4I&d=DwICAg&c=sJ6xIWYX-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=vILpMr-egpD52XqhpMNoVOWBHLjyupsuUgog6enpFBQ&s=ctXXfxlW5bjX155qnYz-2SjufSRO6zgU18b-URI2_2E&e=

- (3) Mikhail Glinka - Viola Sonata in D Minor (4:15):

https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_pCPre9-5FkUN0&d=DwICAg&c=sJ6xIWYX-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=K9JdgTXuCRiVSluJXgtifpZfXsVL0qtAJwYVX1bNYHo&s=zNKIOQNTbpdYvRjDvBgMMcV0bh8h7KhAuwHPy7hrHY&e=

- (4) Mikhail Glinka - The Lark - Evgeny Kissin (5:20)

https://video.search.yahoo.com/yhs/search?fr=yhs-symantec-ext_onb&hsimp=yhs-ext_onb&hspart=symantec&p=Kissin+Glinka#id=2&vid=3d07a6b0df11aac9fe7c36b40d8594c4&action=click

- (5) Mikhail Glinka: Waltz-Fantasia / Symphony Orchestra, St. Petersburg, Russia (7:20 July 2012):

https://video.search.yahoo.com/yhs/search?fr=yhs-symantec-ext_onb&hsimp=yhs-ext_onb&hspart=symantec&p=Glinka+Fantasia+Waltz#id=1&vid=0f533d658b038d691e1b759249d83946&action=click

For Tue July 14, Read:

- (1) The Time of Troubles: https://en.wikipedia.org/wiki/Time_of_Troubles

- (2) Unity Day (also called Day of People's Unity or National Unity Day; Russian: День народного единства, Den' narodnava yedinstva) is a national holiday in Russia held on November 4 (October 22, Old Style). It commemorates the popular uprising which expelled Polish–Lithuanian occupation forces from Moscow in November 1612, and more generally the end of the Time of Troubles and turning point of the Polish-Muscovite War (1605–1618).

<https://sputniknews.com/russia/201711041058808277-russia-national-unity-day/> -- National Unity Day, November 4; since 2005

- (3) Ivan Susanin story: https://en.wikipedia.org/wiki/Ivan_Susanin#Legend

- (4) Stefan Dimitrov - Opera Basso - Aria of Ivan Susanin from "Ivan Susanin" (6 min):

<https://www.youtube.com/watch?v=lAv7c5pd0sc> (video) Maksim Dormidontovich Mikhailov (1893-1971) (2:56)

<https://www.youtube.com/watch?v=MgDRGFLWog> Boris Timofeyevich Shtokolov (1930-2005) (5:21)

The Mighty Five

The "Mighty Five" [https://en.wikipedia.org/wiki/The_Five_\(composers\)](https://en.wikipedia.org/wiki/The_Five_(composers))

Modest Petrovich Mussorgsky (1839-1881): https://en.wikipedia.org/wiki/Modest_Mussorgsky

Pictures at an Exhibition: Pictures at an Exhibition is a suite of ten pieces composed for piano by Russian composer Modest Mussorgsky in 1874. The suite is Mussorgsky's most famous piano composition and has become a showpiece for virtuoso pianists.

Viktor Hartmann (1834–1873)

The composition is based on pictures by the artist, architect, and designer [Viktor Hartmann](#). It was probably in 1868 that Mussorgsky first met Hartmann, not long after the latter's return to Russia from abroad. Both men were devoted to the cause of an intrinsically Russian art and quickly became friends. They likely met in the home of the influential critic [Vladimir Stasov](#), who followed both of their careers with interest. According to Stasov's testimony, in 1868, Hartmann gave Mussorgsky two of the pictures that later formed the basis of *Pictures at an Exhibition*.^[1] In 1870, Mussorgsky dedicated the second song ("In the Corner") of the cycle [The Nursery](#) to Hartmann. Stasov remarked that Hartmann loved Mussorgsky's compositions, and particularly liked the "Scene by the Fountain" in his opera [Boris Godunov](#). Mussorgsky abandoned the scene in his original 1869 version, but at the requests of Stasov and Hartmann, he reworked it for Act 3 in his revision of 1872.^[2]

The years 1873–74 are associated with the staging of [Boris Godunov](#), the zenith of Mussorgsky's career as a composer—at least from the standpoint of public acclaim. Mussorgsky's distant relative, friend, and roommate during this period, [Arseniy Golenishchev-Kutuzov](#), describing the January 1874 premiere of the opera, remarked: "During the winter, there were, I think, nine performances, and each time the theatre was sold out, each time the public tumultuously called for Mussorgsky."^[3] The composer's triumph was overshadowed, however, by the critical drubbing he received in the press. Other circumstances conspired to dampen Mussorgsky's spirits. The disintegration of [The Mighty Handful](#) and their failure to understand his artistic goals contributed to the isolation he experienced as an outsider in Saint Petersburg's musical establishment.

Golenishchev-Kutuzov wrote: "[The Mighty Handful's] banner was held by Mussorgsky alone; all the other members had left it and pursued his own path ..."^[4]

Hartmann's sudden death on 4 August 1873 from an [aneurysm](#) shook Mussorgsky along with others in Russia's art world. The loss of the artist, aged only 39, plunged the composer into deep despair. Stasov helped to organize a memorial exhibition of over 400 Hartmann works in the [Imperial Academy of Arts](#) in [Saint Petersburg](#) in February and March 1874. Mussorgsky lent to the exhibition the two pictures Hartmann had given him, and viewed the show in person. Later in June, two-thirds of the way through composing his [song cycle](#), [Sunless](#), Mussorgsky was inspired to compose *Pictures at an Exhibition*, quickly completing the score in three weeks (2–22 June 1874).

The music depicts his tour of the exhibition, with each of the ten numbers of the suite serving as a musical illustration of an individual work by Hartmann.^[7]

In music for these illustrations, as Mussorgsky called them, he represented [chicks], children, [Baba Yaga](#) in her wooden house on chicken legs, catacombs, gates, and even rattling carts. All this was not done jokingly, but 'seriously'.

There was no end to the enthusiasm shown by his devotees; but many of Mussorgsky's friends, on the other hand, and especially the comrade composers, were seriously puzzled and, listening to the 'novelty,' shook their heads in bewilderment. Naturally, Mussorgsky noticed their bewilderment and seemed to feel that he 'had gone too far.' He set the illustrations aside without even trying to publish them. Mussorgsky devoted himself exclusively to [Khovanshchina](#).^[10]

Wikipedia <https://www.youtube.com/watch?v=DXy50exHjes> (33:33)

Modest Mussorgsky - Pictures at an Exhibition Orchestration: Sergei Petrovitch Gortchakov:

<https://www.youtube.com/watch?v=Sq7Qd9PSmR0>: (37:47)

[1:33](#) Promenade [2:53](#) The Gnome [5:23](#) Promenade [6:14](#) The Old Castle [10:33](#) Promenade [12:00](#) Bydlo

[14:59](#) Promenade [15:43](#) Ballet of the Unhatched Chickens [17:06](#) Samuel Goldenberg and Schmuyle [19:30](#)

Promenade [20:44](#) Limoges: The Market Square [22:16](#) Catacombae (Sepulchrum romanum) [26:08](#) The Hut

on Hen's Legs (Baba-Yaga) [30:00](#) The Great Gate of Kiev Watch also the piano version performed by

Evgeny Kissin (34:30): https://youtu.be/rH_Rsl7fjok

Opera “Boris Godunov” (Composed between 1868-1873)

Summary of “Boris Godunov” (<https://www.enotes.com/topics/boris-godunov/>):

Boris Godunov (Russian: *Борис Годунов*) is a play by famed Russian poet, playwright, and novelist [Alexander Pushkin](#), written in 1825 and published in 1831. Since it wasn't approved for public performances until 1886, *Boris Godunov* is often described as a closet play. As the title suggests, the story revolves around the Russian Tsar Boris Godunov, who ruled the Tsardom of Russia from 1598 to 1605.

In the beginning of the play, we familiarize ourselves with the political climate of the Russian Tsardom. After the death of Ivan the Terrible, his son, Fyodor I Ivanovich ascends to the throne, but, due to his aloof nature, he soon proves to be an unfit ruler. Thus, the people sign a petition in which they ask the influential and powerful nobleman Boris Godunov to assume the throne and deal with important political duties. Godunov agrees, but soon becomes tired of being just a prince-regent and begins plotting a strategy to get to the throne.

Godunov executes his plan with the murder of Dimitri Ivanovich – Fyodor's brother, and second in line for the throne. He even stages a fake criminal investigation and swears that he will find Dimitri's “murderer.” Soon after, Fyodor I dies, and Godunov is crowned as the new tsar of Russia; thus, he begins a reign of terror, injustice and brutality.

However, a young man by the name of Grigoriy Otrepyev heard the rumors that the current tsar might be involved in Dimitri's murder. A monk tells him that he and Dimitri are of the same age. Inspired by this revelation and determined to put an end to Godunov's reign, Grigoriy decides to impersonate Dimitri, go to the Russian capital, and claim that he was never murdered. He even manages to escape the tsar's men, who were sent by Godunov himself, when he heard that there is an impostor who plans to overthrow him.

Grigoriy arrives in Poland, where both the Polish and the Lithuanian nobility immediately accept him and tell him that they believe his story. Soon, the “Pretender,” is assigned as the leader of the Polish army and makes his way towards Russia to take down the monarchy.

Meanwhile, the Russian Tsardom is taken over by disease, pestilence and famine, and the elite is desperately trying to dethrone Godunov. This takes a toll on the tsar's mental and physical health, which becomes much worse when he hears that the "Pretender" has arrived on Russian soil and is rapidly advancing toward the palace. Scared and confused, he hallucinates that Dimitri stands before him, alive and well. Unable to deal with the shock and the stressful situation, Tsar Boris Godunov dies in the council chamber, in front of his fellow noblemen. Soon after his death, Russia begins to descend into what will become one of the most talked about periods of Russian history—the Time of Troubles.

Monk/Chronicler Pimen's Aria: <https://www.youtube.com/watch?v=gWsdflKhvCg>

(5:06)

Boris Godunov (Coronation scene – 3:18):

https://www.youtube.com/watch?v=qh4NWBj_PAK

*Nicolai Ghiurov sings the Monologue from Boris Godunov by Modest Mussorgsky.

This is an unparalleled rendition of this jewel of a bass aria (6:20):

<https://www.youtube.com/watch?v=Yg6gRBCDDUI>

OPTIONAL: Opera "Khovanshchina"

EXTRACT | KHOVANSCHINA 'Act III Finale' Mussorgsky - Stanislavsky Music

Theatre Moscow • May 3, 2019:

Tsar Peter's troops are on their way towards the Streltsy. They call for Ivan Khovansky (Dmitry Ulyanov) to give them orders. But Khovansky refuses to lead the Streltsy into battle and advises them to disperse to their homes.

<https://www.youtube.com/watch?v=Txf39QDvcpQ>

For Wed July 15, read A History of Russia (HR), pp. 3-41

Rimsky-Korsakov (1844-1908):

https://en.wikipedia.org/wiki/Nikolai_Rimsky-Korsakov

Шехеразада (1:05): <https://www.youtube.com/watch?v=hKK1IyoDGe0&feature=youtu.be>
<https://www.youtube.com/watch?v=hKK1IyoDGe0&feature=youtu.be>

Rimsky-Korsakov (1844-1908): “Scheherazade”: 1001 Nights Retold in a Symphony (9 min):

<https://www.npr.org/templates/story/story.php?storyId=10139009>

NPR Music

[Scott Simon](#)

[Marin Alsop](#)

May 12, 2007 5:00 AM ET

Heard on [Weekend Edition Saturday](#)

NPR [Music](#). Rimsky-Korsakov's 'The Maid of Pskov' (3 min):

<https://www.npr.org/templates/story/story.php?storyId=102671338>

April 3, 2009 12:00 AM ET

[The World Music](#)

21 апреля 2019 г. · 🌐

Amazing two Double Basses performance by Lev Weksler of Rimsky-Korsakov's Flight of the Bumble-Bee (1:03)

<https://www.youtube.com/watch?v=kLvC1046t7w>

<https://www.facebook.com/137262053696535/posts/757279401694794?sfns=mo>

Alexander Borodin

Alexander Porfiryevich Borodin (Russian: Александр Порфирьевич Бородин, IPA: [ɐlʲɪkˈsandr pɐrˈfʲi rʲɪrˈvʲɪtɕ bɐrɐˈdʲɪn] (listen); 12 November 1833 – 27 February 1887) was a Russian chemist and Romantic musical composer of Georgian ancestry.

