Russ 2624-1020
Fall 2017
Monday 2:30-5:25pm
Cathedral of Learning G19B
University of Pittsburgh

Tony Lin
Slavic Languages & Literatures
tony.lin@pitt.edu
Office: CL 1229B
Office hours: T&W 1-2pm & by appt.

Russian Literature in Musical Adaptation

Course Description:
This course explores how music and literature interact or influence each other. As knowledge of music theory is not a prerequisite for this course, we will first build critical vocabulary to speak about music before studying examples of “transposition” – the retelling of a narrative in a different genre. We will consider the relationship from both directions: literature set to music and representations of music in literature. We will read, for example, plays and stories that are based on composers (such as Pushkin’s Mozart and Salieri). Additionally, we will explore the thematic use of music in short stories and novellas, such as the role of Beethoven’s Kreutzer Sonata in Tolstoy’s eponymous novella. We will consider the following overarching questions: what are the literary and artistic implications when a story gets retold in a different genre? Does the composer stay faithful to the text or change it significantly to better align with his artistic agenda? What is the effect of reading a literary text in comparison to seeing its musical counterpart?

Course Requirements:
Regular attendance and participation in discussion, short reports, and final paper.
*Those who read Russian should read the texts in the original.

Readings:
Primary
Aaron Copland: What to Listen for in Music
Nikolai Gogol: Nose
Nikolai Leskov: Lady Macbeth of Mtsensk District
Vladimir Odoevsky: Beethoven’s Last Quartet from Russian Nights
Alexander Pushkin: Boris Godunov, Eugene Onegin, Queen of Spades, Mozart and Salieri, The Stone Guest
Leo Tolstoy: The Kreutzer Sonata
Ivan Turgenev: Home of the Gentry
Selection of poetry by Pushkin, Lermontov, Blok, and others

Secondary
Alexander Burry, Multi-mediated Dostoevsky (Evanston, 2011)
Boris Gasparov, Five Operas and a Symphony (New Haven, 2005)
Caryl Emerson: Boris Godunov: Transposition of a Russian Theme (Bloomington, 1986)
Gary Schmidgall, Literature as Opera (Oxford, 1977)
Schedule (subject to change):

August 28: Introduction
Hector Berlioz: *Symphonie fantastique*
Johann Wolfgang von Goethe/Franz Schubert: *Erlkönig*

September 4
Labor Day - No Class

September 11: 19th-century Poetry/Music
Aaron Copland: *What to Listen for in Music*
Alexander Pushkin: “Ia pomniu chudnoe mgnovenie,” “Ia vas liubil”
Mikhail Lermontov: “Slyshu li golos tvoi”
Boris Gasparov, “Pushkin in music” in *The Cambridge Companion to Pushkin*, Andrew Kahn, ed.: pp. 159-173

September 18: Fidelity: Pros and Cons
Alexander Pushkin: *Mozart and Salieri, The Stone Guest*
Alexander Dargomyzhsky: *The Stone Guest* (1869)
Nikolai Rimsky-Korsakov: *Mozart and Salieri* (1897)
Richard Taruskin, “Dargomyzhsky and His Stone Guest.” From *On Russian Music*, pp. 70-75

September 25: Absurdism, Pornophony
Nikolai Gogol: *The Nose* (1836)
Nikolai Leskov: *Lady Macbeth of the Mtsensk District* (1865)
Dmitri Shostakovich: *The Nose* (1928), *Lady Macbeth of the Mtsensk District* (1934)
*Pravda*, “Сумбур вместо музыки” (“Chaos Instead of Music”)
Caryl Emerson, “Shostakovich and the Russian Literary Tradition” in *Shostakovich and His World*, ed. Laurel Fay

October 2: Tragedy in Literature/Music
Alexander Pushkin: *Boris Godunov* (1831)
Modest Mussorgsky: *Boris Godunov* (1869/1872)
Caryl Emerson, *Boris Godunov: Transposition of a Russian Theme*, pp. 142-206

October 10: Note different class meeting day
Alexander Pushkin: *The Queen of Spades* (1834)
Pyotr Tchaikovsky: *The Queen of Spades* (1891)
Richard Taruskin, “The Great Symbolist Opera”
Boris Gasparov, “Lost in a Symbolist City” from *Five Operas and a Symphony*, pp. 132-160
October 16: **final paper proposal due (1-2 pages plus preliminary bibliography)**

Alexander Pushkin: *Eugene Onegin* (1825-32), ch. 1-4
Pyotr Tchaikovsky: *Eugene Onegin* (1879)
Richard Taruskin, “Chaikovsky and the Literary Folk”
Boris Gasparov, “Eugene Onegin in the Age of Realism” from *Five Operas and a Symphony*, pp. 58-94

October 23: Encyclopedia of Russian life
Pushkin: *Eugene Onegin*, Ch. 5-8
Emily Frey, “Nowhere Man: Evgeny Onegin and the Politics of Reflection in Nineteenth-Century Russia”

October 30: Modernist Opera
Fyodor Dostoevsky: *The Gambler* (1867)
Sergei Prokofiev: *The Gambler* (1929)
Alexander Burry, “The Artist as Gambler: Prokofiev and Dostoevsky” from *Multimediated Dostoevsky*

November 6: Literature inspired by music
Leo Tolstoy: *The Kreutzer Sonata* (1889)
Janneke van de Stadt, “Narrative, Music, and Performance: Tolstoy's *Kreutzer Sonata* and the Example of Beethoven”
Ruth Rischin, “Allegro Tumultuosissimamente: Beethoven in Tolstoy's Fiction”

November 13: 20th-century poetry/music, “Künstlerroman”
Alexander Blok/Shostakovich: Seven Poems
Vladimir Odoevsky: *Beethoven’s Last Quartet* from *Russian Nights*
Tim Langen and Jesse Langen, “Music and Poetry: The Case of Shostakovich and Blok” in Andrew Wachtel, ed. *Intersections and Transpositions*

November 20: “Musical Novel”
Ivan Turgenev: *Home of the Gentry* (1859)
Edgar L. Frost, “The Function of Music in Dvorjanskoe Gnezdo”
Edmund Heier “The Function of Music in I. S. Turgenev’s Aesthetics”
November 27: Russian bards, “Encyclopedia of Soviet Life”
Bulat Okuzhava: “Грузинская песня,” “Песенка о Моцарте,” “Бумажный солдат”
Vladimir Vysotsky: “Охота на волков,” “Диалог у телевизора,” “Песня о друге”
Christopher Lazarski, “Vladimir Vysotsky and His Cult”
G. S. Smith, “Okudzhava Marches On”

December 4: Final Presentations (15 minutes with 5-10 minutes for Q & A)

December 14 by noon: Final Papers Due in my mailbox