

Shostakovich A Life Remembered Elizabeth Wilson

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[Jacqueline Du Pré](#) HMH

A new edition of the seminal work on one of the world's most celebrated cellists, Mstislav Rostropovich. Mstislav Rostropovich (1927–2007), internationally recognised as one of the world's finest cellists and musicians, always maintained that teaching is an important responsibility for great artists. Before his emigration in 1974 from Russia to the West, Rostropovich taught several generations of the brightest Russian talents - as Professor of the Moscow Conservatoire - for twenty-five years. His students included such artists as Jacqueline de Pr , Natalya Gutman, Karine Georgian and many others. Within these pages, Elizabeth Wilson vividly charts Rostropovich's musical development and the pivotal points in his career. Drawing from her own vivid reminiscences and those of former students, documents from the Moscow Conservatoire, and extensive interviews with Rostropovich himself, Wilson defines the philosophy behind his teaching and vividly recaptures the atmosphere of the Conservatoire and Moscow's musical life. This paperback edition includes a new introduction and epilogue by the author.

[The Girl in Berlin](#) Vintage

First performed at the midpoint of the twentieth century, John Cage's 4'33", a composition conceived of without a single musical note, is among the most celebrated and ballyhooed cultural gestures in the history of modern music. A meditation on the act of listening and the nature of performance, Cage's controversial piece became the iconic statement of the meaning of silence in art and is a landmark work of American music. In this book, Kyle Gann, one of the nation's leading music critics, explains 4'33" as a unique moment in American culture and musical composition. Finding resemblances and resonances of 4'33" in artworks as wide-ranging as the paintings of the Hudson River School and the music of John Lennon and Yoko Ono, he provides much-needed cultural context for this fundamentally challenging and often misunderstood piece. Gann also explores Cage's craft, describing in illuminating detail the musical, philosophical, and even environmental influences that informed this groundbreaking piece of music. Having performed 4'33" himself and as a composer in his own right, Gann offers the reader both an expert's analysis and a highly personal interpretation of Cage's most divisive work.

[Rostropovich](#) Lulu.com

"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.

[The New Shostakovich](#) Yale University Press

Leonard Bernstein stood at the epicenter of twentieth-century American musical life. His creative gifts knew no boundaries as he moved easily from the podium, to the piano, to television with his nationally celebrated Young People's Concerts, which introduced an entire generation to the joy of classical music. In this fascinating new biography, the breadth of Bernstein's musical composition is explored, through the spectacular range of music he composed—from West Side Story to Kaddish to A Quiet Place and beyond—and through his intensely public role as an internationally celebrated conductor. For the first time, the composer's life and work receive a fully integrated analysis, offering a comprehensive appreciation of a multi-faceted musician who continued to grow as an artist well into his final days.

[Marxism and the Leap to the Kingdom of Freedom](#) Serpent's Tail

This volume of essays by musicians, composers and critics embraces all his principal works, and discusses the historical circumstances and the political and cultural

atmosphere of their composition. Among the contributors, Christopher Rowland and Alan George of the Fitzwilliam Quartet, whose recordings of Shostakovich's fifteen quartets have been widely praised, provide a unique, intimate guide to them, based on the Quartet's close personal collaboration with the composer. The pianist and composer Ronald Stephenson [Stevenson] writes on the piano music; Geoffrey Norris analyses the operas, discussing the libretti as well as the music and aspects of the production; Malcolm MacDonald concentrates on the vocal settings, focusing in particular on the late symphonies and song cycles; and Bernard Stevens discusses the influence of Shostakovich, particularly on British composers.

[Shostakovich: A Life Remembered](#) Penguin

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. [Mstislav Rostropovich](#) 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?