Lay of Igor's Campaign | Encyclopedia.com:

https://urldefense.proofpoint.com/v2/url?u=https-3A_www.encyclopedia.com_history_encyclopedias-2Dalmanacs-2Dtranscripts-2Dand-2Dmaps_lay-2Digors-2Dcampaign&d=DwIFAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=3GZHrMh9tuXDVKw-j-hiilfQ_xVUVsPhH40RqSRUoM&s=8DxD2d3ZIIAgdrCympbvNPKHIsDdhQK5P9fInj_xN40&e=

The Tale of Igor's Campaign – Wikipedia:

https://urldefense.proofpoint.com/v2/url?u=https-3A_en.wikipedia.org_wiki_The-5FTale-5Fof-5FIgor-2527s-5FCampaign&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=iMkFX0Zu_ueSFDqUsTww64YQEDHs1PME3whXMRQJpj94&s=tU1EJ_zqZuAsp3T9YNVW97VdLG3YlhjcfZmEOmqIvm8&e=

Summary of Tale of Igor's Campaign:

https://urldefense.proofpoint.com/v2/url?u=https-3A_quatr.us_central-2Damerica_tale-2Digors-2Dcampaign-2Druussian-2Dstories.htm&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=WzE_D-gOy8MAVN94x-h_osPwdZguy2UQA87wyNR1URI&s=ebgWQOapfG9L71FYaFSTAPeW6j1THTWYURI2_dxXoyY&e=

Optional:

Tale of Igor's Campaign text:

https://urldefense.proofpoint.com/v2/url?u=http-3A_www.indiana.edu_-7Ecahist_Readings_2011Spring_The-2520Tale-2520of-2520Igor-27s-2520Campaign.pdf&d=DwIFAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=rxjKCfCMzTKuBY0S7xJBRfx6WFr3c5IFXF6

[zLvpJSnc&s=bAAHeviuysEE7QYrmGU6yGWfQyqk14uTRej4u03PtcM&e=](https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_YCzuHwDp77Y&d=DwIF-Q&c=sJ6xIWYx-zLMB3EPkvcnVg&tr=oVEVq1SrG81rEdOLTUpTww&m=eTL2d7pwoEoc8pIUmLILzVcY5U1UcSs0qy4SAAyV-4Q&s=UgavVYU0pzaEON9B4GgS-jLIObOvPGrGh6HOySSiAN8&e=)

Aleksandr Borodin. The long-awaited opera is at the Bolshoi Theater. The Polovtsian Dances. (Ad – 2:17)
https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_YCzuHwDp77Y&d=DwIF-Q&c=sJ6xIWYx-zLMB3EPkvcnVg&tr=oVEVq1SrG81rEdOLTUpTww&m=eTL2d7pwoEoc8pIUmLILzVcY5U1UcSs0qy4SAAyV-4Q&s=UgavVYU0pzaEON9B4GgS-jLIObOvPGrGh6HOySSiAN8&e=

Alexander Borodin. Prince Igor. Synopsis & Photos. (Opera in four acts) BolshoiMoscow.com:
https://urldefense.proofpoint.com/v2/url?u=https-3A_www.bolshoimoscow.com_opera_big-5Fbolshoi-5Figor_info_sid-3DGLE-5F1-26play-5Fdate-5Ffrom-3D07-2DMay-2D2013-26play-5Fdate-5Fto-3D31-2DJul-2D2013-26playbills-3D23928&d=DwIFAg&c=sJ6xIWYx-zLMB3EPkvcnVg&tr=oVEVq1SrG81rEdOLTUpTww&m=qKhU4bPDm01s_GgpuK82rH0Ip5UH2f8VR-OIP-xG34&s=HY5GTmBLCWCx3s80DrT5yi9tzcN5NxA8KjwKplZgKNY&e=

https://www.youtube.com/watch?v=iibyHU_aeUE Khvorostovsky – Prince Igor’s aria (8:26; Budapest, 2016)

OPTIONAL:

A Brief History of **the Bolshoi Theatre**:

https://urldefense.proofpoint.com/v2/url?u=https-3A_theculturetrip.com_europe_russia_articles_a-2Dbrief-2Dhistory-2Dof-2Dthe-2Dbolshoi-2Dtheatre_&d=DwIFAg&c=sJ6xIWYx-zLMB3EPkvcnVg&tr=oVEVq1SrG81rEdOLTUpTww&m=1pLcLFwdE7LcIzZAWYtW3l64Ra_9YXU0fKGTge7eQTw&s=crsdI-LzSKQtrB1X6xUQxYI8GsLXUpBkTEdPHSLMsl0&e=

The Most Iconic Opera Houses in Russia:

https://urldefense.proofpoint.com/v2/url?u=https-3A_theculturetrip.com_europe_russia_articles_iconic-2Dopera-2Dhouses-2Drussia_&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&tr=oVEVq1SrG81rEdOLTUpTww&m=3FMLRNb514gPfGqBdBPHdljhXkxMsaZcnmqB3CiGgMA&s=nhLPkVWl7z2VjcyntJKnQaHeOVVa9OQtEvmRX_hVA8&e=

Thur July 16:

Tchaikovsky (1840-1893)

- (1) Pyotr Ilyich Tchaikovsky https://en.wikipedia.org/wiki/Pyotr_Ilyich_Tchaikovsky
- (2) Мир отмечает 180-летие со дня рождения Петра Чайковского. 970 views. •May 7, 2020 (3:02-video):

<https://www.youtube.com/watch?v=0B5n34A-bF4&feature=youtu.be>

Музыкальный мир отмечает 180-летие со дня рождения Петра Чайковского. Его великие произведения не сходят со сцен мировых концертных залов. "Ромео и Джульетта", "Щелкунчик", "Спящая красавица" - композитор писал музыку к балетам, сочинял оперы, симфонии, романсы. Сейчас трудно поверить, но его легендарное "Лебединое озеро" публика поначалу не оценила, и первая постановка фактически провалилась. <http://www.ntv.ru/novosti/2335680/>

- (3) К 180-летию со дня рождения П. И. Чайковского (Большой симфонический оркестр имени Чайковского) • May 7, 2020 (16:37) / Tchaikovsky is 180: Magical samples of music on different musical instruments

<https://www.youtube.com/watch?v=j2t4oKwme6k&feature=youtu.be>

- (4) The complete story of Swan Lake. **Swan Lake:**

https://urldefense.proofpoint.com/v2/url?u=https-3A__simple.wikipedia.org_wiki_Swan-5FLake&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=v05suqpGtEEnSVuKD0JBOLurCTydccJLe-Zeg70XvEw&s=-F42VGN9nHBld3I2vV0jhAfMuMT6Qi2L_v3fEWcCaMI&e=

- (5) Synopsis: <https://www.liveabout.com/swan-lake-acts-i-and-2-synopsis-723768>

- (6) Tchaikovsky: Swan Lake - The Kirov Ballet (1:55:41 – extracts):

https://urldefense.proofpoint.com/v2/url?u=https-3A__youtu.be_9rJoB7y6Ncs&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=06vrciDw9v7x4MW4gZ1WjJfUOb3ia28qCysIo7fh6A&s=S3AfN601v8fZj6WodN6wH53TdlOlkqfZdyWT60eD8Mc&e=

- (7) Matthew Bourne's Swan Lake | New York City Center:

<https://www.nycitycenter.org/pdps/2019-2020/matthew-bournes-swane-lake/>

- (8) Бурне Танец маленьких лебедей: <https://youtu.be/EnMSrXNS-iQ>

Pyotr Ilyich Tchaikovsky (1840-1893):

1812 Overture: https://en.wikipedia.org/wiki/1812_Overture (description)

<https://www.liveabout.com/tchaikovskys-1812-overture-724401> Audio (15 min)

1812 Overture (Video 8:26):

<https://www.bing.com/search?q=1812%20Overture%20video&qsn=&form=QBRE&sp=-1&pq=1812%20overture%20video&sc=6-19&sk=&cvid=E13759FDD18F49F2B991399AD17BBC4B>

https://en.wikipedia.org/wiki/1812_Overture

The Nutcracker (Ballet):

A Brief History of The Nutcracker: Tchaikovsky, Dumas, and Hoffmann (Video - 7:15):

https://urldefense.proofpoint.com/v2/url?u=https-3A__youtu.be_jcbEMpnr-2Dog&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=P9dAYpLcHiMe0JyW4kve9KIEPCgIuSyXF41tfhjaYtE&s=V83YdC9rJV-UkXDW3XCv1xE-SVdp4e1Xlin3IWhc-Oo&e=

Gergiyev talking about the Nutcracker (1:34):

<https://www.youtube.com/watch?v=o333P62ITMk&feature=youtu.be>

The Nutcracker Music by Pyotr Tchaikovsky Libretto by Marius Petipa based on the story by E.T.A. Hoffmann Choreography by Vasily Vainonen (1934) Set Designer: Simon Virsaladze (1954)

Optional: Pyotr Ilyich Tchaikovsky / Nina Kaptsova - Dance of the Sugar Plum Fairy (3:31):

https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_Wz-5Ff9B4pPtg&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=v1SFbZQO9cB5UdSLjeEjCGJd5kZ2njnarv4bOv3Q2QY&s=tQ2h1Hwh5vZURa2M0wfUJBkp0XQkaXM2dbNNxAcRhaw&e=

Optional: “The Nutcracker” (Nikolai Tsiskaridze and Anna Vorontsova) 31.12.2009 (12:23):

<https://www.youtube.com/watch?v=rOUSvVFpG8w>

Optional: Waltz of the Flowers from “The Nutcracker” performed by Monk Abel (piano):

<https://youtu.be/FsCOH1Tiddo> (6:32)

Optional:

15th (2015) International Pyotr Tchaikovsky Competition in Moscow:

<http://tchaikovskycompetition.com/en/about/>

<https://www.youtube.com/watch?v=rYTy5URuBw4> (1:11)

<http://tchaikovskycompetition.com/en/news/> (competition winners)

Optional:

“Tchaikovsky’s Greatest Hits” (CD)

(1)

The Patriotic War of 1812: The French invasion of Russia of 1812 (mainly referred as Patriotic War of 1812) was a turning point in the Napoleonic Wars, which reduced the French and allied invasion forces (the Grande Armée) to a tiny fraction of their initial strength and triggered a major shift in European politics....:

(2)

<http://warsof1812.com/french-invasion-of-russia/> (approx. 10 min)

1812 Overture: https://en.wikipedia.org/wiki/1812_Overture (description)

<https://www.liveabout.com/tchaikovskys-1812-overture-724401> Audio (15 min)

1812 Overture (Video **8:26**):

<https://www.bing.com/search?q=1812%20Overture%20video&qsn&form=QBRE&sp=-1&pq=1812%20overture%20video&sc=6-19&sk=&cvid=E13759FDD18F49F2B991399AD17BBC4B>

(3) **The Hussar Ballad** (first 15 min):

A hussar – 1) originally one of a body of Hungarian light cavalry formed during the 15th century;

2) a member of a class of similar troops, usually with striking or flamboyant uniforms, in European armies.

Hussar Ballad https://en.wikipedia.org/wiki/Hussar_Ballad (Film description)



A 1962 poster for the *Hussar Ballad*

Directed by	Eldar Ryazanov
Written by	Eldar Ryazanov Aleksandr Gladkov
Starring	Larisa Golubkina Yury Yakovlev Igor Ilyinsky Tatyana Shmyga
Music by	Tikhon Khrennikov
Distributed by	Mosfilm
Release date	1962 (Soviet Union) July 13, 1963 (United States)
Running time	96 min.
Country	Soviet Union
Language	Russian

The [Hussar Ballad](#) ([Russian](#): Гусарская баллада, [romanized](#): *Gusarskaya ballada*) is a 1962 [Soviet musical film](#) by [Eldar Ryazanov](#), filmed on [Mosfilm](#). In effect, it is one of the best loved musical comedies in [Russia](#).

With most of its dialogue delivered in verse, Ryazanov's script romanticizes the adventures of [Nadezhda Durova](#) during the [Napoleonic wars](#). The swift paced, action packed, humor filled adventure is ingeniously

mixed with light-hearted acting bravado and memorable operetta pieces. The film's musical score and songs were written by [Tikhon Khrennikov](#).

The leading roles — those of the cavalry maiden Shurochka Azarova and the dashing hussar [Poruchik](#) Dmitry Rzhevsky — were played by [Andrei Mironov](#)'s wife [Larisa Golubkina](#) and the [People's Artist of the USSR Yuri Yakovlev](#), respectively. Comedian [Igor Ilyinsky](#) appeared as one-eyed Field-Marshal Prince [Mikhail Kutuzov](#).

The film is based on the play *A Long Time Ago* by [Alexander Gladkov](#).^[1]

The film proved so popular with Soviet audiences that [poruchik](#) Rzhevsky became quite a folklore character, featured in numerous jokes. See [Russian jokes#Poruchik Rzhevsky](#) for samples.^[1]

Film with English subtitles (1:30): <https://www.youtube.com/watch?v=hqjgS0hdrEc&feature=youtu.be>

Or:

https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_hqjgS0hdrEc&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=ng1SmrdXHVnNA1rZ2vdFdDVQRxufW2UcclkjKbGI0hE&s=pQMZoW-Y6b7N4fakyybjd7aJXn14DbnuTomOrmRSZoc&e=

Or:

https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_hqjgS0hdrEc&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=ng1SmrdXHVnNA1rZ2vdFdDVQRxufW2UcclkjKbGI0hE&s=pQMZoW-Y6b7N4fakyybjd7aJXn14DbnuTomOrmRSZoc&e=

Nadezhda Durova: https://en.wikipedia.org/wiki/Nadezhda_Durova



Nadezhda Durova in officer's uniform.

Nadezhda Andreyevna Durova ([Russian](#): Наде́жда Андре́евна Ду́рова) (September 17, 1783 – March 21, 1866), also known as **Alexander Durov**, **Alexander Sokolov** and **Alexander Andreevich Alexandrov**, was a woman who, while disguised as a man, became a decorated soldier in the Russian cavalry during the [Napoleonic wars](#). She was the first known female officer in the Russian military. Her memoir, *The Cavalry Maiden*, is a significant document of its era because few junior officers of the Napoleonic wars published their experiences, and because it is one of the earliest autobiographies in the [Russian language](#).

The Hussar Ballad ([Russian](#): Гусарская баллада, [romanized](#): *Gusarskaya ballada*) is a 1962 [Soviet musical film](#) by [Eldar Ryazanov](#), filmed on [Mosfilm](#). In effect, it is one of the best loved musical comedies in [Russia](#).

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[Durova](#) during the [Napoleonic wars](#). The swift paced, action packed, humor filled adventure is ingeniously mixed with light-hearted acting bravado and memorable operetta pieces. The film's musical score and songs were written by [Tikhon Khrennikov](#).

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Sergey Dyagilev



Born	Sergei Pavlovich Diaghilev
	31 March 1872 Selishchi, Novgorod Governorate, Russian Empire
Died	19 August 1929 (aged 57) Venice, Italy
Resting place	Isola di San Michele , near Venice
Nationality	Russian
Occupation	Art critic , patron and ballet impresario
Known for	Founder of the Ballets Russes
Relatives	Dmitry Filosofov (cousin)
Signature	



Sergei Pavlovich Diaghilev (/diˈæɡɪlɛf/; **Russian:** Серге́й Па́влович Дя́гилев, IPA: [sʲɪˈrɡɐj ˈpavloʋɪtɕ ˈdʲæɡɪlɨf]; 31 March [**O.S.** 19 March] 1872 – 19 August 1929), usually referred to outside Russia as Serge Diaghilev, was a Russian **art critic**, **patron**, **ballet impresario** and founder of the **Ballets Russes**, from which many famous dancers and **choreographers** would arise.

