

**Chapter 1 : Sergey Prokofiev: Biography, Discography, Reviews - The Music Gala**

*Along with Rachmaninoff, Stravinsky and Shostakovich, Sergei Prokofiev is one of the 20th century's greatest Russian composers. His seven symphonies, works for piano and his ballets (most notably "Romeo and Juliet") are widely well known alongside his immortal children's classic "Peter and The Wolf".*

See Article History Alternative Title: Pre-Revolutionary period Prokofiev Prokofjev in the transliteration system of the Russian Academy of Sciences was born into a family of agriculturalists. Village life, with its peasant songs, left a permanent imprint on him. The years Prokofiev spent at that institution were a period of swift creative growth. His teachers were struck by his originality, and when he graduated he was awarded the Anton Rubinstein Prize in piano for a brilliant performance of his own first large-scale work—the Piano Concerto No. 1. The conservatory gave Prokofiev a firm foundation in the academic fundamentals of music, but he avidly sought musical innovation. His enthusiasms were supported by progressive circles advocating musical renewal. A little later he met with friendly sympathy in a similar circle in Moscow, which helped him make his first appearances as a composer, at the Moscow summer symphony seasons of 1908 and 1909. In 1909 Prokofiev became acquainted with the great ballet impresario Serge Diaghilev, who became one of his most influential advisers for the next decade and a half. After the death of his father in 1906, Prokofiev lived under more straitened material conditions, though his mother provided for his continuing studies. The tense pre-storm atmosphere that pervaded Russia sharpened in him a feeling of skepticism, of disbelief in romantic ideals, but did not shake his essentially healthy outlook on life. Exempt from war mobilization as the only son of a widow, Prokofiev continued to perfect his musicianship on the organ and appeared in concerts in the capital and elsewhere. The harmonic thought and design of his work grew more and more complicated. Prokofiev wrote the ballet *Ala and Lolli*, on themes of ancient Slav mythology, for Diaghilev, who rejected it. Thereupon, Prokofiev reworked the music into the *Scythian Suite* for orchestra. Its premiere, in 1910, caused a scandal but was the culmination of his career in Petrograd. St. Following the immature *Maddalena*, which he wrote in 1913, he composed in 1916 *The Gambler*, a brilliant and dynamic adaptation of the novella by Fyodor Dostoyevsky. Continuing the operatic tradition of Modest Mussorgsky, Prokofiev skillfully combined subtle lyricism, satiric malice, narrative precision, and dramatic impact. During this period, Prokofiev achieved great recognition for his first two piano concerti—the first the one-movement *Concerto in D-flat Major* and the second the dramatic four-movement *Concerto in G Minor*. The year 1917—the year of two Russian revolutions—was astonishingly productive for Prokofiev. As if inspired by feelings of social and national renewal, he wrote within one year an immense quantity of new music: Only in the spring of 1918 did he succeed in returning there. With official sanction, Prokofiev traveled over the difficult route through Siberia, where civil strife was raging. For a number of reasons, chiefly the continued blockade of the Soviet Union, he could not return at once to his homeland. Nevertheless, he did not lose touch with Russia. The conductor and the producer of the opera, both Italian, gladly backed the idea of an opera on the Gozzi plot. Accordingly, *The Love for Three Oranges* was completed in 1919, though it was not produced until 1931. Within a few years the opera was also produced with immense success on the stages of the Soviet Union as well as in western Europe. In America, Prokofiev met a young singer of Spanish extraction, Lina Llubera, who eventually became his wife and the mother of two of his sons, Svyatoslav and Oleg. Not finding continuing support in the United States, the composer set out in the spring of 1921 for Paris for meetings with Diaghilev and the conductor Serge Koussevitzky. They soon secured for him wide recognition in the most important western European musical centres. The successful performance of his *Piano Concerto No. 2*. During 1923 Prokofiev spent more than a year and a half in southern Germany, in the Bavarian town of Ettal. Resting after fatiguing premieres and reviewing the course of his creative path, he prepared many of his compositions for the printer. He also continued work on the opera *The Flaming Angel*, after a story by the contemporary Russian author Valery Bryusov. Meanwhile, Prokofiev, uninterested in the musical activity in Germany, settled in Paris in the autumn of 1924. There he was in close touch with progressive French musical figures, such as the composers Francis Poulenc and Arthur Honegger, while continuing his own intensive creative activity. Vexed by

