

## Shostakovich A Life Remembered Elizabeth Wilson

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[Shostakovich, the Man and His Music](#) Random House

Since the posthumous publication in 1979 of alleged memoirs by Shostakovich, the controversy about the composer and his music has escalated. This book presents the case for the dissident view, arguing that the meaning of the composer's music cannot be appreciated without a knowledge of the terrible times he lived through under Soviet Communism.

[The New Shostakovich](#) Lulu.com

Presents a catalog of photographs that showcases the career of the German-American photographer.

[Music for Silenced Voices](#) Ivan R Dee

Shostakovich Princeton University Press

[Lady Macbeth of the Mzinsk District](#) Reaktion Books

A powerful look at the extraordinary healing effect of music on sufferers of mental illness, including author Stephen Johnson's struggle with bipolar disorder. BBC music broadcaster Stephen Johnson explores the power of Shostakovich's music during Stalin's reign of terror, and writes of the extraordinary healing effect of music on sufferers of mental illness. Johnson looks at neurological, psychotherapeutic and philosophical findings, and reflects on his own experience, where he believes Shostakovich's music helped him survive the trials and assaults of bipolar disorder. There is no escapism, no false consolation in Shostakovich's greatest music: this is some of the darkest, saddest, at times bitterest music ever composed. So why do so many feel grateful to Shostakovich for having created it—not just Russians, but westerners like Stephen Johnson, brought up in a very different, far safer kind of society? The book includes interviews with the members of the orchestra who performed Shostakovich's Leningrad Symphony during the siege of that city.

[Sounds](#) Oxford University Press

This choice by the composer's close friend Isaak Glikman brought the tormented feelings of the musical genius into public view. Now those feelings resound in the first substantial collection of Shostakovich's letters to appear in English.

[Twenty Four Preludes and Fugues on Dmitri Shostakovich](#) ARC Publications

Now in an updated English edition with full color illustrations, Kandinsky's fascinating and witty artist's book represents a crucial moment in the painter's move toward abstraction.

[Jean Sibelius and His World](#) Yale University Press

Celebrates the life, genius, and musical impact of one of the best loved classical musicians of the twentieth century

[The Cultural Cold War](#) Yale University Press

Most previous books about Dmitri Shostakovich have focused on either his symphonies and operas, or his relationship to the regime under which he lived, or both, since these large-scale works were the ones that attracted the interest and sometimes the condemnation of the Soviet authorities. "Music for Silenced Voices" looks at Shostakovich through the back door, as it were, of his fifteen quartets, the works which his widow characterized as a "diary, the story of his soul." The silences and the voices were of many kinds, including the political silencing of adventurous writers, artists, and musicians during the Stalin era; the lost voices of Shostakovich's operas (a form he abandoned just before turning to string quartets); and the death-silenced voices of his close friends, to whom he dedicated many of these chamber works. Wendy Lesser has constructed a fascinating narrative in which the fifteen quartets, considered one at a time in chronological order, lead the reader through the personal, political, and professional events that shaped Shostakovich's singular, emblematic twentieth-century life. Weaving together interviews with the composer's friends, family, and colleagues, as well as conversations with present-day musicians who have played the quartets, Lesser sheds new light on the man and the musician. One of the very few books about Shostakovich that is aimed at a general rather than an academic audience, "Music for Silenced Voices" is a pleasure to read; at the same time, it is rigorously faithful to the known facts in this notoriously complicated life. It will fill readers with the desire to hear the quartets, which are among the most compelling and emotionally powerful monuments of the past century's music.

[Resilient Russian Women in the 1920s & 1930s](#) Knopf

Written in 1940 and intended as a follow-up to Stein's children's book "The World Is Round," published the previous year, "To Do" is a fanciful journey through the alphabet.

[Leonard Bernstein](#) HMH

Over three decades, Paul Griffiths's survey has remained the definitive study of music since the Second World War; this fully revised and updated edition re-establishes *Modern Music and After* as the preeminent introduction to the music of our