Continued:

https://en.wikipedia.org/wiki/Sergei_Diaghilev

Perhaps Diaghilev's most notable composer-collaborator, however, was **Igor Stravinsky**. Diaghilev heard Stravinsky's early orchestral works *Fireworks* and *Scherzo fantastique*, and was impressed enough to ask Stravinsky to arrange some pieces by **Chopin** for the Ballets Russes. In 1910, he commissioned his first score from Stravinsky, *The Firebird*. *Petrushka* (1911) and *The Rite of Spring* (1913) followed shortly afterwards, and the two also worked together on *Les noces* (1923) and *Pulcinella* (1920) together with **Picasso**, who designed the costumes and the set.

Stravinsky: https://en.wikipedia.org/wiki/Igor_Stravinsky

Igor Fyodorovich Stravinsky **ComSE** (/strəˈvinski/; **Russian:** И́горь Фёдорович Стравинский, IPA: [ˈiɡərʲ ˈfɵdərəvʲɪtɕ strɐˈvʲinskʲɪj]; 17 June [**O.S.** 5 June] 1882 – 6 April 1971) was a Russian composer, pianist, and conductor. He is widely considered one of the most important and influential **composers of the 20th century**.

Stravinsky's compositional career was notable for its stylistic diversity. He first achieved international fame with three ballets commissioned by the **impresario Sergei Diaghilev** and first performed in Paris by Diaghilev's **Ballets Russes**: *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913). The latter transformed the way in which subsequent composers thought about rhythmic structure and was largely responsible for Stravinsky's enduring reputation as a musical revolutionary who pushed the boundaries of musical design.

Ballets Russes and I. Stravinsky: http://en.wikipedia.org/wiki/Igor_Stravinsky

Ballets Russes	
General information	
Name	Ballets Russes
Year founded	1909
Closed	1929
Principal venue	Various
Artistic staff	
Artistic Director	Sergei Diaghilev
Other	
Formation	<ul style="list-style-type: none"> Principal Soloist Corps de Ballet



Poster by [Jean Cocteau](#) for the 1911 Ballet Russe season showing [Nijinsky](#) in costume for [Le Spectre de la Rose](#), Paris.

The **Ballets Russes** (French: [\[bale rys\]](#)) was an itinerant [ballet](#) company based in Paris that performed between 1909 and 1929 throughout Europe and on tours to North and South America. The company never performed in Russia, where the [Revolution](#) disrupted society. After its initial Paris season, the company had no formal ties there.^[1]

Originally conceived by [impresario Sergei Diaghilev](#), the Ballets Russes is widely regarded as the most influential ballet company of the 20th century,^[2] in part because it promoted ground-breaking artistic collaborations among young choreographers, composers, designers, and dancers, all at the forefront of their several fields. Diaghilev commissioned works from composers such as [Igor Stravinsky](#), [Claude Debussy](#), [Sergei Prokofiev](#), and [Maurice Ravel](#), artists such as [Vasily Kandinsky](#), [Alexandre Benois](#), [Pablo Picasso](#), and [Henri Matisse](#), and costume designers [Léon Bakst](#) and [Coco Chanel](#).

The company's productions created a huge sensation, completely reinvigorating the art of performing dance, bringing many visual artists to public attention, and significantly affecting the course of musical composition. It also introduced European and American audiences to tales, music, and design motifs drawn from Russian folklore. The influence of the Ballets Russes lasts to the present day.

Rite of Spring at Marrinsky Theatre, Nizhinsky version (Royal Opera House: final dance in rehearsal):

https://www.youtube.com/watch?v=OZ97W_rRGiQ (8:00);

<https://www.youtube.com/watch?v=jo4sf2wT0wU> (Joffrey Ballet; 29:59 min)

Also (same company): <https://www.youtube.com/watch?v=iH1t0pCchxM>

[Sergei Rakhmaninov \(1873-1943\)](#): <https://www.britannica.com/biography/Sergey-Rachmaninoff>

Udiscovermusic.

uDiscover Music

Best Rachmaninov Works: 10 Essential Pieces by The Great Composer:

<https://www.udiscovermusic.com/classical-features/best-rachmaninov-works-10-essential-pieces/>

[Rachmaninov: Vocalise, Op.34, No.14 \(5:27\)](#): <https://www.udiscovermusic.com/classical-features/best->

[rachmaninov-works-10-essential-pieces/](#)

Sergei Prokofiev (1891-1953): http://en.wikipedia.org/wiki/Sergei_Prokofiev

https://en.wikipedia.org/wiki/Woodwind_section

Optional (time permitting): Excerpt from the film “Alexander Nevsky”:

<https://www.youtube.com/watch?v=Qnaj12zmBeQ>

<https://www.youtube.com/watch?v=Sr-l2m8twX0&feature=youtu.be>

Dmitri Shostakovich (1906-1975): https://en.wikipedia.org/wiki/Dmitri_Shostakovich

Siege of Leningrad

The siege of Leningrad was a prolonged military blockade undertaken from the south by the Army Group North of Nazi Germany against the Soviet city of Leningrad on the Eastern Front in World War II.

Dates: Sep 8, 1941 – Jan 27, 1944

Territorial changes: [Axis forces](#) are repelled 60–100 km away from [Leningrad](#)

Results: Soviet victory, Siege lifted by Soviet forces:

<https://www.history.com/news/the-siege-of-leningrad>

Скрип-скрип саночки (Creak-creak little sled):

<https://www.youtube.com/watch?v=TdIJejKTt0c> (4:34)

7the Leningrad Symphony:

[Dmitri Shostakovich](#)'s **Symphony No. 7 in C major**, Op. 60, titled *Leningrad*, was completed in [Samara](#) in December 1941 and premiered in that city on March 5, 1942. At first dedicated to [Lenin](#), it was eventually submitted in honor of the besieged city of [Leningrad](#), where it was first played under [dire circumstances](#) on August 9, 1942, with the siege by [Axis](#) and [Finnish](#) forces ongoing.^{[1][2]} The *Leningrad* soon became popular in both the [Soviet Union](#) and the West as a symbol of resistance to [totalitarianism](#) and [militarism](#), thanks in part to the composer's microfilming of the score in Samara and its clandestine delivery, via [Tehran](#) and [Cairo](#), to [New York](#), where [Arturo Toscanini](#) led a broadcast performance (July 19, 1942) and *Time* magazine placed Shostakovich on its cover. That popularity faded somewhat after 1945, but the work is still regarded as a major musical testament to the 27 million Soviet people who lost their lives in [World War II](#), and it is often played at Leningrad Cemetery, where half a million victims of the 900-day [Siege of Leningrad](#) are buried.^[3]

Shostakovich's symphony played by a starving orchestra

By Jason Caffrey BBC World Service, 2 January 2016 (text):

<https://www.bbc.com/news/magazine-34292312>

Optional:

Moscow Tchaikovsky Conservatory ([МОСКОВСКАЯ ГОСУДАРСТВЕННАЯ КОНСЕРВАТОРИЯ ИМЕНИ П. И. ЧАЙКОВСКОГО](#))

Dmitry Shostakovich, Symphony Number 7 (the Leningrad Symphony) Д. Шостакович. Симфония №7 «Ленинградская», Jan 31, 2018 (1:25:45):

<https://www.youtube.com/watch?v=fqVoW-JCsNk>

The Lenkom Theatre

Lenkom

ЛЕНКОМ



Former Merchant Club

Address Malaya Dmitrovka 6
[Tverskoy District, Moscow](#)
[Russia](#)

Public transit [Tverskaya](#), [Pushkinskaya](#), [Chekhovskaya](#)
 (Moscow Metro)

Construction

Opened 1909

Architect [Illarion Ivanov-Schitz](#)

Website

lenkom.ru

Lenkom Theatre^[1] is the official name of what was once known as the *Moscow State Theatre* named after [Lenin](#)'s [Komsomol](#). Designed by [Illarion Ivanov-Schitz](#), it was built in 1907–1909 to house a Merchant's Club, and was home to many theatrical and musical performances. After 1918, the building was annexed by the local party committee, eventually becoming the home of "Theatre for Working Youth" (TRAM) in 1927. Thus, the future theatre established its reputation as a theatre for young people, by young people. Over its 80-year career, Lenkom has been a forerunner of new, fresh and experimental theatre in the [Soviet Union](#), and now [Russia](#).^{[2][3]}

Lenkom has featured many of the most popular Russian artists, well known by their work both in theatre and cinema, such as [Aleksandr Abdulov](#)(1975-2008) , [Leonid Bronevoy](#)(1988-2017), [Inna Churikova](#), [Nikolai Karachentsov](#), [Yevgeny Leonov](#), [Tatyana Peltser](#), [Andrei Tarkovsky](#), and [Oleg Yankovsky](#). [Mark Zakharov](#) has been the artistic director of the theatre since 1973.

Russian-American Company: https://en.wikipedia.org/wiki/Russian-American_Company :

The **Russian-American Company Under the High Patronage of His Imperial** was a state-sponsored [chartered company](#) formed largely on the basis of the [United American Company](#). Emperor [Paul I of Russia](#) chartered the company in the [Ukase of 1799](#).^{[1][2]} It had the mission of establishing new settlements

in [Russian America](#), conducting trade with natives, and carrying out an expanded [colonization](#) program.

Russia's first [joint-stock company](#), it came under the direct authority of the [Ministry of Commerce of Imperial Russia](#). Count [Nikolai Petrovich Rumyantsev](#) (Minister of Commerce from 1802 to 1811; Minister of Foreign Affairs from 1808 to 1814) exercised a pivotal influence upon the early activities of the Company. In 1801 the company's headquarters moved from [Irkutsk](#) to [Saint Petersburg](#).

Count Rumyantsev funded Russia's first naval circumnavigation of the globe under the joint command of [Adam Johann von Krusenstern](#) and [Nikolai Rezanov](#) in 1803–1806. Later he funded and directed the *Ryurik's* circumnavigation of 1814–1816, which provided substantial scientific information on Alaska's and California's flora and fauna, and important ethnographic information on Alaskan and Californian (among others) natives. During the Russian-California period (1812–1842) when they operated [Fort Ross](#), the Russians named present-day [Bodega Bay, California](#) as "Rumyantsev Bay" (Залив Румянцев) in his honor.

The company ceased its commercial activities in 1881. In 1867, the [Alaska Purchase](#) transferred control of Alaska to the United States and the commercial interests of the Russian-American Company were sold to Hutchinson, Kohl & Company of San Francisco, California, who then renamed their company to the [Alaska Commercial Company](#).

Nikolai Petrovich Rezanov (1764-1807):



Rezanov's portrait from the [State Historical Museum](#)

https://en.wikipedia.org/wiki/Nikolai_Rezanov :

Nikolai Petrovich Rezanov ([Russian](#): Николай Петрович Резанов) (28 March [[O.S.](#) 8 April] 1764 – 13 March [[O.S.](#) 1 March] 1807) was a [Russian](#) nobleman and statesman who promoted the project of [Russian](#) colonization of [Alaska](#) and [California](#) to three successive Tsars—Catherine the Great, Paul, and Aleksander I. Aleksander I commissioned him as Russian ambassador to [Japan](#) (1804) to conclude a commercial treaty. In order to get there he was appointed co-commander of the [First Russian circumnavigation](#) (1803-1806), led by [Adam Johann von Krusenstern](#). Rezanov departed the expedition when it reached [Kamchatka](#) after visiting Japan where he was unsuccessful in his ambassadorial mission. He was also the author of a lexicon of the [Japanese language](#) and of several other works, which are preserved in the library of the [Saint Petersburg Academy of Sciences](#), of which he was a member. Rezanov's biggest legacy was the [Russian-American Company](#).

Interest in fur trade

In the winter of 1793 Rezanov was appointed as Zubov's personal representative to oversee the fledgling operations.^[4] In August 1794 Rezanov arrived at [Irkutsk](#), the center of the [Shelikhov-Golikov Company](#), a city where his father Pyotr had once served as a civil servant for several decades.^[5] In January 1795 he married Shelikhov's and [Natalia Shelikova](#)'s 14-year-old daughter Anna, who came with a dowry in shares of Shelikhov's company.^[7] Anna died in childbirth seven years later.^[6] Rezanov became a partner in the company, rapidly developing into a keen and tireless man of business. At the death of Shelikhov later in 1795, he became the leading spirit of the wealthy and amalgamated company, but felt marginalized and harassed because the heir to the company was Shelikhov's formidable wife Natalia.^[8] Rezanov resolved to develop the company by obtaining for himself and his partners a royal charter with monopoly privileges to exploit and rule, like the privileges granted by [Great Britain](#) to the [East India Company](#).

Russian-American Company



A replica of Russian Block House #1 (one of three [watchtowers](#) that guarded the [stockade](#) walls at Novo-Archangelsk) as constructed by the National Park Service in 1962.

Rezanov had just succeeded in persuading Catherine II to sign his charter when she died (1796), forcing him to begin again to obtain a charter from the unbalanced and intractable [Tsar Paul I](#). For a time the outlook appeared hopeless, but Rezanov's skill, subtlety and address prevailed, and he obtained the Tsar's signature to the [Ukase of 1799](#) shortly before the Tsar was assassinated. The [Russian-American Company](#) (RAC) was granted a [monopoly](#) over the [Pacific Northwest](#) coast of [North America](#), from [latitude 55 degrees](#) northward, roughly the southern border of Alaska today; and over the chain of islands extending from Kamchatka northward to [Alaska](#) and southward to [Japan](#) for a period of twenty years. As a civil servant, Rezanov couldn't be directly named a director of the company, so he was officially designated the RAC's "High Representative in the Capital."^[9] The majority of the shares were owned by the Shelikhov family, although Rezanov, Tsar Paul, the future Tsar [Alexander I of Russia](#) and [Grand Duke Constantine Pavlovich](#) were also shareholders. Initially the company turned a favorable profit until the first years of the 19th century, after which mismanagement and scarcity of nourishing food threatened it with serious losses, if not ultimate ruin.