[Modern Music and After](#) Profile Books

A compact masterpiece dedicated to the Russian composer Dmitri Shostakovich: Julian Barnes's first novel since his best-selling, Man Booker Prize-winning *The Sense of an Ending*. In 1936, Shostakovich, just thirty, fears for his livelihood and his life. Stalin, hitherto a distant figure, has taken a sudden interest in his work and denounced his latest opera. Now, certain he will be exiled to Siberia (or, more likely, executed on the spot), Shostakovich reflects on his predicament, his personal history, his parents, various women and wives, his children—and all who are still alive themselves hang in the balance of his fate. And though a stroke of luck prevents him from becoming yet another casualty of the Great Terror, for decades to come he will be held fast under the thumb of despotism: made to represent Soviet values at a cultural conference in New York City, forced into joining the Party and compelled, constantly, to weigh appeasing those in power against the integrity of his music. Barnes elegantly guides us through the trajectory of Shostakovich's career, at the same time illuminating the tumultuous evolution of the Soviet Union. The result is both a stunning portrait of a relentlessly fascinating man and a brilliant exploration of the meaning of art and its place in society.

[Shostakovich and Stalin](#) Farrar, Straus and Giroux

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 Nivkhi 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.

[The Rest Is Noise](#) Yale University Press

London in the aftermath of WW2 is a beaten down, hungry place, so it's no wonder that Regine Milner's Sunday house parties in her Hampstead home are so popular. Everyone comes to Reggie's on a Sunday: ballet dancers

and cabinet ministers, left-over Mosleyites alongside flamboyant homosexuals like Freddie Buckingham. And when Freddie turns up dead on the Heath one Sunday night there is no shortage of suspects. *War Damage* is both a high-class thriller and a wonderful evocation of Britain staggering back to its feet after the privations of the War. And in *Regine Milner* it possesses a truly memorable heroine. She's full of secrets - just what did happen in Shanghai before the war? - and surprises - Reggie's living proof that sexual experimentation was alive and well long before the sixties.

[Europe Central](#) Shostakovich

"Music illuminates a person and provides him with his last hope; even Stalin, a butcher, knew that." So said the Russian composer Dmitri Shostakovich, whose first compositions in the 1920s identified him as an avant-garde wunderkind. But that same singularity became a liability a decade later under the totalitarian rule of Stalin, with his unpredictable grounds for the persecution of artists. Solomon Volkov—who cowrote Shostakovich's controversial 1979 memoir, *Testimony*—describes how this lethal uncertainty affected the composer's life and work. Volkov, an authority on Soviet Russian culture, shows us the "holy fool" in Shostakovich: the truth speaker who dared to challenge the supreme powers. We see how Shostakovich struggled to remain faithful to himself in his music and how Stalin fueled that struggle: one minute banning his work, the next encouraging it. We see how some of Shostakovich's contemporaries—Mandelstam, Bulgakov, and Pasternak among them—fell victim to Stalin's manipulations and how Shostakovich barely avoided the same fate. And we see the psychological price he paid for what some perceived as self-serving aloofness and others saw as rightfully defended individuality. This is a revelatory account of the relationship between one of the twentieth century's greatest composers and one of its most infamous tyrants. [How Shostakovich Changed My Mind](#) Yale University Press

New perspectives on the greatest Finnish composer of all time Perhaps no twentieth-century composer has provoked a more varied reaction among the music-loving public than Jean Sibelius (1865–1957). Originally hailed as a new Beethoven by much of the Anglo-Saxon world, he was also widely disparaged by critics more receptive to newer trends in music. At the height of his popular appeal, he was revered as the embodiment of Finnish nationalism and the apostle of a new musical naturalism. Yet he seemingly chose that moment to stop composing altogether, despite living for three more decades.

Providing wide cultural contexts, contesting received ideas about modernism, and interrogating notions of landscape and nature, *Jean Sibelius and His World* sheds new light on the critical position occupied by Sibelius in the Western musical tradition. The essays in the book explore such varied themes as the impact of Russian musical traditions on Sibelius, his compositional process, Sibelius and the theater, his understanding of music as a fluid and improvised creation, his critical reception in Great Britain and America, his "late style" in the incidental music for *The Tempest*, and the parallel contemporary careers of Sibelius and Richard Strauss. Documents include the draft of Sibelius's 1896 lecture on folk music, selections from a roman à clef about his student circle in Berlin at the turn of the century, Theodor Adorno's brief but controversial tirade against the composer, and the newspaper debates about the Sibelius monument unveiled in Helsinki a decade after the composer's death. The contributors are Byron Adams, Leon Botstein, Philip Ross Bullock, Glenda Dawn Goss, Daniel Grimley, Jeffrey Kallberg, Tomi Mäkelä, Sarah Menin, Max Paddison, and Timo Virtanen. [Lina and Serge](#) Serpent's Tail

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.

