

Professor Marina Ritzarev
Principal Associate Researcher

Education

MA – 1969, St. Petersburg Conservatory

PhD – 1973, St. Petersburg Conservatory

Dr. Habil. – 1989, Kiev Conservatory

Fields of research

Eighteenth-century Russian music, Choral concerto, Dmitry Bortniansky, Maxim Berezovsky, Russian musical culture in general, Tchaikovsky, Soviet music, Sergei Slonimsky, Shostakovich, Vernacularity and nationalism in music, Music in immigrant communities, Jewish music, Josef Bardanashvili, Musical significations, Textbook sonata form and Propp's morphology of fairy tale.

Publications

Books

Dmitry Bortniansky and His Time. 2nd edition, revised and enlarged. [In Russian]. St. Petersburg, Compozitor. Forthcoming.

The Composer Maxim Berezovsky. 2nd edition, revised and enlarged. [In Russian]. St. Petersburg, Compozitor. In press.

(As editor) *Garment and Core: Jews and their Musical Experiences*, Eds. E. Avitsur, M. Ritzarev, E. Seroussi. Bar-Ilan University Press. 2012.

Eighteenth-Century Russian Music. Aldershot: Ashgate, 2006.

Sacred Concerto in Russia of the Late Eighteenth Century [in Russian]. St. Petersburg: Compozitor, 2006.

The Composer Sergei Slonimsky [in Russian]. St. Petersburg: Sovetskiy Kompozitor, 1991.

Russian Music of the 18th Century [in Russian]. Moscow: Znanie, 1987.

The Composer M. S. Berezovsky [in Russian]. St. Petersburg: Muzyka, 1983.

The Composer D. Bortniansky [in Russian]. St. Petersburg: Muzyka, 1979.

Reference books

The Israeli Music Archive: List of Collections. Tel-Aviv: Tel-Aviv University, 1998.

Music and Me - popular encyclopedia for youth [in Russian]. Moscow: Muzyka, 2006 (4th ed., 2000, 1998, 1994).

Rachmaninoff's Autographs in the Archives of the State Central Glinka Museum of Musical Culture [in Russian]. Moscow: Sovetskiy Kompozitor, 1980.

Articles and chapters in books

“One personality and several identities of the émigré composer Josef Bardanashvili”, in *Composer and his Environment*, Ed. D. Petrovich. Institute of Musicology, Serbian Academy of Sciences and Arts and Matica srpska. Belgrade – Novi Sad. Forthcoming.

“Between the Field and the Salon”. *A Network of Significations: texts on music semiotics in honor of Raymond Monelle*, ed. by Esti Sheinberg. Ashgate. 2012, P.35-45.

“Conceptualizing the Vernacular in Music”. *Garment and Core: Jews and their Musical Experiences*, Eds. E. Avitsur, M. Ritzarev, E. Seroussi Bar-Ilan University Press. 2012. P. 31-40.

Evstigney Fomin. *Modern Encyclopedia of Russian, Soviet, and Eurasian History* (SMERSH) A Publication of Academic International Press. 2011. P.239-241.

“Music and Food: cultural parallels of sign systems”. *Before and After Music*. Ed. Lina Navickaitė-Martinelli. Proceedings from the 10th International Congress on Musical Signification. Vilnius, 21-25 October 2008. Acta Semiotica Fennica xxxvii. Lithuanian Academy of Music and Theatre, Vilnius. Unweb Publications, Helsinki. International Semiotic Institute, Imatra, 2010. P. 278-286.

(Together with Esti Sheinberg) “‘The Infinite Grace of Jesus’: Massenet's 'Marie-Magdeleine' and Tchaikovsky's Blessed Tears”. *Music and Letters* 2010 / 91: 171-197.

'The composer Josef Bardanashvili: his creative work in Israel' (In Russian): *Zoloto galuta: dukhovnaya i kul'turnaya integratsiya russkoyazychnykh immigrantov v Izraile*. Ed. Moshe Kenigshtein. Jerusalem-Moscow. Gesharim. 2009, pp. 375-388.

'A Singing Peasant': An Historical Look at National Identity in Russian Music, in *Min-ad: Israel Studies in Musicology Online*. http://www.biu.ac.il/HU/mu/min-ad/07-08/Ritzarev-A_Singing.pdf, ed. by Adena Portowitz.