Mission to Alta California

Conditions in the colonies were harsh; housing was primitive, and food was scarce, with many supply ships being lost at sea. In 1806 the colonists at [Sitka](#) were dying of scurvy and starvation. In desperation, on 26 Feb. 1806 Rezanov put together a small crew and left Sitka sailing south on the *Juno* on a life-or-death expedition to California to buy food and supplies from Russia's chief competitor in colonizing the Pacific coast, the Spanish.^[13] Sick with hunger and scurvy, they arrived under the guns of the Spanish overlooking

San Francisco Bay on 27 March, meeting with the *comandante* of San Francisco, Don [José Darío Argüello](#). During a stay of six weeks, Rezanov was successful in bartering and buying wheat, barley, peas, beans, flour, tallow, salt and other items. Departing on 10 May, he reached Sitka on 8 June.^{[14]:51–55,59}



The Ryazanov Monument in Krasnoyarsk



María de la Concepción Marcela Argüello y Moraga 1791-1857

Rezanov had begun a love affair with the 15-year-old daughter of the *comandante* [Concepción Argüello](#) ("Conchita"). The couple became engaged, causing a sensation in the tight-knit [California](#) society, especially because of their differences in religion and nationality, but Rezanov's diplomatic skill won over the clergy. Rezanov had the promise of the perplexed governor to forward a copy of the treaty to Spain at once. He proceeded to Petropavlovsk, where he dispatched his ships, without the consent of the Tsar—in effect declaring war on his own—to attack the Japanese island [Sakhalin](#) of the lower [Kuril group](#).^[15] Rezanov then began the overland trip to [Saint Petersburg](#), hoping to obtain the Tsar's approval for the treaty. He wrote personal letters to the Pope and to the King of Spain asking dispensation and royal consent for his marriage.

Death

He died of fever and exhaustion in Krasny Yar (now [Krasnoyarsk](#)), [Siberia](#), on March 8, 1807.^[16] His grave was destroyed by [bolshheviks](#), but his remains were reburied. On October 28, 2000, at Rezanov's grave in the Trinity churchyard of Krasnoyarsk (where according to one account his remains were moved in the late 1950s) there was a service for the dead and the dedication of a memorial to Rezanov. Poets had taken up the story of Rezanov and Conchita, turning it into a famous romance in Russia. The memorial has a white cross, bearing on one side the inscription "Nikolai Petrovich Rezanov 1764 — 1807. I will never forget you", and on the other side — "Maria Concepcion de Arguelio 1791 — 1857. I will see you never more".

Assessment

The treaty with California, the bare suggestion of which made such a commotion far away in the land of New Spain, was the least of Rezanov's projects. It was sincerely conceived, for he was deeply and humanely concerned for his employees and the wretched natives who were little more than the slaves of the company; but its very obviousness raised the necessary amount of dust.

His correspondence with the company betrays a clearly defined purpose to annex to Russia the entire western coast of North America, and to encourage immediate emigration from the parent country on a large scale. Had he lived, there is, all things considered, hardly a doubt that he would have accomplished his object. The treaty was never signed, the reforms of Rezanov died of discouragement, the fortunes of the colonies gradually collapsed, and the Spanish girl who had loved Rezanov became a nun.

Legacy

Rezanov's romance with Concepción became the subject of *Concepcion de Arguello*, a ballad by the San Francisco author, [Francis Bret Harte](#), and a 1937 novel, *Rezánov and Doña Concha*, by the largely forgotten San Francisco author [Gertrude Atherton](#), who had also written a biography of Rezanov on the centennial of his romance with Concepcion.

In 1979, the composer [Alexei Rybnikov](#) and the poet [Andrey Voznesensky](#) wrote one of the first Russian [rock operas](#), choosing the love affair of Rezanov and Concepcion as their subject and naming the opera after two of Rezanov's ships, *Juno* and *Avos*. The original production has enjoyed immense success in the [Lenkom Theatre](#) and is still being performed to standing ovations as of 2013. The original actor playing Rezanov from 1979–2005, [Nikolai Karachentsov](#), was seriously injured in a car crash in 2005, and has been replaced in the production by [Dmitry Pevtsov](#) and Viktor Rakov.

The High Mass for the two lovers was attended by Gary E. Brown, Police Chief of the city of [Monterey, California](#). He was in Siberia as part of a Pointman Leadership Institute team to instruct the National Police in Ethical Based Leadership. Chief Brown scattered on Rezanov's tomb some earth from Conchita's grave, and at the suggestion of Monterey resident John Middleton, a rose from her burial site, and took some earth from Rezanov's grave to scatter on the resting place of Concepcion de Arguello in [Benicia, CA](#). “It will connect them forever in a symbolic way” said the chief. He went on to share that the love story which took place 200 years ago forever united the cities of Krasnoyarsk and Monterey.

Alexey Lvovich Rybnikov ([Russian](#): Алексе́й Льво́вич Ры́бников; born July 17, 1945) is a modern [Russian composer](#).



He is the author of music for [Soviet](#) and Russian [musicals](#) (rock-operas) *Star and Death of Joaquin Murrieta* (Звезда и смерть Хоакина Мурьеты, 1976) and *Juno and Avos* (Юнона и Авось, 1981, shown more than 700 times), for numerous [plays](#) and [operas](#), for more than 80 Russian [movies](#). More than 10 million discs with his music have been sold to 1989.

Alexey Rybnikov's film music:

https://www.google.com/search?client=safari&channel=iphone_bm&q=Alexey+Rybnikov&stick=H4sIAA-A-A-A-A-A-A-AOPgE-LSz9U3yMgoqUqqUAKzjcot4jMstOSyk630c0uLM5P1k_NzC_KLM0sy8_OsIOzUIgD-d_W6OgAAAA&sa=X&ved=2ahUKEwj156ejs_TdAhVBRa0KHTqyBOAQmxMoADAGegQICRAI&biw=414&bih=606

Andrei Voznesensky



Andrei Voznesensky in 2008

Born	Andrei Andreyevich Voznesensky May 12, 1933 Moscow, Soviet Union
Died	June 1, 2010 (aged 77) Moscow, Russia
Resting place	Novodevichy Cemetery, Moscow
Occupation	Poet and writer
Period	1958–2010
Notable works	<i>The Triangular Pear, Antiworlds, Stained-glass Master, Violoncello Oakleaf, Videoms and Fortune Telling by the Book</i>

This name uses [Eastern Slavic naming customs](#); the [patronymic](#) is Andreyevich and the [family name](#) is Voznesensky.

Andrei Andreyevich Voznesensky ([Russian](#): Андрей Андреевич Вознесенский, May 12, 1933 – June 1, 2010) was a [Soviet](#) and [Russian](#) poet and writer who had been referred to by [Robert Lowell](#) as "one of the greatest living poets in any language." He was one of the "Children of the '60s," a new wave of iconic Russian intellectuals led by the [Khrushchev Thaw](#).^[1]

Voznesensky was considered "one of the most daring writers of the [Soviet era](#)" but his style often led to regular criticism from his contemporaries and he was once threatened with [expulsion](#) by [Nikita Khrushchev](#).^[2] He performed poetry readings in front of sold-out stadiums around the world,^[2] and was much admired for his skilled delivery.^[3] Some of his poetry was translated into English by [W. H. Auden](#). Voznesensky's long-serving mentor and muse was [Boris Pasternak](#),^[3] the [Nobel Laureate](#) and the author of [Doctor Zhivago](#).

Before his death, he was both critically and popularly proclaimed "a living classic",^[4] and "an icon of Soviet intellectuals".^[5]

Yunona and Avos

https://www.google.com/search?client=safari&channel=iphone_bm&source=hp&ei=QgW6W_CSE8fcswXFiZP4Dg&ins=false&q=yunona+and+avos&oq=Yunona+and+Avos&gs_l=mobile-gws-wiz-hp.1.0.0j33i299l2j33i160.3325.14414..27416...0.0..0.288.1843.3j11j1....2..0....1.....3..4lj46j0i131j46i131j0i10j46i10j0i22i30j0i22i10i30.Fozq8t_w3lE

Юнона и Авось - Я тебя никогда не забуду

"Юнона и Авось" в ролях: Караченцев Николай, Большова Анна (6 min; English subtitles) / Juno and Avos, Rock Opera. Final duet. (Eng Subs):

Russian rock-opera from 1983 with English subtitles. Based on a real story. It's about a Russian Naval officer, Nicholay Rezanov, and a daughter of an aristocrat, Conchita, falling in love. After one night they spend together, they get engaged. But Nicholay has to leave. He promises to come back. He never did, because he died of pneumonia on the way back to Russia. The song is about their love. They sense that they will never see each other again.

<https://www.youtube.com/watch?v=fmRVQzuVWZU>

Dmitry Pevtsov: <https://www.youtube.com/watch?v=PGtVLb4KXIc&feature=youtu.be>

Aram Khachaturian (1903-1978): https://en.wikipedia.org/wiki/Aram_Khachaturian
Khachaturyan's ballet "Spartacus."

His saber dance

<https://www.youtube.com/watch?v=aH2Gpdr-WrA>

combines Russian classic ballet with Soviet esthetics.

Georgy Sviridov (1915-1998): https://en.wikipedia.org/wiki/Georgy_Sviridov

Georgy Sviridov's "Blizzard" waltz compared with Aram Khachaturyan's waltz in "Mascarade." The Russian National Symphony Orchestra performs Khachaturyan's waltz with an "aorta-busting" intensity. Sviridov's composition "Time, forward!"

Isaak Dunayevsky – Maksim Dunayevsky.

The present day:

The Russian National Orchestra organized by Mikhail Pletnev in 1990 is in the top 20 best orchestras in the world: www.rno.ru The conductors include Aleksandr Vedernikov and the popularizer of Russian classical music: Vladimir

Vladimir Spivakov's "Virtuosi of Moscow."

Eduard Artemyev (film scores): •May 10, 2020 / Эдуард Артемьев - Достояние республики (Альбом 2016)

<https://www.youtube.com/watch?v=mMUbFuNdown8&feature=youtu.be> (53:43)

Friday July 17: First response essay to be posted on Canvas Discussion Board (Individual work at home – no Zoom class on Friday, July 17)

Tchaikovsky in Isolation (Чайковский в изоляции)

Choose from the list below any two items by Tchaikovsky, listen to them, find some information about them and write a paragraph (about 100 words) in response to the following prompts:

- Describe the mood you were in at the start of this assignment (e.g. bored, frustrated, interested, excited, annoyed, etc.).
- Describe your mood while listening to the music.
- How the information you have found on the internet contributed to your appreciation of the music?
- Describe your feelings at the end of this assignment.
- Will you ever want to listen to Tchaikovsky again? Explain why.

Post your paragraph. Read other students' responses and respond to as many as you like. One response is a must. **This is a complete/incomplete assignment. Due Sunday, July 19, 11.55 p.m. at the very latest.**

Piano Concerto No. 1 in B-flat minor Op. 23

1. Владимир Горовиц выступает в Карнеги Холле в апреле 1943 года с первым концертом Чайковского для фортепьяно с оркестром (length 32 minutes):
<https://www.youtube.com/watch?v=4ksVduF2rr4>
2. Мой любимый Святослав Рихтер исполняет первый концерт в Вене в 1962 году (length – 36 minutes, **has slides with information about Tchaikovsky and this concerto**):
<https://www.youtube.com/watch?v=0jdAr6nIDM8>

Щелкунчик/The Nutcracker

1. **Tchaikovsky-Pletnev - Nutcracker. Mikhail Pletnev (he is mentioned in our text). Moscow Conservatory, 1978.** П. И. Чайковский - М. Плетнев, "Andante maestoso", "Танец Феи Драже" и "Чай" из Концертной сюиты "Щелкунчик". (length 9 minutes)

<https://www.youtube.com/watch?v=09aEveCa7N8>

2. **Pas de Deux from "The Nutcracker"** (length 12 minutes):

<https://www.youtube.com/watch?v=rOUSvVFpG8w>

Лебединое озеро/ Swan Lake

1. Белый акт. Лебединое озеро / Swan Lake. White act (length 9 minutes):

<https://www.youtube.com/watch?v=htWM5ZtONU4>

2. Black Swan pas de deux Maria Alexandrova Bolshoi 2011 (length 12 minutes):

<https://www.youtube.com/watch?v=IW2oxga1dNU>

3. [my personal favorite] Tchaikovsky: El lago de los cisnes - Swan Lake - Rizzo - Orquesta Joven de la OSG en María Pita (length 32 minutes):

<https://www.youtube.com/watch?v=sb7LEpuA9a4>

4. Full ballet - Swan Lake - Margot Fonteyn, Rudolf Nureyev - 1967.avi (length 100 minutes):

<https://www.youtube.com/watch?v=TrODO0RfEtM>

Увертюра 1812 года/Overture 1812

- 1) Tchaikovsky: Ouverture 1812 | Prinsengrachtconcert 2013 (length 16 minutes):

<https://www.youtube.com/watch?v=1KzF1KgaREo>

- 2) Tchaikovsky : Overture 1812 (Full, Choral) - Ashkenazy (length 16 minutes):

<https://www.youtube.com/watch?v=ZrsYD46W1U0>

- 3) Tchaikovsky: The Year 1812, Festival Overture (arr. Igor Buketoff for choir and orchestra), length 16 minutes: <https://www.youtube.com/watch?v=3Nyt6MVM3PU>

Denis Matsuev - Tchaikovsky, Piano concerto no.1 / Чайковский, Концерт №1 (35:09):

Denis Matsuev and the State Academic Symphony Orchestra of Russia headed by Mark Gorenstein perform

Tchaikovsky, Piano Concerto No.1: <https://www.youtube.com/watch?v=BcPY0SZog7Y>

For Monday, July 20, read: Chapter 8. “Literature” (pp. 169-186) in *The Cambridge Companion to Modern Russian Culture*.

Study questions: 1. What does the statement “Russian culture is logocentric” mean? 2. What are the distinctive features of Russian literature?

Read on the Internet the biography of Alexander Sergeevich Pushkin (1799-1837): http://en.wikipedia.org/wiki/Alexander_Pushkin

Literature (Weeks 3-5)

Week 3 (July 20-24):

Home assignment for Mon July 20:

Chapter 8. "Literature" (pp. 169-186) in *The Cambridge Companion to Modern Russian Culture*.
Study questions: 1. What does the statement "Russian culture is logocentric" mean? 2. What are the distinctive features of Russian literature?