Story of a Friendship Princeton 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.

Symphony for the City of the Dead Cornell University Press

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

Charles Ives Remembered Candlewick Press

Through their reminiscences, Ives's relatives, friends, colleagues, and associates reveal aspects of his life, character, and personality, as well as his musical activities.

Testimony Princeton University Press

"Shostakovich's life is a fascinating example of the paradoxes of living as an artist under totalitarian rule. Alone among his artistic peers, he survived successive Stalinist cultural purges and won the Stalin Prize five times, yet in 1948 he was dismissed from his conservatory teaching positions, and many of his works were banned from performance. He prudently censored himself, in one case putting aside a work based on Jewish folk poems. Under later regimes he balanced a career as a model Soviet - holding government positions and acting as an international ambassador - with his unflagging artistic ambitions."--Jacket.

She Died Young Oxford University Press

Tennis has never been played better than it is today. To watch Rafael Nadal spin a forehand at 4000 rpm, Maria Sharapova arabesque out of a serve, Serena Williams utterly destroy a short ball, or Roger Federer touch a volley into an impossibly angled winner is to watch not only the best players with the best coaching hitting with the best racquets, it is to watch the culmination of an entire history. *Love Game* is different from most tennis books—it isn't a ghostwritten biography, and it won't teach you how to slice your serve. It's a book about tennis's grand culture, one that unveils the sport's long history as it lives and breathes (or grunts) in the modern game. No one is better equipped to tell this story than novelist and historian Elizabeth Wilson. With a penchant for tennis's inherent drama, she finds its core: a psychological face off between flamboyant personalities navigating the ebbs and flows of fortune in the confines of a 78 x 36-foot box—whether of clay, grass, or DecoTurf. Walking the finely kempt lawns of Victorian England, she shows how tennis's early role as a social pastime that included both men and women—and thus, lots of sexual tension—set it apart from most other sports and their dominant masculine appeal. Even today, when power and endurance are more important than ever, tennis still demands that the body behave gracefully and with finesse. In this way, Wilson shows, tennis has retained the vibrant spectacle of human drama and beauty that have always made it special, not just to sports fans but to popular culture. Telling the stories of all the greats, from the Renshaw brothers to Novak Djokovic, and of all the advances, from wooden racquets to network television schedules, Wilson offers a tennis book like no other, keeping the court square in our sights as history is illuminated around it.

Shostakovich Princeton University Press

Katerina is stifled by her loveless marriage to a bitter man twice her age, whose family are cold and unforgiving. When she embarks on a passionate affair with a young worker on her husband's estate, a force is unleashed inside her, so powerful that she will stop at nothing to get what she wants. Leskov's wrote the novella in the Kiev university's punishment room. He described how his hair stood on end as he worked on it alone in that cold place and swore he would never describe such horrors again. It

was published in Dostoyevsky's *Epoch* magazine in 1865 and is a picture of almost unrelieved wickedness and passion. Ignored at first by contemporaries it is now regarded as a masterpiece.

Dmitry Shostakovich Arcade Publishing

The aim of this book is to carefully reconstruct Marx and Engels's theory of freedom, to highlight its centrality for their vision of the communist society of the future, to trace its development in the history of Marxist thought, including Marxism-Leninism, and to explain how it as possible for it to be transformed at the height of its influence into a legitimization of totalitarian practices. The relevance of the Marxist conception of freedom for an understanding of communist totalitarianism derives from the historical fact that the latter came into being as a the result of a conscious, strenuous striving to realize the former. The Russian Revolution suppressed "bourgeois freedom" to pave the way for the "true freedom" of communism. Totalitarianism was a by-product of this immense effort. The last section of the book gives a concise analysis of the dismantling of Stalinism, involving not only the gradual detotalitarization but also the partial decommunization of "really existing socialism." Throughout, Marxism is treated as an ideology that has compromised itself but that nevertheless deserves to be seen as the most important, however exaggerated and, ultimately, tragically mistaken, reaction to the multiple shortcomings of capitalist societies and the liberal tradition.