time. The disruptions of the war, and the struggles of the ensuing peace, were reflected in the music of the time: in Pierre Boulez's radical reformation of compositional technique and in John Cage's development of zen music; in Milton Babbitt's settling of the serial system and in Dmitry Shostakovich's unsettling symphonies; in Karlheinz Stockhausen's development of electronic music and in Luigi Nono's pursuit of the universally human, in Iannis Xenakis's view of music as sounding mathematics and in Luciano Berio's consideration of it as language. The initiatives of these composers and their contemporaries opened prospects that haven't yet stopped unfolding. This constant expansion of musical thinking since 1945 has left us with no singular history of music; Griffiths's study accordingly follows several different paths, showing how and why they converge and diverge. This new edition of *Modern Music and After* discusses not only the music of the fifteen years that have passed since the previous edition, but also the recent explosion of scholarly interest in the latter half of the twentieth century. In particular, the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by composers of the 1980s and 1990s. Griffiths then moves the book into the twenty-first century as he examines such highly influential composers as Helmut Lachenmann and Salvatore Sciarrino. For its breadth, wealth of detail, and characteristic wit and clarity, the third edition of *Modern Music and After* is required reading for the student and the enquiring listener.

[Symphony for the City of the Dead](#) Cornell University Press

During the Cold War, freedom of expression was vaunted as liberal democracy's most cherished possession—but such freedom was put in service of a hidden agenda. In *The Cultural Cold War*, Frances Stonor Saunders reveals the extraordinary efforts of a secret campaign in which some of the most vocal exponents of intellectual freedom in the West were working for or subsidized by the CIA—whether they knew it or not. Called "the most comprehensive account yet of the [CIA's] activities between 1947 and 1967" by the *New York Times*, the book presents shocking evidence of the CIA's undercover program of cultural interventions in Western Europe and at home, drawing together declassified documents and exclusive interviews to expose the CIA's astonishing campaign to deploy the likes of Hannah Arendt, Isaiah Berlin, Leonard Bernstein, Robert Lowell, George Orwell, and Jackson Pollock as weapons in the Cold War. Translated into ten languages, this classic work—now with a new preface by the author—is "a real contribution to popular understanding of the postwar period" (*The Wall Street Journal*), and its story of covert cultural efforts to win hearts and minds continues to be relevant today.

[She Died Young](#) Indiana University Press

"This new edition, produced to coincide with the centenary of Shostakovich's birth, draws on many new writings on the composer. In doing so, it provides both a more detailed and focused image of Shostakovich's life, and a wider view of his cultural background."--P. [4] of cover.

[Shostakovich](#) Princeton University Press

At the outset of the twentieth century, the Nivkhi of Sakhalin Island were a small population of fishermen under Russian dominion and an Asian cultural sway. The turbulence of the decades that followed would transform them dramatically. While Russian missionaries hounded them for their pagan ways, Lenin praised them; while Stalin routed them in purges, Khrushchev gave them respite; and while Brezhnev organized complex resettlement campaigns, Gorbachev pronounced that they were free to resume a traditional life. But what is tradition after seven decades of building a Soviet world? Based on years of research in the former Soviet Union, Bruce Grant's book draws upon Nivkh interviews, newly opened archives, and rarely translated Soviet ethnographic texts to examine the effects of this remarkable state venture in the construction of identity. With a keen sensitivity, Grant explores the often paradoxical participation by Nivkhi in these shifting waves of Sovietization and poses questions about how cultural identity is constituted and reconstituted, restructured and dismantled. Part chronicle of modernization, part saga of memory and forgetting, *In the Soviet House of Culture* is an interpretive ethnography of one people's attempts to recapture the past as they look toward the future. This is a book that will appeal to anthropologists and historians alike, as well as to anyone who is interested in the people and politics of the former Soviet Union.

[Dmitry Shostakovich](#) Yale University Press

The stories of Russian educated women, peasants, prisoners, workers, wives, and mothers of the 1920s and 1930s show how work, marriage, family, religion, and even patriotism helped sustain them during harsh times. The Russian Revolution launched an economic and social upheaval that released peasant women from the control of traditional extended families. It promised urban women equality and created opportunities for employment and higher education. Yet, the revolution did little to eliminate Russian patriarchal culture, which continued to undermine women's social, sexual, economic, and political conditions. Divorce and abortion became more widespread, but birth control remained limited, and sexual liberation meant greater freedom for men than for women. The transformations that women needed to gain true equality were postponed by the poverty of the new state and the political agendas of leaders like Lenin, Trotsky, and Stalin.