Read:

The Importance of Books

Around 130 million books have been published in the history of humanity; a heavy reader will at best get through 6,000 in a lifetime. Most of them won't be much fun or very memorable. Books are like people; we meet many but fall in love very seldom. Perhaps only thirty books will ever truly mark us. They will be different for each of us, but the way in which they affect us will be similar.

The core – and perhaps unexpected – thing that books do for us is simplify. It sounds odd, because we think of literature as sophisticated. But there are powerful ways in which books organize and clarify our concerns – and in this sense simplify.

Centrally, by telling a story a book is radically simpler than lived experience. The writer omits a huge amount that could have been added in (and in life always – by necessity – is there). In the plot, we move from one important moment directly to the next – whereas in life there are endless sub-plots that distract and confuse us. In a story, the key events of a marriage unfold across a few dozen pages: in life they are spread over many years and interleaved with hundreds of business meetings, holidays, hours spent watching television, chats with one's parents, shopping trips and dentist's appointments. The compressed logic of a plot corrects the chaos of existence: the links between events can be made much more obvious. We understand – finally – what is going on.

Writers often do a lot of explaining along the way. They frequently shed light on why a character is acting as they do; they reveal people's secret thoughts and motives. The characters are much more clearly defined than the people we actually encounter. On the page, we meet purer villains, braver more resourceful heroes, people whose suffering is more obvious or whose virtues are more striking than would ever normally be the case. They – and their actions – provide us with simplified targets for our emotional lives. We can love or revile them, pity them or condemn them more neatly than we ever can our friends and acquaintances.

We need simplification because our minds get checkmated by the complexity of our lives. The writer, on rare but hugely significant occasions, puts into words feelings that had long eluded us, they know us better than we know ourselves. They seem to be narrating our own stories, but with a clarity we could never achieve.

Literature corrects our native inarticulacy. So often we feel lost for words; we're impressed by the sight of a bird wheeling in the dusk sky; we're aware of a particular atmosphere at dawn, we love someone's slightly wild but sympathetic manner. We struggle to verbalise our feelings; we may end up remarking: 'that's so nice'. Our feelings seem too complex, subtle, vague and elusive for us to be able to spell out. The ideal writer homes in on a few striking things: the angle of the wing; the slow movement of the largest branch of a tree; the angle of the mouth in a ile. Simplification doesn't betray the nuance of life, it renders life more visible.

The great writers build bridges to people we might otherwise have dismissed as unfeasibly strange or unsympathetic. They cut through to the common core of experience. By selection and emphasis, they reveal the important things we share. They show us where to look.

They help us to feel. Often we want to be good, we want to care, we want to feel warmly and tenderly – but can't. It seems there is no suitable receptacle in our ordinary lives into which our emotions can vent themselves. Our relationships are too compromised and fraught. It can feel too risky to be very nice to

someone who might not reciprocate. So we don't do much feeling; we freeze over. But then – in the pages of a story – we meet someone, perhaps she is very beautiful, tender, sensitive, young and dying; and we weep for her and all the cruelty and injustice of the world. And we come away, not devastated, but refreshed. Our emotional muscles are exercised and their strength rendered newly available for our lives. Not all books necessarily contain the simplifications we happen to need. We are often not in the right place to make use of the knowledge a book has to offer. The task of linking the right book to the right person at the right time hasn't yet received the attention it deserves: newspapers and friends recommend books to us because they work for them, without quite thinking through why they might also work for us. But when we happen to come across the ideal book for us we are presented with an extraordinarily clearer, more lucid, better organized account of our own concerns and experiences: for a time at least our minds become less clouded and our hearts become more accurately sensitive. Through books' benign simplification, we become a little better at being who we always really were.

Discuss: Chapter 8. "Literature" (pp. 169-186) in *The Cambridge Companion to Modern Russian Culture*. Study questions: 1. What does the statement "Russian culture is logocentric" mean? 2. What are the distinctive features of Russian literature?

The Golden Age of Russian Literature:

The 19th century is traditionally referred to as the "Golden Era" of **Russian literature**. Romanticism permitted a flowering of especially poetic talent: the names of Vasily Zhukovsky and later that of his protégé Alexander Pushkin came to the fore.

Romanticism (also known as the **Romantic era**) was an artistic, literary, musical and intellectual movement that originated in Europe towards the end of the 18th century, and in most areas was at its peak in the approximate period from 1800 to 1850. Romanticism was characterized by its emphasis on emotion and individualism as well as glorification of all the past and nature, preferring the medieval rather than the classical. It was partly a reaction to the Industrial Revolution,^[1] the aristocratic social and political norms of the Age of Enlightenment, and the scientific rationalization of nature—all components of modernity.^[2] It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography,^[3] education,^[4] the social sciences, and the natural sciences.^{[5][failed verification]} It had a significant and complex effect on politics, with romantic thinkers influencing liberalism, radicalism, conservatism, and nationalism.^[6]

Golden Age of Russian Poetry is the name traditionally applied by philologists to the first half of the 19th century.^[1] It is also called the Age of Pushkin, after its most significant poet (in Nabokov's words, the greatest poet this world was blessed with since the time of Shakespeare^[2]). Mikhail Lermontov and Fyodor Tyutchev are generally regarded as two most important Romantic poets after Pushkin.^[3] Vasily Zhukovsky and Konstantin Batyushkov are the best-regarded of his precursors. Pushkin himself, however, considered Evgeny Baratynsky to be the finest poet of his day.^[4]

Read on the Internet the biography of Alexander Sergeevich Pushkin (1799-1837):
http://en.wikipedia.org/wiki/Alexander_Pushkin

Review MRC: Literature, periodization (p. 183); Pushkin (pp. 185-186)

Read "The Art of Translation" in "Vladimir Nabokov. Lectures on Russian Literature." Harcourt, Inc. 1981, pp. 315-321.

<https://newrepublic.com/article/62610/the-art-translation?fbclid=IwAR3PaZCQOrD7z5-0GJjW6rLubqsdecsybqAX3Idw2P61b4xKADO0AIuT9M>

The Art of Translation

On the sins of translation and the great Russian short story.

By Vladimir Nabokov

August 4, 1941



Keystone/Getty Images

Study question: 1. What “three grades of evil” does Nabokov discern “in the queer world of verbal transmigration”?

Nabokov: I remember a wondrous moment: <https://www.oxfordlieder.co.uk/song/2093> (text)
See file.

Eugene Onegin: https://en.wikipedia.org/wiki/Eugene_Onegin

Onegin (film): [https://en.wikipedia.org/wiki/Onegin_\(film\)](https://en.wikipedia.org/wiki/Onegin_(film))

Watch the film *Onegin* (1999) here: <https://www.youtube.com/watch?v=jd8XgyMOQaQ> (1:41:41)

For Tue, July 21:

Read:

- (1) **Why Read the Classics?** By Italo Calvino. | The New York Review of Books, October 9, 1986:

https://urldefense.proofpoint.com/v2/url?u=https-3A_www.nybooks.com_articles_1986_10_09_why-2Dread-2Dthe-2Dclassics_&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=uy2zf3SiEpl0Jgmirg2ouiloUrmKm4g-upPLgwlc6w&s=iqQuip7HojZ8zI0xaL4GYywaShGNghHe7TPPZjv0wAY&e=

Study assignment: Choose two reasons for wanting to read the classics that you can relate to the most. Be prepared to discuss them in class.

- (2) Александр Пушкин – Я помню чудное мгновенье (Керн): читать стих, текст стихотворения поэта классика на РуСтих:
https://urldefense.proofpoint.com/v2/url?u=https-3A_rustih.ru_aleksandr-2Dpushkin-2DYa-2Dpomnyu-2Dchudnoe-2Dmgnovene_&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=mwEbHhgZfdF8bK_mwV6gQ8U0XiTDd9LqxBi2Im1RsQ0&s=YFB-Q5RpPfcYj4qqpEV_NktUxbmWmClz-fIEjChSnA&e=
- (3) I Still Recall the Wondrous Moment – WikiTranslate
https://urldefense.proofpoint.com/v2/url?u=https-3A_wikitranslate.org_wiki_Pushkin-5F-2D-5FI-5FStill-5FRecall-5Fthe-5FWondrous-5FMoment&d=DwICAg&c=sJ6xIWYx-

[zLMB3EPkvcnVg&tr=0VEVq1SrG81rEdOLTUpTww&m=UUYkNMoD4SF0NBqkKnXmgdo3q0ORTzvZnr7coCSGdTI&s=kcXT06lrKj1SQV4tV_FQWx_fZwqH2BkiK3GzIpEw85s&e=](https://www.youtube.com/watch?v=zLMB3EPkvcnVg&tr=0VEVq1SrG81rEdOLTUpTww&m=UUYkNMoD4SF0NBqkKnXmgdo3q0ORTzvZnr7coCSGdTI&s=kcXT06lrKj1SQV4tV_FQWx_fZwqH2BkiK3GzIpEw85s&e=)

- (4) File "Yah pom-new chewed-no-yay mg-no-vain-yay
- (5) File "Moy dyah-dyah sa-mykh chest-nykh pravil..."
- (6) The Queen of Spades synopsis: <https://www.gradesaver.com/the-queen-of-spades/study-guide/summary>
- (7) Read *The Queen of Spades* here: <http://www.gutenberg.org/files/23058/23058-h/23058-h.htm>

Arias from the opera: П. И. Чайковский. Пиковая дама. Ария "Je crains de lui parler la nuit" (4:37): https://youtu.be/f-iXW_HGVM
https://www.youtube.com/watch?v=f-iXW_HGVM&feature=youtu.be

Je crains de lui parler la nuit,
 J'écoute trop tout ce qu'il dit,
 Il me dit: je vous aime,
 Et je sens, malgré moi,
 Je sens mon coeur qui bat, qui bat,
 Je ne sais pas pourquoi...

Мне хотелось говорить о нём сегодня ночью,
 я внимательно слушала всё, что он говорил,
 он сказал мне: «Я вас люблю»,
 и я чувствую, против своей воли:
 я чувствую: моё сердце бьётся, бьётся...
 Я не знаю, почему...

Begin at min 5: Елена Образцова - Сцена и романс Графини из оперы "Пиковая дама" (16:25):
<https://www.youtube.com/watch?v=dcOulakfOCw&feature=youtu.be>

Or:
<https://youtu.be/dcOulakfOCw>

Ария Германа из оперы "Пиковая дама":

Что наша жизнь - игра,
 Добро и зло, одни мечты.
 Труд, честность, сказки для бабья,
 Кто прав, кто счастлив здесь, друзья,
 Сегодня ты, а завтра я.

Так бросьте же борьбу,
 Ловите миг удачи,
 Пусть неудачник плачет,
 Пусть неудачник плачет,
 Кляня, кляня свою судьбу.

Что верно - смерть одна,
 Как берег моря суеты.
 Нам всем прибежище она,
 Кто ж ей милей из нас, друзья,
 Сегодня ты, а завтра я.

Так бросьте же борьбу,
 Ловите миг удачи,
 Пусть неудачник плачет,

Пусть неудачник плачет,
Кляня свою судьбу.

Мих - Владимир Атлантов Ария Германа из оперы "Пиковая дама"
Vladimir Atlantov - Pique Dame - Hermann's Act III aria (2:42):
https://www.youtube.com/watch?v=8qY9udMUx_Y

П. И. Чайковский. Опера «Пиковая дама». Ария Германа «Что наша жизнь? Игра!» (2:11):
https://www.youtube.com/watch?v=L2wlKC09_PM

A general description of The Belkin Tales:

https://en.wikipedia.org/wiki/The_Belkin_Tales (“The Tales of the Late Ivan Petrovich Belkin”)

For Wed, July 22, Read *The Pistol Shot* here: <http://www.gutenberg.org/files/55024/55024-h/55024-h.htm>

Study questions:

2. Pushkin’s brief biography. His main works. His place in Russian literature and culture.
3. Why doesn’t Pushkin’s poetry have as powerful and enchanting an effect abroad as it does in Russia?
4. Summarize the plot of “The Pistol Shot.”
5. What existential questions does the story pose? Does the story give any answers to those questions?

Eugene Onegin: https://en.wikipedia.org/wiki/Eugene_Onegin

Onegin (film): [https://en.wikipedia.org/wiki/Onegin_\(film\)](https://en.wikipedia.org/wiki/Onegin_(film))

Watch the film *Onegin* (1999) here: <https://www.youtube.com/watch?v=jd8XgyMOQaQ> (1:41:41)

A Pistol Shot (Mosfilm, 1967, 1h 18m):

<https://youtu.be/B17W30IR4kg>

<https://www.youtube.com/watch?v=B17W30IR4kg&feature=youtu.be>

«Выстрел» - экранизация одной из «Повестей Белкина» А.С. Пушкина. История необычной дуэли, превратившейся в долгий поединок двух сильных характеров. Главный герой фильма - Сильвио, отставной гусар, известный как великолепный стрелок и с «историей мести» в душе. Получив пощечину, офицер Сильвио вызывает графа-обидчика на дуэль. Много лет назад он, тогда ещё офицер, повздорил с неким графом - везунчиком и баловнем судьбы. Дело дошло до дуэли, во время которой граф вёл себя с оскорбительным равнодушием. Первым выстрелом граф не попал в противника. Однако неотложные обстоятельства заставляют офицера уехать, оставив за собой право выстрела. Через много лет, накануне свадьбы графа, Сильвио возвращается требовать возмездия... В главных ролях: Михаил Козаков, Юрий Яковлев, Олег Табаков, Ариадна Шенгелая, Валерий Белятинский, Владлен Давыдов, Борис Новиков, Лев Поляков. Режиссер: Наум Трахтенберг. Автор сценария: Николай Коварский. Композитор: Карэн Хачатурян. Художник-постановщик: Ирина Шретер.