“The Augmented Second, Chagall’s Silhouettes and the Six-Pointed Star”, in *Musica Judaica*, vol. XVIII, 5766, 2005-2006, pp. 43-69.

“Vladimir Propp’s theory of the fairy tale: Its relation to sonata form”, in *Music and the Arts*, Proceedings from ICMS 7. Ed. by Eero Tarasti, Paul Forsell and Richard Littlefield (Acta Semiotica Fennica XXIII, Approaches to Musical Semiotics 10). Helsinki: International Semiotics Institute, Hakapaino, 2006. Pp. 178-184.

“Rethinking Eighteen-Century Russian Music”, in *Orbis XIII*, collection of essays from the materials of the conference “Rethinking Interpretive Traditions in Musicology” (Tel-Aviv University, 1999). Eds. Shai Burstyn, Judith Cohen, Zohar Eitan, David Halperin, Dorit Tanai. Tel-Aviv: Tel-Aviv University Press, 2003. Pp. 99-106.

“Sergei Slonimsky and Russian ‘Unofficial Nationalism’ of 1960-80s”, in *Schostakovitsch und die Folgen: Russische Music zwischen Anpassung und Protest* (Shostakovich and the Consequences: Russian Music Between Adaptation and Protest). Eds. E. Kuhn, J. Nemtsov and A. Wehrmeyer. (Studia slavica musicologica, Bd. 32). Berlin: Verlag Ernst Kuhn, 2003. Pp. 187-210.

“Russian Music before Glinka”, in *Min-ad: Israel Studies in Musicology Online*.
<http://www.biu.ac.il/hu/mu/min-ad02>, Adena Portowitz, ed. 2002.

“The Legacy of Late Eighteenth-Century Russian Spiritual Music: its Sources and Destiny”, in *Musikgeschichte zwischen Ost- and Westeuropa: Kirchenmusik—geistliche Musik—religiöse Musik, Bericht der Konferenz Chemnitz 28-30 Oktober 1999*. Eds. H. Loos and K-P. Koch. Studio, 2002. Pp. 479-492.

“Chant and Polyphony in Russia: Historical Aspects”, in *The Dr Martinelli Music Collection (KU Leuven, University Archives); Musical Life in Collegiate Churches in the Low Countries and Europe; Chant and Polyphony*, the Yearbook of Alamire Foundation 4. Eds. Bruno Bouckaert and Eugene Schreurs. Belgium, Leuven: Musicpublishers Alamire, 2002. Pp. 357-368.

“The Italian Diaspora in Eighteenth-Century Russia” (co-author A. Porfirieva), in *The Eighteenth Century Diaspora of Italian Music and Musicians*. Comp. by Albert Dunning, edit. by Reinhard Strohm. Italy, Cremona: The Foundation Pietro Antonio Locatelli, *Speculum Musicae* series. Vol. VIII, 2001. Pp. 211-253.

“When Did Shostakovich Stop Using Jewish Idiom?” in *Schostakowitch und das juedische musikalische Erbe* (Schostakowitsch-Studien, Bd 3). Eds. E. Kuhn, A. Wehrmeyer and Günter Wolter. *Studia slavica musicologica*, Bd. 18. Berlin: Verlag Ernst Kuhn, 2001. Pp.114-130.

“Songs of Russian-Soviet Emigrants and the Marginal Tradition”, in *Twentieth Century European Narratives: Tradition and Innovation*, Proceedings of The Sixth Conference of the International Society for the Study of European Ideas (ISSEI), 16-21 August, 1998, Haifa University, CD ROM, ISBN 965-555-067-2. 2001.

“The Conflict Between Nationalistic and Pluralistic Tradition in Russian Musical Narratives”, in *Twentieth Century European Narratives: Tradition and Innovation*, Proceedings of The Sixth Conference of the International Society for the Study of European Ideas (ISSEI), 16-21 August, 1998, Haifa University, CD ROM, ISBN 965-555-067-2. 2001.

“The Ballet *Icarus* by Sergei Slonimsky as an Ethical Key to the Composer’s Music”, in *Twentieth Century European Narratives: Tradition and Innovation*, Proceedings of The Sixth Conference of the International Society for the Study of European Ideas (ISSEI), 16-21 August, 1998, Haifa University, CD ROM, ISBN 965-555-067-2. 2001.