[A Shostakovich Casebook](#) University of Chicago Press

This account of the renowned composer's neglected wife—including her years in a Soviet prison—is "a story both riveting and wrenching" (*Kirkus Reviews*, starred review). Serge Prokofiev was one of the twentieth century's most brilliant composers yet is an enigma to historians and his fans. Why did he leave the West and move to the Soviet Union despite Stalin's crimes? Why did his astonishing creativity in the 1930s soon dissolve into a far less inspiring output in his later years? The answers can finally be revealed, thanks to Simon Morrison's unique and unfettered access to the family's voluminous papers and his ability to reconstruct

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the tragic, riveting life of the composer's wife, Lina. Morrison's portrait of the marriage of Lina and Serge Prokofiev is the story of a remarkable woman who fought for survival in the face of unbearable betrayal and despair and of the irresistibly talented but heartlessly self-absorbed musician she married. Born to a Spanish father and Russian mother in Madrid at the end of the nineteenth century and raised in Brooklyn, Lina fell in love with a rising-star composer—and defied convention to be with him, courting public censure. She devoted her life to Serge and art, training to be an operatic soprano and following her brilliant husband to Stalin's Russia. Just as Serge found initial acclaim—before becoming constricted by the harsh doctrine of socialist-realist music—Lina was at first accepted and later scorned, ending her singing career. Serge abandoned her and took up with another woman. Finally, Lina was arrested and shipped off to the gulag in 1948. She would be held in captivity for eight awful years. Meanwhile, Serge found himself the tool of an evil regime to which he was forced to accommodate himself. The contrast between Lina and Serge is one of strength and perseverance versus utter self-absorption, a remarkable human drama that draws on the forces of art, sacrifice, and the struggle against oppression. Readers will never forget the tragic drama of Lina's life, and never listen to Serge's music in quite the same way again.

In the Soviet House of Culture Princeton University Press

Establishes beyond any doubt the enormous courage of one of the giants of the age

Jacqueline Du Pré Marion Boyars

Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. The Rest Is Noise is an astonishing history of the twentieth century as told through its music.

Testimony Yale University Press

A collection of writings analyzing the controversial 1979 posthumous memoirs of the great Russian composer at their significance. In 1979, the alleged memoirs of legendary composer Dmitry Shostakovich (1906–1975) were published as Testimony: The Memoirs of Dmitry Shostakovich As Related to and Edited by Solomon Volkov. Since its appearance, however, Testimony has been the focus of controversy in Shostakovich studies as doubts were raised concerning its authenticity and the role of its editor, Volkov, in creating the book. A Shostakovich Casebook presents twenty-five essays, interviews, newspaper articles, and reviews—many newly available since the collapse of the Soviet Union—that review the “case” of Shostakovich. In addition to authoritatively reassessing Testimony's genesis and reception, the authors in this book address issues of political influence on musical creativity and the role of the artist within a totalitarian society. Internationally known contributors include Richard Taruskin, Laurel E. Fay, and Irina Antonovna Shostakovich, the composer's widow. This volume combines a balanced reconsideration of the Testimony controversy with an examination of what the controversy signifies for all music historians, performers, and thoughtful listeners. Praise for A Shostakovich Casebook “A major event . . . This Casebook is not only about Volkov's Testimony, it is about music old and new in the 20th century, about the cultural legacy of one of that century's most extravagant social experiments, and what we have to learn from them, not only what they ought to learn from us.” —Caryl Emerson, Princeton University

No Such Thing as Silence Yale University Press

London, 1956. A young woman has been found dead in a hotel in King's Cross. It looks like an accident, and Scotland Yard isn't interested in accidents. But Fleet Street journalist Gerry Blackstone reckons there's more to it than meets the eye. Meanwhile, Oxford is filling with Hungarian migrants fleeing the failed revolution. Special Branch, concerned there could be Soviet spies among the genuine refugees, send in DCI Jack McGovern to keep an eye on proceedings. As McGovern plays spycatcher in Oxford and Blackstone hunts for clues in the seedy corners of London, a complex web of rogues, schemers and potential suspects starts to emerge: the well-to-do madam, the Classics professor, the East London crime boss, the government minister ... does it all lead back to the dead girl in King's Cross? Or is there something even more sinister going on?

To Do Faber & Faber Classical Music & Dance

A daring literary masterpiece and winner of the National Book Award In this magnificent work of fiction, acclaimed author William T. Vollmann turns his trenchant eye on the authoritarian cultures of Germany and the USSR in the twentieth century to render a mesmerizing perspective on human experience during wartime. Through interwoven narratives that paint a composite portrait of these two battling leviathans and the monstrous age they defined, Europe Central captures a chorus of voices both real and fictional— a young German who joins the SS to fight its crimes, two generals who collaborate with the enemy for different reasons, the Soviet composer Dmitri Shostakovich and the Stalinist assaults upon his work and life.