Optional: Stephen Fry Profiles Six Russian Writers in the New Documentary (and text) *Russia’s Open Book* (55:04):

<http://www.openculture.com/2013/12/stephen-fry-profiles-six-russian-writers-in-the-new-documentary-russias-open-book.html>

For Thur, July 23, read on the Internet for classroom discussion the biography of Mikhail Yurievich Lermontov (1814-1841): http://en.wikipedia.org/wiki/Mikhail_Lermontov and a synopsis of “A Hero of Our Time” (note the structure of the novel): http://en.wikipedia.org/wiki/A_Hero_of_Our_Time
Read “**The Fatalist**” by M. Lermontov here: www.ibiblio.org/eldritch/myl/hero.htm
or here: *A Hero of Our Time*(text), by J. H. Wisdom and Marr Murray:

https://urldefense.proofpoint.com/v2/url?u=https-3A_www.gutenberg.org_files_913_913-2Dh_913-2Dh.htm&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=AS97IRrEVaR6BW_XgTs4D6Vf6lUe2NQeV P4YFf9BFnc&s=SoFWIWLqEcFC2gMSXXG6kZ5ERXOoYCtrOZl8WlclrjM&e=

Study questions:

- 1) M.Yu. Lermontov's brief biography.
- 2) Define the concept of the "superfluous person."
- 3) Summarize the plot of "The Fatalist."
- 4) Describe your impressions of the story.

For Fri, July 24, read on the Internet the biography of Nikolai Vasilyevich Gogol (1809-1852):

http://en.wikipedia.org/wiki/Nikolai_Gogol

Read carefully Gogol's story "**The Overcoat**" here: <http://fullreads.com/literature/the-overcoat/10/>

Study questions:

1. N.V. Gogol's brief biography.
2. N.V. Gogol's main works. His place in Russian literature and culture.
3. Summarize the plot of "The Overcoat."
2. Describe your reaction/attitude to the character of Akaky Akakiyevich.
3. What are your impressions of the story?
4. Based on A.A.'s character and what you have read for this course up to now, define the "little person" as a character and personality type in Russian literature and culture.

Optional:

Gogol is probably one of the most enigmatic (the least interpretable and translatable) and at the same time one of the most influential Russian writers. By the time he was 30, he wrote all his works that he is now famous for, including his famous novel *Dead Souls*. By the time he completed it he decided that what he wrote was part one of a trilogy that he wanted to model after Dante's *The Divine Comedy*. So he spent the rest of his life (11 more years) in agony; it was devoted to nonfictional writings and to unsuccessful efforts to produce a sequel to *Dead Souls*. Gogol got painfully stuck in that project, which infuriated most of his friends and admirers. His most famous work from that period is his *Selected Passages from Correspondence with Friends*.

Simon Karlinsky analyzing the Overcoat (pp. 135-144) – to be emailed by the instructor.

Nikolai Gogol at 200 (20 min 23 sec). Gary Shteyngart reads from *Dead Souls*

<https://www.youtube.com/watch?v=AJPX1hZ6xos>

Watch the trailer for "The Overcoat" (1:25) here: <https://www.youtube.com/watch?v=LY4AzUzYhkc>

Watch the film "The Overcoat" here (1:10:37):

<https://www.youtube.com/watch?v=YYXAIAHW9TU&feature=youtu.be>

The Overcoat silent movie (1926) (1:03:28):

https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_aYxHE3dW7Fo&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=UKLgEOcwwVtCu9BPrtuWvvpvF0JNkfvCE9qDpKvJGWlW&s=vqXHkVRUdQ9VOazlkJI6NE0BiydIZ0M03EYqVq0WKOW&e=

Week 4 (July 27-31):**Home assignment for Mon July 27:**

For Mon, Mar 23, read on the Internet about Ivan Sergeyevich Turgenev (1818-1883):

http://en.wikipedia.org/wiki/Ivan_Turgenev; see also: <http://www.eldritchpress.org/ist/turgenev.htm>

Read “Mumu”: <http://www.online-literature.com/turgenev/1972/>

Study questions:

1. What is the story “Mumu” about? 2. Why didn’t Gerasim disobey his mistress’s order? 3. Describe your impressions of the story.



[Thomas Baden-Riess](#)

Review of **Fathers and Sons** by Turgenev (8:59 – 2015):

<https://www.youtube.com/watch?v=zp9acX1RW7w&feature=youtu.be>

https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_zp9acX1RW7w&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=x4Wdm9v-z-pyZ0ZE6MojxwLD6yQu_ONoHEwbKa_bbz4&s=ISvZaxcNGCRkJTqOVJNXccgu-4KtM0q4tsZKsEEND_Y&e=



[Scott Bradfield](#)

First Love. The Russian Writer's Russian Writer: Turgenev Part 1–RGBIB Ep. 95 (11:38 –2019):

<https://www.youtube.com/watch?v=Tqh-M3eqX1M&feature=youtu.be>

https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_Tqh-2DM3eqX1M&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=VaglSPwFH9BV_r0se5k5oLWPI2Z4KXYJ4G6SrRFcdYA&s=gqH15ZAJGg1TmlaPLva1lqSHOImtLtNbm2OpKMJiuOU&e=

How to Pronounce the Names of Russian Classical Authors? (4:26—2015):

<https://www.youtube.com/watch?v=715SDXLoW88&feature=youtu.be>https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_715SDXLoW88&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=Ae0EXzwGoaFBQBXdzZbTWkf5PgX3zVVTU8UqWt7DFmY&s=SQv4_hO1zxy2IYYoe0NHvaaRLg77pJR8JW-YDfxbUaw&e=

How to Pronounce 15 Well-Known Russian Author Names (4:18—2016):

<https://www.youtube.com/watch?v=d1Uw8IKh8wA&feature=youtu.be>

https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_d1Uw8IKh8wA&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=WOG21shmiW0PZCm_3_Vo3FST5dbJi2S1pRapzwcaUHQ&s=TQULOUVXVisgqldUhCfuvVWa-QVJp9Or0b5h9ju7Rh8&e=

Optional: [https://en.wikipedia.org/wiki/Fathers_and_Sons_\(novel\)](https://en.wikipedia.org/wiki/Fathers_and_Sons_(novel))

Also: https://en.wikipedia.org/wiki/Constance_Garnett

For Tue, July 28, review the **Slavophiles** vs. **Westernizers** controversy:

Read (1) Chaadaev's "**First Philosophical Letter**":

http://academic.shu.edu/russianhistory/index.php/Petr_Chaadaev_First_Philosophical_Letter; (2)

Slavophiles: <http://www.britannica.com/EBchecked/topic/548498/Slavophile>;

<http://en.wikipedia.org/wiki/Slavophilia>; (3) **Westernizers:**

<http://www.britannica.com/EBchecked/topic/640986/Westernizer>;

<http://sputniknews.com/analysis/20100902/160436673.html>.

(4) Read "**The Birth of the Russian Intelligentsia**" in Isaiah Berlin's *Russian Thinkers*. Penguin Books, 1994, pp. 114-135. (The instructor will email you the text.) Be ready to discuss the distinguishing features of the Russian intelligentsia.

(5) Read on the Internet the biography of Ivan Aleksandrovich Goncharov (1812-1891):

http://en.wikipedia.org/wiki/Ivan_Goncharov and the synopsis of his novel "**Oblomov**":

<http://en.wikipedia.org/wiki/Oblomov>.

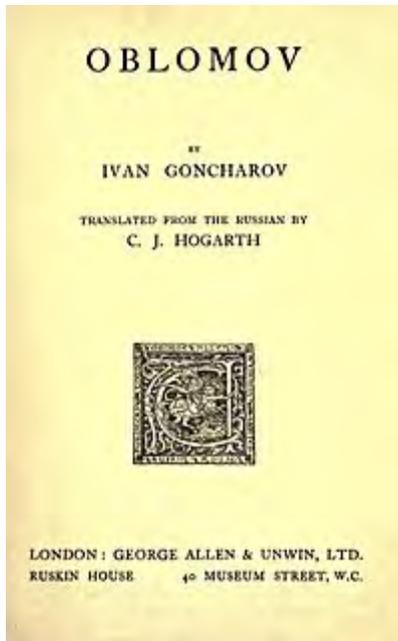
Study questions:

1. What was the main idea of Chaadaev's "First Philosophical Letter"? and how did it relate to the Slavophiles vs. Westernizers debate?
2. Describe briefly the ideology of Slavophilism. Name at least two of its prominent proponents in the 19th century.
3. Describe briefly the ideology of the Westernizers. Name at least two prominent Westernizers in the 19th century.
4. Oblomov and Shtolts as representatives of Slavophilia and Westernism.
5. Define "Oblomovizm" or "Oblomovshchina" as a Russian social phenomenon. Are there any signs of "Oblomovshchina" in American culture today?
6. Who is a "Russky 'intelligent'" (интеллигент)?

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Ivan Alexandrovich Goncharov (^[1]/ˈɡɒntʃərɒf/^[1] also ^[2]/-rɔːf/^[2] **Russian:** Ива́н Алекса́ндрович Гонча́ров, ^[3]*tr.* Iván Aleksándrovich Goncharóv, IPA: ^[4][ɪˈvan ɐlʲɪkˈsandrəvʲɪdʒ ɡənʲtɕɪrˈrof]; 18 June ^[5][O.S. 6 June] 1812 – 27 September ^[6][O.S. 15 September] 1891^[3]) was a Russian novelist best known for his novels *A Common Story* (1847), *Oblomov* (1859), and *The Precipice* (1869). He also served in many official capacities, including the position of [censor](#).

Oblomov



Title page of the 1915 English translation of *Oblomov*

Throughout the 1850s Goncharov worked on his second novel, but the process was slow for many reasons. In 1855 he accepted the post of censor in the Saint Petersburg censorship committee. In this capacity, he helped publish important works by Ivan Turgenev, [Nikolay Nekrasov](#), [Aleksey Pisemsky](#), and Fyodor Dostoyevsky, a fact that brought resentment from some of his bosses. According to Pisemsky, Goncharov was officially reprimanded for permitting his novel *A Thousand Souls* to be published. Despite all this, Goncharov became the target of many satires and received a negative mention in Herzen's *Kolokol*. "One of the best Russian authors shouldn't have taken this sort of job upon himself," critic [Aleksander Druzhinin](#) wrote in his diary.^[6] In 1856, as the official publishing policy hardened, Goncharov quit.^[7]

Nikita Sergeyevich Mikhalkov ([Russian](#): Никита Серге́евич Михалко́в; born 21 October 1945) is a Russian [filmmaker](#), [actor](#), and head of the Russian Cinematographers' Union. Mikhalkov is a three-time laureate of the [State Prize of the Russian Federation](#) (1993, 1995, 1999) and is a [Full Cavalier of the Order "For Merit to the Fatherland"](#).

Nikita Mikhalkov won the [Golden Lion](#) of the [Venice Film Festival](#) (1991) and was nominated for the [Academy Award](#) (1993) in the category [Best Foreign Language Film](#) for the film [Close to Eden](#). He won an [Academy Award](#) (1995) for Best Foreign Language Film and the [Grand Prix](#) of the [Cannes Film Festival](#) (1994) for the film [Burnt by the Sun](#). Mikhalkov received the "Special Lion" of the [Venice Film Festival](#) (2007) for his contribution to the cinematography and nominated for the [Oscar](#) (2008) in the category "Best Foreign Language Film" for the film [12](#).

A Few Days from the Life of I. I. Oblomov

Oblomov ([Russian](#): Несколько дней из жизни И. И. Обломова, [translit.](#) *Neskolko dney iz zhizni I. I. Oblomov*) is a [Soviet comedy/drama film](#) directed by [Nikita Mikhalkov](#). It was released by [Mosfilm](#) in 1980.^[1] The film's plot is based on the novel *Oblomov* ([Russian](#): Обломов), written by [Ivan Goncharov](#), which tells the story of Ilya Ilyich Oblomov, a middle-aged nobleman living in 19th century [Saint Petersburg](#). This central character exemplifies the [superfluous man](#) concept found in 19th century Russian literature.^[2]

Plot:

The film begins in 19th century [Saint Petersburg](#), and examines the life of Ilya Ilyich Oblomov, a middle-aged Russian nobleman. Slothful and seemingly unhappy, Oblomov spends much of the beginning of the film sleeping and being attended to by his servant, Zakhar. In an attempt to get him more active, Andrei Ivanovich Stoltz, a [Russian/German](#) businessman and close friend, frequently takes Oblomov along with

him to social events. Oblomov is introduced to a cultured woman named Olga, a friend of Stoltz. When Stoltz leaves the country, Olga is left with the task of civilizing and culturing Oblomov while he lives nearby. Olga and Oblomov eventually fall in love, but upon Stoltz's return, Oblomov moves back into town, eventually severing ties with Olga. Stoltz and Olga eventually marry, and Oblomov subsequently marries the woman with whom he was living, Agafya Matveyevna Pshnitsyna. The two have a son, and although Agafya has two children from a previous relationship, Oblomov treats them both as if they were his own. Oblomov is satisfied with his life, although it "lack[s] the poetic and those bright rays which he imagined were to be found."^[3]

Superfluous Man and Oblomovism[[edit](#)]

In the [Ivan Goncharov](#) novel, Ilya Ilyich Oblomov is considered an excellent example of the "[Superfluous Man](#)" concept of 1800s' Russian literature. Alienated and let down by the world around them, the "superfluous man" character is often considered an outsider at odds with society. In both the novel and the film, Oblomov demonstrates this "superfluity" as an ineffective member of Russia's much criticized aristocracy. Goncharov referred to his character's passivity as "Oblomovism," and the term has since been associated with characters who possess Oblomov's apathy and membership in Russia's upper class.^[4]

An excerpt from the film "Oblomov" (1979): DVD 4267 (the steam room episode):

Oblomov (1979): <https://sovietmoviesonline.com/comedy/182-neskolko-dney-iz-zhizni-i-i-oblomova.html> (1st 20 min)

For Wed, July 29, read Nikolay Leskov's biography: http://en.wikipedia.org/wiki/Nikolai_Leskov.