“Composer as Victim” [in Russian], in *D. Shostakovich: mezhdru mgnoveniem i vechnost’yu. domenty, materialy, stat’i* [D. Shostakovich: Between Instant and Eternity: Documents, Materials, Essays], ed. L. Kovnatskaya. St Petersburg: “Kompozitor”, 2000. Pp. 751-761. English version by the author, ms.

“Knight of Russian Music: *Defining Russia Musically* by Richard Taruskin”, in *The European Legacy* 3:6, 1999. Pp.65-75.

“Yakiv Andriïovich Timchenko (Materials to the biography)” [in Ukrainian], in *Ukrains’kiy Muzichniy Arkhiv* , I, Kiïv: Centrmuzinform, 1995. Pp. 68-73.

“Was it Really a Suicide?”(concerning the biography of Berezovsky) [in Russian], in *Iskusstvo Leningrada*, no. 2, 1990..Pp. 72-76.

“Problems of Research in Russian Choral Music of the Second Half of the 18th Century” [in Russian], in *Problems of Musical Science*, vol. VII. Moscow: Sovetskii Kompozitor, 1989, pp. 193-204.

“Sergei Slonimsky and his *Maria Stuart*” [in Russian], in *Muzyka Rossii*, vol. VII. Moscow: Sovetskii kompozitor, 1988, pp. 35-46.

“The Fate of the Work - the Fate of the Composer” (About the creative work and life of N. Karetnikov) [in Russian], in *Sovetskii balet*, no. 4, 1987, pp. 26-28.

“Non-subject to Doubt in Victory” (about definition of generic sources in the song *The Sacred War*) [in Russian], in *Sovetskaya muzyka*, no. 5, 1987, pp. 20-22.

“Dedicated to the Poet” (about *Romansero of Love and Death* by N.Sidel'nikov) [in Russian], in *Muzyka Rossii*, vol. V. Moscow: Sovetskii Kompozitor, 1984, pp. 235-248.

“The Unknown Concerto by M. S. Berezovsky” [in Russian], in *Pamyatniki kul'tury: Novye otkrytia*. Annual collection of the Academy of Science of the USSR. St. Petersburg: Nauka, 1983, pp. 187-193.

“The Vocal Works by Sergei Slonimsky” [in Russian], in *Composers of the Russian Federation*. Moscow: Sovetskii Kompozitor, 1982, pp. 31-55.

“Russian Choral Concertos in the Creative Works of Italian Composers, Working in Russia in the Second Half of the 18th Century” [in Russian], in *Musica Antica*, vol. VI, 1982, pp. 855-867. Bydgoszcz, Poland.

“On Life and Creative Works by M.S.Berezovsky” [in Russian], in *Sovetskaya muzyka*, 1978, .no. 6, pp. 110-116.

“The Art People Need” (about symphonic works of B. Arapov) [in Russian], in *Sovetskaya muzyka*, 1976. no. 5, pp. 14-18.

“From the Musical Heritage of Bortniansky” [in Russian], in *Stranitsy istorii russkoi muzyki*. Ed. E. M. Orlova. St. Petersburg: Muzyka, 1973, pp. 3-17.

Book reviews

Between Religion and Rationality. Essays in Russian Literature and Culture by Joseph Frank, Princeton University Press, Princeton and Oxford, 2010. *The European Legacy*. In press.

Cheese, pears, and history in a proverb by Massimo Montanari. Translated by Beth Archer Brombert. (Arts and traditions of the table: perspectives on culinary history). Columbia University Press, 2010. *The European Legacy*. In press.

Jewish Identities: Nationalism, Racism, and Utopianism in Twentieth-Century Music by Klára Mórica. California Studies in 20th-Century Music. University of California Press. Berkeley, Los Angeles, London, 2008. Book review for *The European Legacy*, 18:3, 2013. In press.

Anton Chekhov: A Brother's Memoir by Mikhail Chekhov, Translated by Eugene Alper. Palgrave Macmillan, 2010. Book review for *The European Legacy*, 18:2, 2013. In press.

