

Shostakovich A Life Remembered Elizabeth Wilson

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Shostakovich, the Man and His Music Penguin

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.

Europe Central Indiana University Press

For this biography the author has used many primary documents; Shostakovich's many letters, concert programmes, newspaper articles and diaries of his contemporaries. Showing his life as an example of the paradoxes of living as an artist in Russia.

Story of a Friendship Routledge

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
Masterworks of 20th-century Music Oxford University Press

"An outstanding piece of work---illuminating, attractively written, and stimulating. It is a book that will be welcomed by scholars of Russian music, readers interested in the cultural life of the Soviet Union, and interested listeners to a remarkable body of repertory." Michael Steinberg
--Book Jacket.

Rostropovich Psychology Press

From the bestselling, Booker Prize-winning author of *The Sense*

of an Ending comes an extraordinary fictional portrait of the relentlessly fascinating Russian musician and composer Dmitri Shostakovich and a stunning meditation on the meaning of art and its place in society. • "Brilliant... As elegantly constructed as a concerto." —NPR 1936: Dmitri Shostakovich, just thirty years old, reckons with the first of three conversations with power that will irrevocably shape his life. Stalin, hitherto a distant figure, has suddenly denounced the young composer's latest opera. Certain he will be exiled to Siberia (or, more likely, shot dead on the spot), Shostakovich reflects on his predicament, his personal history, his parents, his daughter—all of those hanging in the balance of his fate. And though a stroke of luck prevents him from becoming yet another casualty of the Great Terror, he will twice more be swept up by the forces of despotism: coerced into praising the Soviet state at a cultural conference in New York in 1948, and finally bullied into joining the Party in 1960. All the while, he is compelled to constantly weigh the specter of power against the integrity of his music.

Charles Ives Remembered Macmillan

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 Reconsidered Reaktion Books

The definitive biography of one of the best-loved musicians of the twentieth-century, who was stricken with illness & died at the height of her career.

The Noise of Time Routledge

The acclaimed classical composer chronicles his life and work in twentieth-century Soviet Russia with the help of a distinguished musicologist. Since the time of his death, Dmitri Shostakovich's place in the pantheon of twentieth-century composers has become more commanding and more celebrated, while his musical legacy, with all its wonderfully varied richness, is performed with increasing frequency throughout the world. This seemingly endless surge of interest can be attributed, at least in part, to *Testimony*, the powerful memoirs the ailing compose dictated to the young Russian musicologist Solomon Volkov. When *Testimony* was first published in the West in 1979, it became an international bestseller, and was called the "book of the year" by *The Times* in London. *The Guardian* heralded *Testimony* as "the most influential music book of the 20th century." *Testimony* offers a chance to reckon with the life and work of one of history's

most lauded musical geniuses—as a man and an artist.

Mozart Knopf

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.

A Shostakovich Casebook University of Illinois Press

Mstislav Rostropovich, a legendary musician of the 20th century, died just a month after the English edition of this book was published in April 2007. Wilson, a British author and former student of Rostropovich, gained access to a great deal of archival information about his years as a faculty member at the Moscow State Conservatory. The book proceeds chronologically through Rostropovich's life and career, with several interpolated chapters devoted to reminiscences from other former pupils. Wilson explores Rostropovich's teaching philosophies and methods and details his warm relationships with several leading composers of the day, notably Benjamin Britten and Dmitry Shostakovich. Unfortunately, Wilson ends her narrative in 1974, the year of Rostropovich's forced departure from the Soviet Union. She acknowledges that a study of the remaining 33 years of his life--during which he was principal conductor of the National Symphony Orchestra in Washington, DC, and taught and performed around the globe--could fill several volumes, and one hopes that she will rise to the challenge of completing the biography of this great musician, humanist, and pedagogue. Recommended for all music collections.