criticisms of his melodically lucid Violin Concerto No. 1. These tendencies appeared in several compositions of the early 1920s, including the epic Symphony No. 1. Its intense dramatic quality and its striking sense of proportion are also found in the Symphony No. 2. The Prodigal Son had a lofty biblical theme and music that was exquisitely lyrical. It reflects an emotional relaxation and a clarification of style that are also seen in the String Quartet No. 1. In 1928 Prokofiev toured the Soviet Union and was rapturously received by the Soviet public as a world-renowned Russian musician-revolutionary. While there, he strengthened his old associations with the innovative theatrical producer Meyerhold, who helped him in a basic revision of the opera *The Gambler*, produced in Brussels. His new piano concerti—No. 2, No. 3, and No. 4—were composed during his Soviet period. Although he enjoyed material well-being, success with the public, and contact with outstanding figures of Western culture, Prokofiev increasingly missed his homeland. Visits to the Soviet Union in 1928, 1929, and 1930 led him to conclude his foreign obligations and return to Moscow once and for all. From 1930 to 1937 the composer gradually accustomed himself to the new conditions and became one of the leading figures of Soviet culture. He finally closed his Paris apartment in 1937 and made his last Western tour in 1938. The synthesis of traditional tonal and melodic means with the stylistic innovations of 20th-century music was more fully realized. These included his Violin Concerto No. 2. Turning to opera, he cast in the form of a contemporary drama of folk life his *Semyon Kotko*, depicting events of the civil war in the Ukraine. Testing his powers in other genres, he composed the monumental *Cantata for the 20th Anniversary of the October Revolution*, on texts by Karl Marx, V. I. Lenin, and G. P. Ostrovsky. The cantata *Alexander Nevsky* was based on the music of the film. On the eve of World War II, he left his wife and sons for poet Mira Mendelssohn, who became his second common-law wife. Regardless of the difficulties of the war years, he composed with remarkable assiduity, even when the evacuation of Moscow in 1941 made it necessary for him to move from one place to another until he was able to return in 1944. The first version of the opera was completed by the summer of 1944, but subsequently the work was fundamentally revised, a task that occupied more than 10 years of intensive work. Those who heard it were struck both by the immense scale of the opera—13 scenes, more than 60 characters—and by its unique blend of epic narrative with lyrical scenes depicting the personal destinies of the major characters. His increasing predilection for national-epical imagery is manifested in the heroic majesty of the Symphony No. 5. Living in the Caucasus, in Central Asia, and in the Urals, the composer was everywhere interested in folklore, an interest that was reflected in the String Quartet No. 2. Documents of those troubled days are three piano sonatas, No. 7, No. 8, and No. 9. His propensity for innovation, however, is still evident in such important works as the Symphony No. 6. Just as in earlier years, the composer devoted the greatest part of his energy to musical theatre, as in the opera *The Story of a Real Man* (1948), the ballet *The Stone Flower* (1950), and the oratorio *On Guard for Peace*. The lyrical Symphony No. 7. In 1953 Prokofiev died suddenly of cerebral hemorrhage. On his worktable there remained a pile of unfinished compositions, including sketches for a 6th concerto for two pianos, a 10th and an 11th piano sonata, and a solo violoncello sonata. The subsequent years saw a rapid growth of his popularity in the Soviet Union and abroad.

**Chapter 2 : List of compositions by Sergei Prokofiev - Wikipedia**

*Two Russian composers, Sergey Prokofiev () and Dmitry Shostakovich, are represented in the repertory by about 20 works adhering, in the main, to the forms and textures of the 19th century. Both men embrace the new harmonic techniques without departing entirely from Romantic expressiveness.*