Leo Zeitlin, Chamber music. Edited by Paula Eisenstein Baker and Robert S. Nelson. A-R Editions, Inc., Middleton, Wisconsin, 2009. *Min-ad: Israel Studies in Musicology Online.*

Writing Through Music: Essays on Music, Culture, and Politics by Jann Pasler. Oxford: Oxford University Press, 2008. *The European Legacy*, 16:3, June 2011.

The Art of Being Jewish in Modern Times. Ed. By Barbara Kirshenblatt-Gimblett and Jonathan Karp. University of Pennsylvania Press: Philadelphia, 2008. *The European Legacy*, 16:2, 2011.

Music and the Numinous by Richard Elfyn Jones. Series "Consciousness, Literature & the Arts". Amsterdam-New York, 2007. *The European Legacy*, 15-6, October 2010.

Philosophy of Modern Music by Theodor W. Adorno. Translated by Anne G. Mitchell and Wesley V. Blomster. Continuum, 2007. *The European Legacy*, 15-4, July 2010.

History of Music in Russia from Antiquity to 1800 by Nikolai Findeizen. Bloomington and Indianapolis: Indiana University Press, 2008. *Eighteenth-Century Music*, 6:2. 248-250.

The Polyphony of Jewish Culture by Benjamin Harshav. Stanford University Press, 2007. *The European Legacy*, 14:6, October 2009.

The Pearl. A True Tale of Forbidden Love in Catherine the Great's Russia by Douglas Smith. New Heaven & London: Yale University Press, 2008. *Early Music America.*

Bach's Cycle, Mozart's Arrow by Karol Berger. An Essay on the Origins of Musical Modernity. Berkeley, Los Angeles, London: University of California Press, 2007. *The European Legacy*, 14:5, August 2009.

The Dictatorship of Sex: Lifestyle Advised for Soviet Masses by Frances Bernstein. DeKalb, Illinois: Northern Illinois University Press, 2007. *The European Legacy*, 14:2, the second issue of 2009.

Food Is Culture by Massimo Montanari. Translated from Italian by Albert Sonnenfeld. New York: Columbia University Press, 2006. *The European Legacy*, 13:5, August 2008.

Literary Music: Writing Music in Contemporary Fiction by Stephen Benson. Ashgate, Aldershot: 2006. *The European Legacy* 13:3, May 2008.

Five Operas and a Symphony. Word and Music in Russian Culture by Boris Gasparov. In series *Russian Literature and Thought*. New Haven & London: Yale University Press, 2005. *Slavic Review*, 2007, 66:4, p. 771.

Rachmaninoff and the Symphony, by David Butler Cannata. *Bibliotheca Musicologica*, University of Innsbruck, edited by Tilman Seebass, Volume IV. Innsbruck-Wien: Studien Verlag, 1999. *Min-ad: Israel Studies in Musicology Online.* <http://www.biu.ac.il/hu/mu/min-ad06>, Adena Portowitz, ed. 2006.

Essays on Music by Theodor W. Adorno. Selected, with Introduction, Commentary, and Notes by Richard Leppert. Translation by Susan H. Gillespie and others. Berkeley, Los Angeles Press, London: University of California Press, 2002. 760 pages. *The European Legacy* 11:3, 2005, pp. 354-355.

The Petrine Revolution in Russian Culture. By James Cracraft. The Belknap Press of Harvard University Press, Cambridge, Massachusetts, and London, England 2004. 560 pp. *The European Legacy* 11:2, pp. 222-223.

Authenticity and Fiction in the Russian Literary Journey, 1790-1840. By Andreas Schoenle (Cambridge, MA: Harvard University Press, 2000) *The European Legacy* 2004. 8: 6, pp. 836-837.

Vladimir Nabokov. By Neil Cornwell (Plymouth: Northcote House Publishers, 1999). *The European Legacy* 2003. 8:5, pp. 686-688.

Muzychnaya kultura Belorusi XVIII stoletia. By Volha Dodziomava. Byelorussian State Academy of Music, 2003. *Mastatstva*, 3 (240), p. 54.

Music in Eighteenth-Century Britain. Ed. by David Wyn Jones, Ashgate, 2000. *Ad Parnassum*, 2003. vol. I/1, April, pp. 161-164.