A *History of the Symphony* University of Michigan Press
Politics and political literature studies have emerged as one of the most dynamic areas of scrutiny. Relying on ideological as well as socio-political theories, politics have contributed to cultural studies in many ways, especially within written texts such as literary works. As few critics have investigated the intersections of politics and literature, there is a tremendous need for material that does just this. *Language, Power, and Ideology in Political Writing: Emerging Research and Opportunities* is an essential

reference book that focuses on the use of narrative and writing to communicate political ideologies. This publication explores literature spurring from politics, the disadvantages of political or highly ideological writing, writers' awareness of the outside world during the composition process, and how they take advantage of political writing. Featuring a wide range of topics such as gender politics, indigenous literature, and censorship, this book is ideal for academicians, librarians, researchers, and students, specifically those who study politics, international relations, cultural studies, women's studies, gender studies, and political and ideological studies.

Sounds and Sweet Airs HarperCollins

In *Shostakovich Reconsidered* Allan Ho and Dmitry Feofanov systematically address all of the accusations levelled at Testimony and Solomon Volkov, Shostakovich's amanuensis, amassing an enormous amount of material about Shostakovich and his position in Soviet society and burying forever the picture of Shostakovich as a willing participant in the communist charade.

The Cambridge Companion to Shostakovich Routledge

The author of the widely acclaimed "The Symphony" offers a wonderfully informative look at the standard concerto repertory, covering 122 works from Bach to John Adams. 23 music examples.

The Cambridge Companion to Modern Russian Culture Routledge

As the Soviet Union's foremost composer, Shostakovich's status in the West has always been problematic. Regarded by some as a collaborator, and by others as a symbol of moral resistance, both he and his music met with approval and condemnation in equal measure. The demise of the Communist state has, if anything, been accompanied by a bolstering of his reputation, but critical engagement with his multi-faceted achievements has been patchy. This Companion offers a starting point and a guide for readers who seek a fuller understanding of Shostakovich's place in the history of music. Bringing together an international team of scholars, the book brings research to bear on the full range of Shostakovich's musical output, addressing scholars, students and all those interested in this complex, iconic figure.

Five Straight Lines Profile Books

WINNER OF THE NATIONAL BOOK AWARD A daring literary masterpiece of historical fiction that weaves together the gripping stories of those caught in the web of authoritarian rule. Through interwoven narratives that paint a portrait of 20th century Germany and the USSR 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, and the tumultuous life of Soviet composer Dmitri Shostakovich amidst Stalinist oppression. In this magnificent work of fiction, acclaimed author William T. Vollmann turns his trenchant eye on these two authoritarian cultures to render a mesmerizing perspective on human experience during wartime.

A Soviet Credo: Shostakovich's Fourth Symphony Cambridge University Press

"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.

Shostakovich Farrar, Straus and Giroux

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

Symphony for the City of the Dead Yale University Press

Constance Hornby was the pioneer of education for women and girls in Kigezi, Uganda. Her pioneering work was part of a wider movement to uplift the position of women world-wide, and her legacy remains in many Christian homes and in the lives of her Old Girls, their children and grandchildren.

Marxism and the Leap to the Kingdom of Freedom Arcade

Publishing

Composed in 1935-36 and intended to be his artistic 'credo', Shostakovich's Fourth Symphony was not performed publicly until 1961. Here, Dr Pauline Fairclough tackles head-on one of the most significant and least understood of Shostakovich's major works. She argues that the Fourth Symphony was radically different from its Soviet contemporaries in terms of its structure, dramaturgy, tone and even language, and therefore challenged the norms of Soviet symphonism at a crucial stage of its development. With the backing of prominent musicologists such as Ivan Sollertinsky, the composer could realistically have expected the premiere to have taken place, and may even have intended the symphony to be a model for a new kind of 'democratic' Soviet symphonism. Fairclough meticulously examines the score to inform a discussion of tonal and thematic processes, allusion, paraphrase and reference to musical types, or intonations. Such analysis is set deeply in the context of Soviet musical culture during the period 1932-36, involving Shostakovich's contemporaries Shebalin, Myaskovsky, Kabalevsky and Popov. A new method of analysis is also advanced here, where a range of Soviet and Western analytical methods are informed by the theoretical work of Shostakovich's contemporaries Viktor Shklovsky, Boris Tomashevsky, Mikhail Bakhtin and Ivan Sollertinsky, together with Theodor Adorno's late study of Mahler. In this way, the book will significantly increase an understanding of the symphony and its context.

Warped Mourning Simon and Schuster

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.