Long before the commemoration of the 100th anniversary of the Russian Revolution in 2017, scholars of Russia and the Soviet Union had questioned the notion that 1917 might constitute some kind of single, decisive rupture. Taking inspiration from a body of scholarship which has problematized the question of how the aesthetic values of the 1920s gave way to what became Socialist Realism, as well as work which has challenged an entrenched divide between the Victorian era and modernism in English literary studies, this collection ranges widely over genres – opera, symphonic music, song – combines complementary methodological approaches – reception studies, cultural memory, librettology, intellectual history – and invokes not only the October Revolution, but other widely cited turning points in Russian history – romanticism into realism, cultural revolution, the Great Patriotic War, perestroika and the post-Soviet landscape, to suggest significant continuities.

CONTENTS:

1. Introduction — 1917 and Beyond: Continuity, Rupture and Memory in Russian Music Philip Ross Bullock and Pauline Fairclough
2. Personal Friendships, Professional Manoeuvres: Edward Elgar in Russia before and after 1917 Pauline Fairclough
3. Revolutionaries or Delinquents: The Biopsychological Appraisals of Composers and Their Music in Early Soviet Russia James Taylor
4. How Soviet Musicology became Marxist Olga Pantaleeva
5. The Birth of the Soviet Romance from the Spirit of Russian Modernism Philip Ross Bullock
6. In Search of Russia: Sergei Rakhmaninov and the Politics of Music Memory after 1917 Rebecca Mitchell
7. To What End Rusalka? Pushkin’s Folk Tragedy and Dargomyzhskii’s Opera Caryl Emerson

Copies available from the SEER office: seer@ucl.ac.uk; or from Amazon.