Crescendo of the Virtuoso: Spectacle, Skill, and Self-Promotion in Paris during the Age of Revolution. By Paul Metzner (Berkeley, Los Angeles, London: University of California Press, 1998). *The European Legacy* 2002. 7:4 , pp.141-143.

Irony, Satire, Parody and the Grotesque in the Music of Shostakovich: A Theory of Musical Incongruities. By Esti Sheinberg, Ashgate, 2000. *Slavic and East European Journal*. 2001.46/4, pp. 805-807.

Shostakovich: A Life. By Laurel E. Fay (New York: Oxford University Press, 2000). *Slavic and East European Journal*. 2001. 45/3, pp. 576-578.

Tchaikovsky Through Others' Eyes. Compiled, edited and with an Introduction by Alexander Poznansky. Translations from Russian by Ralph C. Burr, Jr. & Robert Bird (Bloomington & Indianapolis: Indiana University Press, 1999). *Slavic and East European Journal*. 2001. 45/1, pp. 150-151.

Musorgsky: Eight Essays and an Epilogue. By Richard Taruskin, Foreword by Caryl Emerson (Princeton, NJ: Princeton University Press; second printing, 1997). *The European Legacy* 1999. 4:4, pp.112-116.

International conferences

2012. *Vernacular Music? Between Nature and Culture*. International symposium: 'Raymond Monelle's Scholarship and Influence'. 18 of August, University of Edinburgh.

2008. *Shostakovich and the Holocaust*. International colloquium "Représenter la Shoah: dire, voir, savoir. Nouvelles Perspectives". 15-17 December. Bar-Ilan, Israel.

2008. *Music and Food: cultural parallels of sign systems* The 10th International Congress of Music Signification. Vilnius, Lithuania, 21-25 October.

2006. *One Personality and Several Identities of Émigré Composer Josef Bardanashvili* (paper) Conference "Composer and His Surroundings" (Member of Organizational Committee and chair of the session). Belgrade, Serbia & Montenegro, 9-11 November.

2005. *Russian Songs and Israeli Folklore: Problems of Authenticity and Extra-Musical Context* (paper). Conference "Russian and Jewish Cultures in the Twentieth Century: Connections and Interrelations". Bar-Ilan University, Israel, January 9-12.
2003. *National Identities in 18th-Century Musical Cultures* – organizer and chair of two sessions. Eleventh International Congress on the Enlightenment. Los Angeles, USA, August 3-10.
2003. *Toward the Concept of Vernacular in Music* (paper). Conference *Livush veTokh*. Bar-Ilan University, Israel, May 25-29.
2002. *From the Cathedral to the Opera Stage* (paper). 17th Congress of the International Musicological Society, Leuven, Belgium, August 1-7.
2002. *The Problem of National Identity in 18th-Century Russian Music* (paper). "Russian Musical Identity: Past, Present and Future" Oxford UK. University of Oxford, European Humanities Research Centre, May 17-18.
2002. *Russian, Rus'ian, and À la Russe in Eighteenth-Century Russian Music* (paper). British Society for Eighteenth-Century Studies, 31st Annual Conference, Cambridge, UK, January 4-6.
2001. *Settling the Score in Words and Music: Scriabin, Aleksandrov, Gubaidulina* – chair of the session. 33rd National Convention of the American Association for the Advancement of Slavic Studies, Arlington, Virginia, USA, November 15-18.
2001. *Bortniansky, His Italian Experience and the Problem of National: New Biographical Data and Old Polemics* (paper). "Dmitry Bortniansky and Musical Culture of His Epoch". St. Petersburg, Russia, June 14-15.
2001. *Vladimir Propp's Theory and the Sonata Form* (paper). Seventh International Congress on Musical Signification. International Semiotics Institute, Imatra, Finland, June 7-10.
2000. *Shostakovich's Posthumous Image and Romantic Tradition* (paper). "Shostakovich 25 Years On". Glasgow, Scotland. October 27-29.
2000. *The Composer as Victim in Public Consciousness* (paper). 13th Nordic Musicological Congress. Århus, Denmark, August 15-19.
2000. *Three Branches in Twentieth Century Jewish Music of Russian Origin: Israeli, Russian, American* (paper). Third London International Conference on Jewish Music. London, UK. June 25-30.
2000. *Daedalus in Leningrad: ballet 'Icarus' by Sergei Slonimsky and 'The Airplane Incident'* (paper). "Russian Avant-Garde: Past, Present and Future". London, UK, April 28-29.
1999. *Rethinking 18th-Century Russian Music* (paper). "Rethinking Interpretive Traditions in Musicology", International Musicological Conference in Tel-Aviv University, June 6-10.
1999. *Vernacular in Music: Where, When, and Other 'Wh' Questions* (paper) "Vernacularity: The Politics of Language and Style", London, Ontario, Canada, March 4-7.
1999. *Welcoming Apollo: Musical Life in Two C18 Russian Capitals* (paper). British Society for Eighteenth-Century Studies, St. John's College, Oxford, UK, January 4-6.