Read "[Lady Macbeth of the Mtsensk District](#)":

https://en.wikisource.org/wiki/The_Sentry_and_Other_Stories/The_Lady_Macbeth_of_the_Mzinsk_District

Nikolai Semyonovich Leskov ([Russian](#): Никола́й Семёнович Леско́в; 16 February [\[O.S. 4 February\]](#) 1831 – 5 March [\[O.S. 21 February\]](#) 1895) was a Russian novelist, short-story writer, playwright, and journalist, who also wrote under the pseudonym M. Stebnitsky. Praised for his unique writing style and innovative experiments in form, and held in high esteem by [Leo Tolstoy](#), [Anton Chekhov](#) and [Maxim Gorky](#) among others, Leskov is credited with creating a comprehensive picture of contemporary Russian society using mostly short literary forms.^[1] His major works include [Lady Macbeth of Mtsensk](#) (1865) (which was later made into an [opera](#) by [Shostakovich](#)), [The Cathedral Clergy](#) (1872), [The Enchanted Wanderer](#) (1873), and [The Tale of Cross-eyed Lefty from Tula and the Steel Flea](#) (1881).^[2]

Leskov's novel, [Lady Macbeth of the Mtsensk District](#) (written in Kiev in November 1864 and published in Dostoevsky's [Epoch](#) magazine in January 1865) and his novella [The Amazon](#) (*Otechestvennyye zapiski*, No.7, 1866), both "pictures of almost unrelieved wickedness and passion",^[2] were ignored by contemporary critics but were praised decades later as masterpieces, containing powerful depictions of highly expressive female characters from different classes and walks of life.^[7] Both, marked by a peculiar "Leskovian" sense of humor, were written in the [skaz](#) manner, a unique folk-ish style of writing, which Leskov, along with [Gogol](#), was later declared an originator of.

Skaz ([Russian](#): сказ, IPA: [\[ˈskas\]](#)) is a [Russian](#) oral form of narrative. The word comes from [skazát'](#), "to tell", and is also related to such words as *rasskaz*, "short story" and *skazka*, "fairy tale".^[1] The speech makes use of dialect and slang in order to take on the persona of a particular [character](#).^[2] The peculiar speech, however, is integrated into the surrounding narrative, and not presented in [quotation marks](#).^[3] This is not only a [literary device](#), but is also used as an element in Russian monologue comedy.^[4]

Skaz was first described by the Russian [formalist Boris Eikhenbaum](#) in the late 1910s. In a couple of articles published at this time, the literary scholar described the phenomenon as a form of unmediated or improvisational speech.^[5] He applied it specifically to [Nikolai Gogol](#)'s short story [The Overcoat](#), in a 1919 essay titled *How Gogol's "Overcoat" Is Made*.^[1] Eikhenbaum saw *skaz* as central to Russian culture, and believed that a national literature could not develop without a strong attachment to oral traditions.^[4] Among the literary critics who elaborated on this theory in the 1920s were [Yury Tynyanov](#), [Viktor Vinogradov](#), and [Mikhail Bakhtin](#).^[5] The latter insists on the importance of *skaz* in stylization^[6], and distinguishes between *skaz* as a simple form of objectified discourse (as found in [Turgenev](#) or Leskov), and double-voiced *skaz*, where an author's parodistic intention is evident (as found in Gogol or Dostoevsky).^[7]

In the nineteenth century, the style was most prominently used by [Nikolai Leskov](#), in addition to Gogol. Twentieth-century proponents include [Aleksey Remizov](#), [Mikhail Zoshchenko](#), [Andrei Platonov](#), and [Isaac Babel](#).^[11] The term is also used to describe elements in the literature of other countries; in recent times it has been popularised by the [British](#) author and literary critic [David Lodge](#).^[8] [John Mullan](#), a professor of English at [University College London](#), finds examples of skaz in [J. D. Salinger](#)'s *The Catcher in the Rye* and [DBC Pierre](#)'s *Vernon God Little*.^[9]

Lady Macbeth of the Mtsensk District ([Russian](#): Леди Макбет Мценского уезда *Ledi Makbet Mtsenskovo uyezda*) is an 1865 novella by [Nikolai Leskov](#). It was originally published in [Fyodor Dostoyevsky](#)'s magazine *Epoch*.

Among its themes are the subordinate role expected from women in 19th-century European society, adultery, provincial life, and planning of murder by a woman, hence the title inspired by the [Shakespearean](#) character [Lady Macbeth](#) from his play *Macbeth*. The title also echoes the title of [Turgenev](#)'s story *Hamlet of the Shchigrovsky District* (1859).

Leskov's *Lady Macbeth of the Mtsensk District* is a tragic novella about how passion and unrestrained free will can lead to one's downfall. The story is set in nineteenth-century Russia during a time when women were powerless, oppressed by society and forced to be homemakers. The main character, [Katerina Lvovna Izmailova](#), a beautiful woman who grew up poor, has been married to her wealthy merchant husband, [Zinovy Borisovich Izmailov](#), for 5 years. Unfortunately, she has failed at her only duty as a woman—to bear children—and as a result, has been scorned and abused by her husband and her father-in-law, [Boris Timofeyevich Izmailov](#). While she is taken care of financially, she lives a boring, uneventful life as her husband is always traveling and she is forced to be under the watchful eye of her father-in-law. However, Katerina's fate changes when she meets the new, handsome farm laborer of their estate, [Sergei](#), who teaches her what it's like to feel alive and do what one pleases. When her suspicious father-in-law catches on to their affair, he punishes Sergei brutally and calls on his son to come home. However, Katerina, having finally tasted freedom for the first time, is not ready to give it up, which leads her to commit a string of murders to keep her affair and fortune going. When her actions finally force her and her lover on the run, Sergei turns unfaithful, which tears Katerina apart, fills her with jealousy and rage, and leads to her own demise. In the end, the story is a cautionary tale about what people are willing to do while exercising their free will in their pursuit of subjectively perceived happiness.

Adaptations

Leskov's story inspired an [opera](#) of the same name by [Dmitri Shostakovich](#), ballet *Lady Macbeth '77* (*Katarina Izmailova*) by Yugoslav composer [Rudolf Brucci](#), the 1962 Yugoslavian film *Sibirska Ledi Magbet* (*Siberian Lady Macbeth*) directed by [Andrzej Wajda](#), 1989 Soviet film *Lady Macbeth of the Mtsensk District* by [Roman Balayan](#), and the 2016 British film by William Oldroyd, *Lady Macbeth*.

Lady Macbeth is a 2016 British [drama](#) film directed by William Oldroyd and written by [Alice Birch](#), based on the novella *Lady Macbeth of the Mtsensk District* by [Nikolai Leskov](#), though the film's ending deviates significantly from the source text. It stars [Florence Pugh](#), [Cosmo Jarvis](#), [Paul Hilton](#), [Naomi Ackie](#) and [Christopher Fairbank](#). The plot follows a young woman who is stifled by her loveless marriage to a bitter man twice her age.

The film had its world premiere at the [Toronto International Film Festival](#) on 10 September 2016, and was released in the United Kingdom on 28 April 2017 by [Altitude Film Distribution](#) and in the United States on 14 July 2017 by [Roadside Attractions](#). It received positive reviews and has grossed over \$5 million worldwide.

For Thur, July 30:

Read about Fyodor Mikhailovich Dostoyevsky (1821-1881) on the Internet:

http://en.wikipedia.org/wiki/Fyodor_Dostoyevsky and about “The Brothers Karamazov”:
http://en.wikipedia.org/wiki/The_Brothers_Karamazov#Synopsis
https://en.wikipedia.org/wiki/The_Brothers_Karamazov

Read Dostoyevsky’s “The Grand Inquisitor” (“The Brothers Karamazov,” Part II, Book Five: Pro and Contra, Chapters 4 /Rebellion/ and 5 /The Grand Inquisitor/, pp. 236-264):

<https://www.gutenberg.org/files/8578/8578-h/8578-h.htm> (Blavatsky’s translation)

The text in Pevear and Volokhonsky’s translation will be emailed to you by the instructor.

Study questions:

1. F.M. Dostoyevsky’s brief biography.
2. F.M. Dostoyevsky’s main works. His place in Russian literature and culture.
3. Summarize Ivan’s imagined poem “The Grand Inquisitor.”
4. Describe the ideological collision between the Grand Inquisitor and what he perceives as Jesus’s idea of a just world.
5. How would you characterize present-day American society from the perspective of Jesus and from the perspective of the Grand Inquisitor?
5. What are your overall impressions of the Grand Inquisitor chapter?

Documentaries:

(1) Biography: Dostoyevsky (1975) /55:35/: <https://www.youtube.com/watch?v=8hDo436bnfk>

(2) Biography: Fyodor Dostoevsky (1985) /32:11/:

<https://www.youtube.com/watch?v=5DvI-ERMu1w&feature=youtu.be>

or

https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_5DvI-2DERMu1w&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=ySTL0RXWES_ZZQPLN3zRJBO_8gQasLfkModEAqZ_LAI&s=QsQ7eYd-jfkUOJluZ4sqsIRq0jnfL878XjpkMSKy4&e=

For Fri, July 31, read on the Internet about Dostoyevsky’s “Crime and Punishment”:

http://en.wikipedia.org/wiki/Crime_and_Punishment.

In class on Friday, July 31:

Fyodor Dostoevsky’s “Crime and Punishment” (1987—59 min):

Considered the first modern novel, Crime and Punishment is both a compelling psychodrama and an unrelenting examination of modern humankind. This program skillfully interweaves riveting dramatizations of Fyodor Dostoevsky’s masterpiece with Notes from the Underground and the autobiographical Memoirs from the House of the Dead. Penetrating observations are provided by Professor John Jones, of Oxford University, who scrutinizes the merciless introspection inherent in these works.

https://www.youtube.com/watch?v=7ZIB2t_fKkE

Excerpts from the documentary “Crime and Punishment” (DVD 1633 – Library West).

Crime and Punishment (Part 1/8—15 min) (1970) movie:

<https://www.youtube.com/watch?v=wM5rDIgTor0&list=PL02uz5V7gyiJZA88u1UOtpgIeX8WheqPZ>

Week 5 (August 3-7):

For Mon August 3:

Read on the Internet about: Lev Nikolayevich Tolstoy (1828-1910) (biography); “War and Peace”; and “Anna Karenina” (http://en.wikipedia.org/wiki/Leo_Tolstoy).

https://en.wikipedia.org/wiki/War_and_Peace :

War and Peace (**pre-reform Russian**: **Война и миръ**; post-reform **Russian**: **Война и мир**, **romanized**: *Vojna i mir* [vɐjˈna i ˈmʲir]) is a **novel** by the Russian author **Leo Tolstoy**, first published serially, then published in its entirety in 1869. It is regarded as one of Tolstoy's finest literary achievements and remains a classic of **world literature**.^{[1][2][3]}

The novel chronicles the **French invasion of Russia** and the impact of the **Napoleonic era** on **Tsarist** society through the stories of five Russian **aristocratic** families. Portions of an earlier version, titled *The Year 1805*,^[4] were serialized in *The Russian Messenger* from 1865 to 1867, then published in its entirety in 1869.^[5]

Tolstoy said *War and Peace* is "not a novel, even less is it a poem, and still less a historical chronicle." Large sections, especially the later chapters, are philosophical discussion rather than narrative.^[6] Tolstoy also said that the best **Russian literature** does not conform to standards and hence hesitated to call *War and Peace* a novel. Instead, he regarded *Anna Karenina* as his first true novel.

https://en.wikipedia.org/wiki/Anna_Karenina :

Anna Karenina (**Russian**: «Анна Каренина», IPA: [ˈan.ə kɐˈrʲenʲinə])^[1] is a novel by the Russian author **Leo Tolstoy**, first published in book form in 1878. Many writers consider *Anna Karenina* the greatest work of literature ever^[2] and Tolstoy himself called it his first true novel. It was initially released in serial installments from 1873 to 1877 in the periodical *The Russian Messenger*.

A complex novel in eight parts, with more than a dozen major characters, it is spread over more than 800 pages (depending on the translation and publisher), typically contained in two volumes. It deals with themes of betrayal, faith, family, marriage, **Imperial Russian** society, desire, and rural vs. city life. The plot centers on an extramarital affair between Anna and dashing cavalry officer Count Alexei Kirillovich Vronsky that scandalizes the social circles of **Saint Petersburg** and forces the young lovers to flee to Italy in a search for happiness. After they return to Russia, their lives further unravel.

Trains are a recurring **motif** throughout the novel, which takes place against the backdrop of rapid transformations as a result of the liberal reforms initiated by **Emperor Alexander II of Russia**, with several major plot points taking place either on passenger trains or at stations in Saint Petersburg or elsewhere in Russia. The novel has been **adapted** into various media including **theatre**, **opera**, film, television, **ballet**, **figure skating**, and **radio drama**. The first of many film adaptations was released in 1911 but has not survived.

Rosamund Bartlett, the translator behind the new Oxford World's Classics edition of “**Anna Karenina**,” talks about why the great novel is still so popular today. Drawing on her own experiences, she highlights how an appreciation of the complex novel can benefit from rereading.

“**Anna Karenina**” **mini-documentary**: <https://www.youtube.com/watch?v=OTWunrQWH0E> / 4 min 31 sec – Why is Tolstoy’s Anna Karenina still so popular today? / The narrator, Rosamund Bartlett, the translator behind the new Oxford World’s Classics edition of Anna Karenina, talks about why the great novel is still so popular today. Drawing on her own experiences, she highlights how an appreciation of the complex novel can benefit from rereading. <http://ukcatalogue.oup.com/product/97...>

Read Tolstoy’s “**Holstomer: The Story of a Horse**”:

<http://www.lrgaf.org/training/kholstomer.htm>

Study questions:

1. Summarize the story “Holstomer: The Story of a Horse.”
2. What is the central literary device used in the story? What effect is achieved with the help of that literary device?
3. What do you think is the central idea/message of the story?
4. What are your impressions of the story?

Optional:

The Trouble with Tolstoy (documentary Part 1 – 1:05:41). •Oct 14, 2016
<https://www.youtube.com/watch?v=jnPeIBaGfGs>

The Trouble with Tolstoy (documentary Part 2 – 59:10). •Oct 15, 2016
https://www.youtube.com/watch?v=erP_iVnQiC0

Excerpts from the documentary “Leo Tolstoy” – 6490 (Library West).