His father was a college-educated agronomist who managed the farm-site of his employer in the Ukrainian steppe. The young Sergei started composing at a very early age. By the time he was eleven he had written two operas and a series of small piano pieces he would later call "little puppies". Soon he was writing music with unusual time signatures and in unusual changes of key. In he went to study at the Conservatory in St Petersburg. He was a brilliant student, but he often disagreed with the way the professors were teaching. He was bored with the lessons in orchestration from Rimsky-Korsakov and the counterpoint lessons from Liadov although he could have learned more from these great men. His main friends were the composers Nikolai Myaskovsky and Boris Asafiev. He often showed them his latest piano compositions which sounded very modern. Prokofiev spent the summer of back at home in the small Russian farming village of Sontsovka in what is now Ukraine where his father was an estate manager. He worked in a way that was to be typical of him all his life: He often borrowed music from one composition and put it in another, or used unfinished works in new compositions. When he returned to St Petersburg he took piano lessons from a teacher at the St. Petersburg Conservatory called Anna Esipova. She worked hard to discipline him in his playing although he did not appreciate her efforts. He also took conducting lessons from Nikolai Tcherepnin who taught him to like late- Romantic composers such as Scriabin and Debussy. He wrote some music himself in this style, but most of the music he wrote at this time sounded very harsh and dissonant and, although he was becoming quite famous, many people hated it. When he finished his studies at the Conservatoire he won its top prize the Rubinstein Prize with his First Piano Concerto , although the examiners had found it hard to agree and Rimsky-Korsakov said that Prokofiev was "gifted but immature". Prokofiev travelled to London where he met many famous people including Diaghilev who had a very skilled ballet group called Ballets Russes. He wrote an opera The Gambler based on the novel by Brusilov but the singers and the orchestra did not understand his music and refused to perform it. One of the first works of Prokofiev to become known all over the world was his First Symphony known as the Classical Symphony. He made the music sound like that of composers from the Classical period such as Haydn. This symphony is still very popular today. He composed the music in peter and the wolf America and Europe [ change change source ] In the Russian Revolution took place. The country was in a chaotic state so Prokofiev went to the United States. After a journey which took four months via the Transsiberian railway , Tokyo and San Francisco , he arrived in New York. His first real success came from his connections with Cyrus McCormik in Chicago. It was popular in Chicago but not in New York City where he really wanted to make his reputation. He soon traveled to Paris to see Diagalev again whom he had met earlier in London. His first ballet for him was Ala and Lolly which Diagalev did not like and would not perform. His next ballet was more successful, The Tale of the Buffoon. He also wrote his Third Piano Concerto which is his most popular concerto for piano. Prokofiev lived off and on in Paris for fourteen years, but he often went on tour, performing his works on the piano. In his Third Symphony was first performed, much of which was based on music from his opera The Fiery Angel which was never performed completely in his lifetime. In the lates he was invited back to Russia. Although many Soviet people tried to persuade him to stay there he decided to remain in the West where he was starting to have a very successful career. It was not until that he finally decided to move back to Russia. Life was not easy in the Soviet Union for all types of creative people such as musicians , poets , writers and film makers. Composers were expected to write music which would make ordinary people happy and make them feel proud of their country and of the communist revolution. Many artists where punished for creating works that did not do what the socialist politicians expected of them. Prokofiev had never been interested in politics, and he thought the politicians would leave him in peace so that he could write the kind of music he liked. He was asked to write music for two important jubilees: He took great care over this music. Much of what he wrote was to be directed by Meyerhold , but

Meyerhold was arrested, later tortured and murdered so the whole project never happened. Some of the music written for the Pushkin centenary was later used in his opera *War and Peace*, the *Stone Flower* ballet and *Symphonic Waltzes*. He also wrote a very large piece called *Cantata for the Twentieth Anniversary of the October Revolution*, using words by Marx, Lenin and Stalin for a total of performers. The music included realistic effects such as gun shots, machine-gun fire and sirens. He tried to make the soviet authorities pleased by writing a "safe" opera called *I am the Son of the Working People* but the politicians stopped it during its early auditions. The opera was going to be produced by Meyerhold, but again it never happened because Meyerhold was arrested and executed. In his marriage to Lina Llubera came to an end and his new companion Mira Mendelsohn, and later wife, saw him through his last years. Lina was a foreigner and marriage to foreigners was made illegal forbidden at that time. In she was arrested, charged with being a spy, and sent to a labour camp. On the other hand, Mira had lived her entire life within the Soviet system and was much more aware of how to survive in the politically-charged times. In , shortly after the premier of his *Fifth Symphony*, he had a stroke which was the beginning of a period of bad health. He spent a lot of time away from Moscow where it was unsafe. The first signs that his health was to be poor occurred in Alma-Ata in when he had a fainting spell. He was an workaholic and this, plus the pressures placed upon him by the Soviet system, forced him to withdraw from an active social life in Moscow. Prokofiev lived with Mira for the rest of his life. Later she left the Soviet Union and she died in London in . During the war Prokofiev composed a lot of his best music. The first performance of this symphony, given on 13 January, was the last time he conducted in public. He spent the rest of his life in a house in the country to the west of Moscow, although during his last winters he lived in Moscow close to his doctors. Even in these last years he was not to find peace. In a committee of the Communist Party spoke out against several Soviet composers including Prokofiev. The works he wrote in his last years were mostly ones which the politicians officially approved. His last great work of this period is the *Symphony-Concerto for cello and orchestra* which used a lot of music from the unsuccessful *Cello Sonata*, and greatly revised with the help of the cellist Mstislav Rostropovich. Prokofiev died of a brain haemorrhage on 5 March . His death was hardly mentioned in the newspapers because the dictator Josef Stalin died on the same day.