1998. *Chant and Polyphony in Russia: Historical Aspects* (paper). “Chant & Polyphony Congress”, Leuven, Belgium, November 20-21.

1998. *The Ballet ‘Icar’ by Sergei Slonimsky as an Ethical Key to the Composer’s Music* (paper). The Sixth International ISSEI Conference, Haifa, August 16-21.

1998. *Songs of Russian-Soviet Emigrants and the Marginal Tradition* (paper). The Sixth International ISSEI Conference, Haifa, August 16-21.

1998. *The Conflict Between Nationalistic and Pluralistic Tradition in Russian Musical Narratives* (paper). The Sixth International ISSEI Conference, Haifa, August 16-21.

1994. *Slonimsky’s ‘Master and Margarita’: First Performance and Prohibition* (paper) “Music in Totalitarian Societies”, international colloquium, Bar-Ilan University, March 20.

Academic activities

Graduate courses taught in 2002-2012:

Composer, Performer and Audience in the Epochs of Baroque and Classicism
Composer, Performer, Impresario and Audience in the Epochs of Romanticism and Modernity
Music in the Mirror of Society: Introduction to the Anthropology of Music
Music and Identity
Music as Communication
National Schools of Composition in the Eighteenth Century
Ancient Greek Myth in the European Music
Choral Music: its Genres and Function in the European Music
Genre and Style in the European Music
Symphony in the Twentieth Century
Tchaikovsky as Composer and Man
Russian Opera: Tradition and Challenges
Russian Music in Exile
Shostakovich: Biography and Hagiography
Prokofiev, Shostakovich and the Paradoxes of Totalitarian System
National, Nationalistic and Folk in Music
Russian Music and the West

Supervision of MA and PhD students:

Ori Leshman: Text and Subtext in Music of Kurt Weill in 1933-35 (Ph D)

Rosa Tursakov: An Individual Style in “World Music” and its Place in the International Pop Style Trend (Ph D)

Sarah Widenfeld: R’Shlomo Carlebach’s Musical Tradition between 1950-2005 in its Cultural Context (Ph D)

Efrat Bukris: The Biblical Story “Jephthe’s Daughter” in Western Music: Interpretations, Conceptions and Styles (Ph D)

Yulia Vorobeychik: The Translation and Musical Adaptation of a Poem as a Key to Interpretation: A Hermeneutic Analysis of Heinrich Heine's "A Pine-Tree Stands Alone" (PhD)

Ella Shechter: Multi-Stylistic Technique and its Semiotic Significance in Musicals by Andrew Lloyd Webber and Tim Rice (MA)

Dina Vinograd: Israeli Piano Toccata (M.A.)

Keren Ezrati. The Jewish Idea in the Creative Work of Soviet Jewish Immigrant Composers in the Early 1970's: Lev Kogan, Joseph Dorfman and Mark Kopytman (MA)

Orit Jacobi. Cantata in Israeli Kibbutz: 1948-1983 (MA)

Yafit Roash. The Musical Properties of Israeli Lullabies (MA)

Amit Gur. The History of Youth Bands in Israel (MA)

Public activities

President of the Israel Musicological Society (2005-6, 2012-present)

Secretary of the Israel Musicological Society (2002-4)

Consulting editor of *Ad Parnassum*: the Journal of Eighteenth- and Nineteenth-Century Instrumental Music, Italy.

Member of the Editorial Board of *Min-Ad* – Israeli Studies in Musicology online