For Tue, August 4:

Read Tolstoy’s “What is Art?” (shortened version – www.csulb.edu/~jvancamp/361r14.html)

Study assignment: Choose and comment on one thesis from Tolstoy’s list. Or: Choose and answer one discussion question from the list at the end of the essay.

Tolstoy Remembered by his Beloved Daughter Aleksandra (1970 Documentary – 30 min 45 sec):
https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_EyzYQIk1X9I&d=DwICAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=KsLlVWUWehpnJymdGMt1M9HzJIKgddFGToXWXzoV7v8&s=2EPAoUyglYkv30txSGuOO_MkCvsxVKvqi0F6c2Vs2JE&e=

Optional: Read “The Kreutzer Sonata”: <https://www.gutenberg.org/files/689/689-h/689-h.htm>

For Wed, August 5:

Read Anton Pavlovich Chekhov’s biography (1860-1904) on the Internet:
https://en.wikipedia.org/wiki/Anton_Chekhov

Read “The Darling” (1899; 2: pp. 358-370; 39-41):
<https://www.gutenberg.org/files/13416/13416-h/13416-h.htm>

Study questions: 1. Which character do you find the least sympathetic? 2. Which character do you find the most sympathetic? 3. What is the point/message/moral of this story? 4. Give a psychological profile of Olga Semyonovna Plemyannikova. 5. Do you think she embodies the character traits of an emancipated woman or those of a male-dominated one? Substantiate your assessment. 6. Do you think Chekhov wanted to show what a woman should be or what a woman should not be? 7. What did Tolstoy think about Chekhov’s “The Darling”? 8. Do you know any American women resembling Olga Semyonovna?

For Thur, August 6:

Study questions:

1. Summarize the story “The Lady with the Lapdog.”
2. Make a brief comparative analysis of Anna Sergeyevna’s and Dmitry Gurov’s characters. How do you think their behavior would be judged in the USA today? Would that judgment be similar to your own as a UF student?

3. What do you think is the message/main idea of the story?
4. What are your impressions of the story?

<https://www.youtube.com/watch?v=nuSCRsbEwDQ> Trailer: Lady with a Dog (1:19)

Friday, August 7: Second response essay to be posted on Canvas Discussion Board (Individual work at home – no Zoom class on Friday, August 7)

Appreciating Russian literature

Choose one of the two questions below. Write a paragraph (about 100 words) in response to it:

1. Which work of fiction prose discussed in this course did you like most of all? Give your reasons.
2. Which work of fiction prose discussed in this course did you like least of all? Give your reasons. 200 words.

Post your paragraph. Read other students' responses and respond to as many as you like. One response is a must. **This is a complete/incomplete assignment. Due Sunday, August 10, 11.55 p.m. at the very latest.**

Week 6 (August 10-14)

PAINTING

For Mon, August 10:

Read chapter 9 in Modern Russian Culture, pp. 213-249.

Icon painting: <http://www.tretyakovgallery.ru/en/collection/show/categories/id/53>

Andrey Rublev (circa 1360 – circa 1430): https://en.wikipedia.org/wiki/Andrei_Rublev

[https://en.wikipedia.org/wiki/Trinity_\(Andrei_Rublev\)](https://en.wikipedia.org/wiki/Trinity_(Andrei_Rublev)) – Description of the Trinity icon.

The “itinerant painters”[peredvizhniki]: <http://en.wikipedia.org/wiki/Peredvizhniki>

Peredvizhniki – the Wanderers (10:28):

<https://www.youtube.com/watch?v=LfrWhIaMkPg&feature=youtu.be>

Film: Art of Gold: Painting, sculpture and romance inside Russia's most famous classical art academy (26:19):

<https://www.youtube.com/watch?v=vpxrY0O40Ic&feature=youtu.be>

Viktor Vasnetsov (3:26): <https://www.youtube.com/watch?v=sXtC1s8NwcE&feature=youtu.be>

Repin's Mussorgsky – Russian art with Dr Rosalind Polly Blakesley (4:58):

<https://www.youtube.com/watch?v=HzyR1btvEyM&feature=youtu.be>

For Tue, August 11:

Read on the Internet about the early 20th century Russian avant-garde painting (Chagal, Kandinsky, Malevich, and others): http://en.wikipedia.org/wiki/Russian_avant-garde;

http://www.russianavantgarde.nl/Russian_Avantgarde_Art/Russian-Avantgarde.html;

Malevich: http://en.wikipedia.org/wiki/Kazimir_Malevich;

Kandinsky: http://en.wikipedia.org/wiki/Wassily_Kandinsky;

Chagal: http://en.wikipedia.org/wiki/Marc_Chagall;

Mikhail Larionov:

<https://www.google.com/search?q=larionov&biw=1097&bih=479&tbm=isch&tbo=u&source=univ&sa=X&ei=sqRjVbe6Hcm1yASL-YGQBg&sqi=2&ved=0CDEQsAQ&dpr=1.75>;

Natalya Goncharova:

<https://www.google.com/search?q=Goncharova+painting&biw=1097&bih=479&tbm=isch&tbo=u&source=univ&sa=X&ei=j6VjVaXeHoSwyATh7IO4Dg&ved=0CB0QsAQ&dpr=1.75>.

Top 10 Russian avant-garde artists that everyone should know (PICS):

<https://www.rbth.com/arts/331274-russian-avant-garde-artists>

Or:

https://urldefense.proofpoint.com/v2/url?u=https-3A_www.rbth.com_arts_331274-2Drussian-2Davant-2Dgarde-2Dartists&d=DwIFAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=BcuyZ9e7J0Z5Xggmdw4EE61tPjZPkh4oqv8Ud3xmOtk&s=SU8DODTA9FYpXkYOIBaXqgJvr6ZPmqTTOxXOeimEmdw&e=

Russian Avant-Garde | HOW TO SEE the art movement with MoMA curator Roxana Marcoci. Mar 7, 2017 (6:36):

<https://www.youtube.com/watch?v=J-YGPnrlyR8&feature=youtu.be>

Or:

https://urldefense.proofpoint.com/v2/url?u=https-3A_youtu.be_J-2DYGPnrlyR8&d=DwIFAg&c=sJ6xIWYx-zLMB3EPkvcnVg&r=oVEVq1SrG81rEdOLTUpTww&m=GcifyVfCLFOgUEJMZR1n44gViYlade0CEpGG-3ybCpE&s=vZP-sxZHJW3670aiAhXJueiHuneQWi1gJE7TuH8tLO8&e=

For Wed, August 12:

Read chapter 39: Soviet Culture, 1917-1985 (pp. 552-565) in *A History of Russia*.

Socialist realism: https://en.wikipedia.org/wiki/Socialist_realism

Socialist Realism – Soviet Art From the Avant-Garde to Stalin (10:21):

<https://www.youtube.com/watch?v=MfJv9QIXVDo>

Ilya Glazunov – Painter Entranced by Russia's Past (slide show – 17:27):

<https://www.youtube.com/watch?v=4Y-tV3mLO3E&feature=youtu.be>

Nikas Safronov:

https://en.wikipedia.org/wiki/Nikas_Safronov

<https://russiamedia.rt.com/prominent-russians/art/nikas-safronov/>

Thur, August 13:

Contemporary Russian Art

Modern Russian Art—the Beginnings (slide show)—8:41:

<https://www.bing.com/videos/search?q=Contemporary+Russian+art&qpv=Contemporary+Russian+art&view=detail&mid=0BBD33A242D608FDCDFD0BBD33A242D608FDCDFD&&FORM=VRDGAR&ru=%>

[2Fvideos%2Fsearch%3Fq%3DContemporary%2BRussian%2Bart%26qpvt%3DContemporary%2BRussian%2Bart%26FORM%3DVIDRE](https://www.bing.com/videos/search?q=Contemporary%2BRussian%2Bart%26qpvt%3DContemporary%2BRussian%2Bart%26FORM%3DVIDRE)

10 Contemporary Russian Artists (text and pictures):

<https://museumstudiesabroad.org/10-contemporary-russian-artists/>

Videos

Moscow Out: Contemporary Art. 5/13/2011. By Moscow Out (11:19):

<https://www.bing.com/videos/search?q=Contemporary+Russian+art&qpvt=Contemporary+Russian+art&view=detail&mid=8A09DA979E7163F93F7C8A09DA979E7163F93F7C&&FORM=VRDGAR&ru=%2Fvideos%2Fsearch%3Fq%3DContemporary%2BRussian%2Bart%26qpvt%3DContemporary%2BRussian%2Bart%26FORM%3DVIDRE>

"Erarta". The Largest Private Museum of Contemporary Art. St. Petersburg, Russia. 12/5/2018. (12:31):

<https://www.bing.com/videos/search?q=Contemporary+Russian+art&qpvt=Contemporary+Russian+art&view=detail&mid=863924DD230781B69420863924DD230781B69420&&FORM=VRDGAR&ru=%2Fvideos%2Fsearch%3Fq%3DContemporary%2BRussian%2Bart%26qpvt%3DContemporary%2BRussian%2Bart%26FORM%3DVIDRE>

Study question:

How would you characterize contemporary Russian art from the perspective of the evolution of Russian art discussed in this course?

Friday, August 14: Second response essay to be posted on Canvas Discussion Board (Individual work at home – no Zoom class on Friday, August 14)

Appreciating Russian Paintings

On the Internet, choose 1-2 paintings that catch your attention (give you pause) by any one or two different Russian artists discussed in our class (for example, Levitan:

www.russianpaintings.net/doc.vphp?id=549#top1); describe your reactions to/associations triggered by the painting/s; find some critical reviews or descriptions of the same paintings online and compare the differences between your reactions to the paintings and any comments on them that you have found.

Write a paragraph (about 100 words) in response to it:

Post your paragraph. Read other students' responses and respond to as many as you like. One response is a must. **This is a complete/incomplete assignment. Due Friday, August 14, 11.55 p.m. at the very latest.**

The next logical step in familiarizing yourselves with Soviet/Russian culture would be taking the course on Soviet/Russian film which I will be teaching in Fall 2020:

RUT 3524 (RUT5) Russia through Film (M, W, F | Period 6 (12:50 PM - 1:40 PM)

(3 General Education Credits in Humanities /H/ and International Studies /N/)

Course Description

This course examines Russian history, institutions, cultural landmarks, and everyday life through the medium of feature, documentary, and animated cartoon films. The classes are conducted entirely in English in the form of a combination of lectures and discussions based on close readings of the latest sources on Russia and watching relevant excerpts from selected films. Students are not expected to have any previous knowledge of Russian language or culture.

Prerequisites: None

More specifically:

This course examines Russian history, institutions, and everyday life against the background of period-defining historical, political and cultural events from the early 20th century to the present day as reflected and refracted in some of the emblematic feature, documentary, and animated cartoon films. Through the medium of film, you will get acquainted with the key events and personalities of Stalin's Soviet Union, the Great Patriotic War, the Khrushchev Thaw, the Brezhnev "stagnation period," Gorbachev's perestroika and glasnost, the "wild/roaring" 1990s of the Yeltsin period, and the new era of Putin, Medvedev, and Putin again. You are not expected to have any previous knowledge of Russian language or culture. The classes will be conducted entirely in English in the form of a combination of lectures and discussions, based on close reading of the latest sources on Russia and watching relevant excerpts from selected films.

As a foretaste, you might be interested in watching:

The documentary **"From Russia to Hollywood"** (about the influence of the Russian school of acting on Hollywood):

https://www.youtube.com/watch?v=HiuB_6Zj05A&feature=youtu.be (1:04:54)

<https://www.youtube.com/watch?v=pRm2LqJjQGw&feature=youtu.be> (1:36:26)

and/or

The documentary film **"Propaganda Factory: Hollywood at the Service of American Politics"** (June 22, 2020—27:46): <https://www.youtube.com/watch?v=BbButG6zS3A&feature=youtu.be>

RT Documentary

1.01M subscribers

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Through the years, Hollywood has been the US government's closest partner in furthering its political agenda. If national interests so required, American film studios were eager to rewrite history, portray former allies as enemies, promote unsavory political decisions and even blacklist its own actors and screenwriters for their views. A new facet of the dream factory comes to light. [00:00](#) - [2:20](#) - How Hollywood rewrites history [2:21](#) - [5:09](#) - Mission to Moscow [5:10](#) - [6:01](#) - The North Star [6:02](#) - [7:21](#) - Hollywood and the Office of War Information [7:22](#) - [8:00](#) - Ronald Reagan in This is the Army [8:01](#) - [9:15](#) - Japan-bashing documentaries in wake of Pearl Harbour [9:16](#) - [11:10](#) - Soviet Union: A friend in need is a friend indeed [11:11](#) - [12:11](#) - Gregory Peck as a Soviet guerrilla leader in Days of Glory [12:12](#) - [13:24](#) - Pro-Soviet propaganda in the US, by the US [13:25](#) - [15:21](#) - Andrei Konchalovsky on why Hollywood producers are the bosses [15:22](#) - [17:17](#) - Hollywood's Communist sympathisers [17:18](#) - [19:07](#) - Red Scare and the Hollywood blacklist [19:08](#) - [21:53](#) - Ninotchka and other anti-Soviet films [21:54](#) - [22:26](#) - Why the CIA funded Animal Farm [22:27](#) - [23:55](#) - Brief détente and back to the Cold War [23:56](#) - [27:14](#) - How the Pentagon censors Hollywood movies RT Documentary offers you in-depth documentary films on topics that will leave no one indifferent. It's not just front-page stories and global events, but issues that extend beyond the headlines. Social and environmental issues, shocking traditions, intriguing personalities, history, sports and so much more – we have documentaries to suit every taste. RT Documentary's film crews travel far and wide to bring you diverse and compelling stories. Discover the world with us! SUBSCRIBE TO RTD Channel to get documentaries firsthand! <http://bit.ly/1MgFbVy> FOLLOW US RTD WEBSITE: <https://RTD.rt.com/> RTD ON TWITTER: http://twitter.com/RT_DOC RTD ON FACEBOOK: <http://www.facebook.com/RTDocumentary> RTD ON INSTAGRAM https://www.instagram.com/rt_document... RTD LIVE <https://rtd.rt.com/on-air/>