**Chapter 3 : Symphony No. 7 (Prokofiev) - Wikipedia**

*Arthur Honegger proclaimed that Prokofiev would "remain for us the greatest figure of contemporary music," and the American scholar Richard Taruskin has recognised Prokofiev's "gift, virtually unparalleled among 20th-century composers, for writing distinctively original diatonic melodies."*

Biography[ edit ] Childhood and first compositions[ edit ] Prokofiev was born in [n 2] in Sontsovka now Sontsivka, Pokrovsk Raion , Donetsk Oblast , Ukraine , a remote rural estate in the Yekaterinoslav Governorate of the Russian Empire. Eventually, Sergei Alexeyevich found employment as a soil engineer, employed by one of his former fellow-students, Dmitri Sontsov, to whose estate in the Ukrainian steppes the Prokofievs moved. He continued at the Conservatory, studying piano under Anna Yesipova and continuing his conducting lessons under Tcherepnin. There he performed several of his more adventurous piano works, such as his highly chromatic and dissonant Etudes, Op. The cats on the roof make better music! Jurgenson son of publishing-firm founder Peter Jurgenson [â€™] ; thus a contract was offered to the composer. Prokofiev won by performing his own Piano Concerto No. Stravinsky called the ballet "the single piece of modern music he could listen to with pleasure," while Ravel called it "a work of genius. In the summer of that year, Prokofiev composed his first symphony , the Classical. The first performances of both works had to wait until 21 April and 18 October , respectively. Prokofiev stayed briefly with his mother in Kislovodsk in the Caucasus. After completing the score of Seven, They Are Seven , a "Chaldean invocation" for chorus and orchestra, [52] Prokofiev was "left with nothing to do and time hung heavily on my hands". Believing that Russia "had no use for music at the moment", Prokofiev decided to try his fortunes in America until the turmoil in his homeland had passed. He set out for Moscow and Petersburg in March to sort out financial matters and to arrange for his passport. We ought to work together. But if you want to go to America I shall not stand in your way. His debut solo concert in New York led to several further engagements. The failure also cost him his American solo career since the opera took too much time and effort. He soon found himself in financial difficulties, and in April , he left for Paris, not wanting to return to Russia as a failure. His later music had acquired a following in Russia, and he received invitations to return there, but decided to stay in Europe. It was enthusiastically received by Parisian audiences and critics. When first staged in Paris on 21 May , choreographed by George Balanchine with Serge Lifar in the title role, the audience and critics were particularly struck by the final scene in which the prodigal son drags himself across the stage on his knees to be welcomed by his father. If it is a Soviet factory, when and where did Prokofiev examine it, since from to the present he has been living abroad and came here for the first time in for two weeks [sic]? The Bolshoi had no option but to reject the ballet. The following year saw the completion of the Symphonic Song , Op. Following the dissolution of the RAPM in , he acted increasingly as a musical ambassador between his homeland and western Europe, [92] and his premieres and commissions were increasingly under the auspices of the Soviet Union. In , Prokofiev collaborated with Eisenstein on the historical epic Alexander Nevsky , some of his most inventive and dramatic music. Although the film had very poor sound recording, Prokofiev adapted much of his score into a large-scale cantata for mezzo-soprano , orchestra and chorus, which was extensively performed and recorded. Moscow, 18 January and Emil Gilels No. Moscow, 30 December , [] they were subsequently championed in particular by Richter. Prokofiev took two years to compose his original version of War and Peace. Because of the war, he was evacuated together with a large number of other artists, initially to the Caucasus , where he composed his Second String Quartet. By now, his relationship with the year-old writer and librettist Mira Mendelssohn â€™ had finally led to his separation from his wife Lina, although they never divorced; indeed, Prokofiev had tried to persuade Lina and their sons to accompany him as evacuees out of Moscow, but Lina opted to stay. The Violin Sonata No. Early that year, he also played excerpts from War and Peace to members of the Bolshoi Theatre collective, [] but the Soviet government had opinions about the opera that resulted in many revisions. With the premiere of his Fifth Symphony, which was programmed alongside Peter and the Wolf and the Classical Symphony conducted by Nikolai Anosov , Prokofiev appeared to reach the peak of his celebrity as a leading composer of the Soviet Union. In early , following a meeting of Soviet composers

