

# Contents

<b>Chapter 1 Introductory Issues</b> .....	15
1 Subject matter .....	15
2 Theoretical and methodological starting points .....	18
3 Research sources .....	24
4 Current state of research .....	25
<b>Chapter 2 Discourse on Contemporary Music: A Hierarchy of Statements</b> .....	31
1 Mentors and Setters: Formulation of norms and directives .....	36
1.1 “...it’s high time we posed the question...” .....	36
1.2 “...these days we can demand that our composers...” .....	40
1.3 “...the direction set is clear, and the goal shall be attained...” .....	44
1.4 “...the language of Modernism is no entré to the language of Realism...” .....	55
1.5 “...whether it has to do with Moniuszko or Hindemith, epigonism remains epigonism...” .....	63
1.6 “...we can’t have people assuming they can now do just as they please...” .....	65
1.7 “...we should support, cultivate, and help shape even challenging music...” .....	73
2 Mentors and Setters: Dispensing reprimands and praise .....	77
3 Executors: Reproaching errors .....	89
<b>Chapter 3 Discourse on Aesthetics and Music Theory: Exegeses and Rationalized Legitimizations</b> .....	97
1 Exegesis of Lenin’s Reflection Theory .....	103
2 Exegesis of Stalin’s concept of Language .....	119
3 Exegesis of Stalin’s Characterization of the Laws of Science .....	133

<b>Chapter 4 Discourse on Music History: Hagiography and Legitimizing Narratives</b> .....	143
1 Parallel lives of composers .....	146
1.1 ...his life and creative output have been misrepresented... ..	153
1.2 ...he lived at a time of revolution, of class struggle and down-trodden peasants... ..	155
1.3 ...he came to maturity under the influence of the Great Masters... ..	157
1.4 ...he retained a distain for the privileged classes... ..	165
1.5 ...he maintained objectivity towards religion... ..	172
1.6 ...he sympathized with the oppressed classes... ..	179
1.7 ...he made friends with the Russians... ..	185
1.8 ...he wrote works inspired by the Revolution... ..	186
1.9 ...he readily drew from folk music... ..	203
2 Leon Schiller's reinterpretation of Stanisław Moniuszko's operas .....	213
3 Elements of continuity in the portrayal of composers .....	229
4 Socialist Realism's invented tradition – rebirth of the “Renaissance” in music .....	235
 <b>Conclusion</b> .....	 245
 <b>Bibliography</b> .....	 253
 <b>Index</b> .....	 285