
Shostakovich A Life Remembered Elizabeth Wilson

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Music behind the Iron Curtain ARC Publications Summer, 1951. Two suspected spies, Burgess and Maclean, have disappeared, and the nation is obsessed with their whereabouts. Speculation is at fever pitch when Colin Harris, a member of the Communist Party who has been in Germany for several years, turns up to see his old friends Dinah and Alan Wentworth. He has news: he has fallen in love with a girl in East Berlin, and is coming home - with her - for good. Meanwhile, Jack McGovern, who

sometimes feels like the only decent man in Special Branch, has a rendezvous with a real spy. Miles Kingdom thinks there's a mole at MI5, and he wants McGovern's help. A novel about secrets, betrayal and unearthing the truth, *The Girl in Berlin* is a reminder that when nothing is as it seems, no-one can be trusted - even those you think you know best.

A Soviet Credo: Shostakovich's Fourth Symphony Arcade
BOOKER PRIZE WINNER • NATIONAL BESTSELLER • A novel that follows a middle-aged man as he contends with a past he never much thought about—until his closest childhood friends return with a vengeance: one of them from the grave, another maddeningly present. A novel so compelling that it begs to be read in a single setting, *The Sense of an Ending* has the psychological and emotional depth and sophistication of Henry James at his best, and is a stunning

achievement in Julian Barnes's oeuvre. Tony Webster thought he left his past behind as he built a life for himself, and his career has provided him with a secure retirement and an amicable relationship with his ex-wife and daughter, who now has a family of her own. But when he is presented with a mysterious legacy, he is forced to revise his estimation of his own nature and place in the world.

The Sense of an Ending Cambridge University Press
This book is a perceptive and critical account of the first 75 years of The Royal Ballet, tracing the company's growth, and its great cultural importance - an indispensable book for all lovers of ballet. In 1931, Ninette de Valois started a ballet company with just six dancers. Within twenty years, The Royal Ballet - as it became - was established as one of the world's great companies. It has produced celebrated dancers, from Margot Fonteyn to Darcey

Bussell, and one of the richest repertoires in ballet. The company danced through the Blitz, won an international reputation in a single New York performance and added to the glamour of London's Swinging Sixties. It has established a distinctive English school of ballet, a pure classical style that could do justice to the 19th-century repertory and to new British classics. Leading dance critic, Zoë Anderson, vividly portrays the extraordinary personalities who created the company and the dancers who made such an impact on their audiences. She looks at the bad times as well as the good, examining the controversial directorships of Norman Morrice and Ross Stretton and the criticism fired at the company as the Royal Opera House closed for redevelopment.

The Royal Ballet: 75 Years Cornell

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.

Shostakovich Routledge

What were Dmitri

Shostakovich's views about his homeland? Until 1979 the Soviet Union's official composer was considered a staunch supporter of Joseph Stalin and his successors. This assumption was then challenged with the publication of *Testimony*, ostensibly the composer's memoirs as told to Solomon Volkov, in which Shostakovich emerged as a dissident. Serious reservations persist to this day about the integrity and validity of *Testimony*, but Volkov did reveal a "new" Shostakovich. Now, in the first important biographical work on

Shostakovich to take Testimony into account, Ian MacDonald dispels some of the mystery surrounding the composer and his music. Declaring that Volkov painted "a realistic picture of Dmitri Shostakovich: it just isn't a genuine one," MacDonald describes the ways in which the Soviet government used Shostakovich and other artists for propaganda purposes and examines the only authentic record of Shostakovich's personal and political beliefs that the composer left behind: his music. MacDonald argues that attempts to grasp the compositions of Shostakovich as pure music are doomed to failure because the composer's art can be understood only within the political-cultural framework of his time. Soviet institutions controlled artistic endeavors during Shostakovich's life, and he fought back through his compositions. Examining Shostakovich's music, MacDonald finds a sarcastic subterranean mind adopting ironic strategies designed to evade censorship. By looking anew at the life of Dmitri Shostakovich--and the nature of life in the pre-Gorbachev era--Ian MacDonald provides fresh insights into some of the greatest music of this century [Publisher description].

Testimony Princeton 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.
A Shostakovich Casebook Yale University Press
A passionate portrait of love's contradictory power, in five illuminating stories
Shostakovich Princeton 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
The Girl in Berlin Faber & Faber
Classical Music & Dance
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.

Conversations with Iannis

Xenakis Ivan R. Dee Publisher

The music of the Greek-born composer, Iannis Xenakis, has been called brutal and violent. He first studied as an architect, but then turned to composition and put to musical use his knowledge of higher mathematics. In these conversations he talks about his life and music.

Shostakovich's Preludes and Fugues Vintage

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.

Dmitry Shostakovich

National Geographic Books

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 M ä kel ä , Sarah Menin, Max Paddison, and Timo Virtanen. *Symphony for the City of the Dead* Indiana University Press 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 Macmillan

The game of love -- A leisured class -- Healthy excitement and scientific play -- Real tennis and the scoring system -- The growth of a sporting culture -- On the Riviera -- What's wrong with women? -- A match out of Henry James -- The lonely American -- The four musketeers -- Working-class heroes -- Tennis in Weimar and after -- As a man grows older -- Three women -- This sporting life -- Home from the war -- Gorgeous girls -- Opening play -- Those also excluded -- Tennis meets feminism -- That's entertainment -- Bad behaviour -- Corporate tennis -- Women's power -- Vorsprung durch Technik -- Celebrity stars -- Millennium tennis -- The rhetoric of sport -- Back to the future.

Mstislav Rostropovich University of Illinois Press

Originally published: Somerville, Massachusetts: Candlewick Press, 2015.

The New Shostakovich Yale University Press

This edition draws on many new writings about Shostakovich, providing both a more detailed and focused image of his life, and a wider view of his cultural background. A particular aspect of Shostakovich which is revealed is his sardonic and witty sense of humour, displayed in many of his letters to close friends.

Shostakovich Reconsidered Princeton University Press

'A Shostakovich Casebook' presents 25 essays, interviews, newspaper articles and reviews - many newly available since the collapse of the Soviet Union - that review the 'case' of Shostakovich.

Shostakovich and Stalin Profile Books

Rights formerly guaranteed by our 'welfare state' are disappearing. Social spending has been cut drastically in an attempt to combat recession, globalization and restructuring, and the deficit. The decline of the welfare state poses special risks for women. The policies, benefits, and services of the welfare state are directly linked to women's basic freedoms.

Women and the Welfare State Penguin

"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.

Charles Ives Remembered Candlewick Press

Mieczysław Weinberg left his family behind and fled his native Poland in September 1939. He reached the Soviet Union, where he became one of the most celebrated composers. He counted Shostakovich among his close friends and produced a prolific output of works. Yet he remained mindful of the nation that he had left. This book examines how Weinberg's works written in Soviet Russia compare with those of his Polish contemporaries; how one composer split from his national tradition and how he created a style that embraced the music of a new homeland, while those composers in his native land surged ahead in a more experimental vein. The points of contact between them are enlightening for both sides. This study provides an overview of Weinberg's music through his string quartets, analysing them alongside Polish composers. Composers featured include Bacewicz, Meyer, Lutosławski, Panufnik, Penderecki, Górecki, and a younger generation, including Szymanowski and Knapik.