convened by Andrei Zhdanov, the Politburo issued a resolution denouncing Prokofiev, Dmitri Shostakovich , Myaskovsky , and Khachaturian of the crime of "formalism", described as a "renunciation of the basic principles of classical music" in favour of "muddled, nerve-racking" sounds that "turned music into cacophony". After nine months of interrogation, [] she was sentenced by a three-member Military Collegium of the Supreme Court of the USSR to 20 years of hard labour. Death[ edit ] Prokofiev died at the age of 61 on 5 March , the same day as Joseph Stalin. He is buried in the Novodevichy Cemetery in Moscow. Prokofiev State Music Academy of Donetsk" in Honours and awards[ edit ] , 2nd degree " for Piano Sonata No.

### Chapter 4 : Sergey Prokofiev | Biography & History | AllMusic

*Sergey Prokofiev () was considered strikingly modern in his day, yet his compositions retain a compelling lyricism and an acerbic wit that have ensured their enduring popularity. Having left his native Russia for the USA and subsequently Paris, he spent the last 17 years of his life in the.*

Bridging the worlds of pre-revolutionary Russia and the Stalinist Soviet Union, Prokofiev enjoyed a successful worldwide career as composer and pianist. As in the case of most other Soviet-era composers, his creative life and his music came to suffer under the duress of official Party strictures. As an only child his sisters had died in infancy , Prokofiev lived a comfortable, privileged life, which gave him a heightened sense of self-worth and an indifference to criticism, an attitude that would change as he matured. His mother taught him piano, and he began composing around the age of five. Petersburg Conservatory when he was He took theory with Lyadov , orchestration with Rimsky-Korsakov , and became lifelong friends with Nicolai Myaskovsky. After graduating, he began performing in St. Petersburg and in Moscow, then in Western Europe, all the while writing more and more music. He sprang onto the Russian musical scene with works like the Sarcasms, Op. He also wrote orchestral works, concertos, and operas, and met with Diaghilev about producing ballets. The years immediately after the Revolution were spent in the U. His commission for The Love for Three Oranges came from the Chicago Opera in , but overall Prokofiev was disappointed by his American reception, and he returned to Europe in He married singer Lina Llubera in , and the couple moved to Paris. He continued to compose on commission, meeting with mixed success from both critics and the public. He had maintained contact with the Soviet Union, even toured there in In , he decided to return to the Soviet Union with his wife and two sons. Most of his compositions from just after his return, including many for children, were written with the political atmosphere in mind. He attempted another opera in , Semyon Kotko, but was met with hostility from cultural ideologues. He spent the time in various places within the U. His health declined and he became more insecure. In a rather bitter coincidence, Prokofiev died on March 5, , the same day as Joseph Stalin.

### Chapter 5 : blog.quintoapp.com:Customer reviews: Sergey Prokofiev (20th Century Composers)

*Prokofiev: 15 facts about the great composer. The Russian composer Sergei Prokofiev was one of the giants of 20th century music. His works ranged from ballets - including Cinderella and Romeo and Juliet - to film music, such as Lieutenant Kije and Alexander Nevsky.*

### Chapter 6 : Great Pianists of the 20th Century - Emil Gilels II | blog.quintoapp.com

*Sergey Prokofiev Biography by Rovi Staff Prokofiev was among the most prolific and original composers of the first half of the 20th century, excelling in virtually every musical genre.*

### Chapter 7 : Sergey Prokofiev | Biography, Albums, Streaming Links | AllMusic

*Daniel JaffÃ©, Sergey Prokofiev. 20th Century Composers (Phaidon, ). Shorter and more readable than Robinson's scholarly work. Shorter and more readable than Robinson's scholarly work. Serge Prokofiev, Prokofiev By Prokofiev: A Composer's Memoir (Doubleday, ).*

### Chapter 8 : Sarcasms, Op (Prokofiev, Sergey) - IMSLP/Petrucci Music Library: Free Public Domain Sheet

*Sergey Prokofiev (), born in Sontsovka, Ukraine, was a Russian composer who wrote in a wide range of musical genres, including symphonies, concertos, film music, operas, ballets, and.*

Chapter 9 : Sergey Prokofiev | Performing Arts / Music | Phaidon Store

*SERGEY PROKOFIEV. Sergei Prokofiev (Sontsovka, Ukraine, 11/23 April - Moscow, 5 March ), Russian composer, pianist and conductor. An innovator in many different genres and a fundamental contributor to the creation of neo-classicism in music, Prokofiev is one of the leading composers of the 20th century.*