
Shostakovich A Life Remembered Elizabeth Wilson

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How Shostakovich Changed My Mind Indiana 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.

Mstislav Rostropovich Bloomsbury Publishing USA

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

Shostakovich Boydell & Brewer

“ 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.

Sport, Music, Identities Routledge

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.

A Shostakovich Casebook Lawrence & Wishart

Published to mark the beginning of the Britten centenary year in 2013, Paul

Kildea's *Benjamin Britten: A Life in the Twentieth Century* is the definitive biography of Britain's greatest modern composer. In the eyes of many, Benjamin Britten was our finest composer since Purcell (a figure who often inspired him) three hundred years earlier. He broke decisively with the romantic, nationalist school of figures such as Parry, Elgar and Vaughan Williams and recreated English music in a fresh, modern, European form. With *Peter Grimes* (1945), *Billy Budd* (1951) and *The Turn of the Screw* (1954), he arguably composed the last operas - from any composer in any country - which have entered both the popular consciousness and the musical canon. He did all this while carrying two disadvantages to worldly success - his passionately held pacifism, which made him suspect to the authorities during and immediately after the Second World War - and his homosexuality, specifically his forty-year relationship with Peter Pears, for whom many of his greatest operatic roles and vocal works were created. The atmosphere and personalities of Aldeburgh in his native Suffolk also form another wonderful dimension to the book. Kildea shows clearly how Britten made this creative community, notably with the foundation of the Aldeburgh Festival and the building of Snape Maltings, but also how costly the determination that this required was. Above all, this book helps us understand the relationship of Britten's music to his life, and takes us as far into his creative process as we are ever likely to go. Kildea reads dozens of Britten's works with enormous intelligence and sensitivity, in a way which those without formal musical training can understand. It is one of the most moving and enjoyable biographies of a creative artist of any kind to have appeared for years. Paul Kildea is a writer and conductor who has performed many of the Britten works he writes about, in opera houses and concert halls from Sydney to Hamburg. His previous books include *Selling Britten* (2002) and (as editor) *Britten on Music* (2003). He was Head of Music at the Aldeburgh Festival between 1999 and 2002 and subsequently Artistic Director of the Wigmore Hall in London.

Benjamin Britten Random House

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.

The Sense of an Ending Read Books Ltd

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

Siouxsie and the Banshees' Peepshow Penguin

"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.

Jacqueline Du Pré Ho and Feofanov

The Lady Macbeth of the Mzinsk District deals with the theme of the subordinate role expected from women in 19th-century European society. Also it revolves around adultery, provincial life and the planning of murder by a woman, hence the title inspired by the Shakespearean character Lady Macbeth from his play Macbeth.

Music for Silenced Voices Princeton University Press

Artikelen over de Russische componist (1906-1975)

The Noise of Time Penguin UK

An essay collection which examines Britten's juvenilia, influences such as Shostakovich and Verdi, his opera Owen Wingrave and a libretto written by Australian novelist Patrick White with the hope of a future collaboration.

Shostakovich Knopf

A thorough examination of Shostakovich's string quartets is long overdue. Although they can justifiably lay claim to being the most significant and frequently performed twentieth-century oeuvre for that ensemble, there has been no systematic English-language study of the entire cycle. Judith Kuhn's book begins such a study,

undertaken with the belief that, despite a growing awareness of the universality of Shostakovich's music, much remains to be learned from the historical context and an examination of the music's language. Much of the controversy about Shostakovich's music has been related to questions of meaning. The conflicting interpretations put forth by scholars during the musicological 'Shostakovich wars' have shown the impossibility of fixing a single meaning in the composer's music. Commentators have often heard the quartets as political in nature, although there have been contradictory views as to whether Shostakovich was a loyal communist or a dissident. The works are also often described as vivid narratives, perhaps a confessional autobiography or a chronicle of the composer's times. The cycle has also been heard to examine major philosophical issues posed by the composer's life and times, including war, death, love, the conflict of good and evil, the nature of subjectivity, the power of creativity and the place of the individual - and particularly the artist - in society. Soviet commentaries on the quartets typically describe the works through the lens of Socialist-Realist mythological master narratives. Recent Western commentaries see Shostakovich's quartets as expressions of broader twentieth-century subjectivity, filled with ruptures and uncertainty. What musical features enable these diverse interpretations? Kuhn examines each quartet in turn, looking first at its historical and biographical context, with special attention to the cultural questions being discussed at the time of its writing. She then surveys the work's reception history, and

The Lady Macbeth of the Mzinsk District Yale University Press

Shostakovich: A Life Remembered is a unique study of the great composer, drawn from the reminiscences and reflections of his contemporaries. Elizabeth Wilson sheds light on the composer's creative process and his working life in music, and examines the enormous and enduring influence that Shostakovich has had on Soviet musical life.' The one indispensable book about the composer.' New York Times

Shostakovich: A Life Remembered Princeton University Press

Purcell was the greatest ornament of English music in the seventeenth century, and has been a source of inspiration for British composers ever since. This book offers a portrait of the composer both in his time and since, using diaries, letters and official and published writings from the seventeenth to the twentieth centuries.

The Shostakovich Wars University of Illinois Press

Despite the close and longstanding links between sport and music, the relationships between these two significant cultural forms have been relatively neglected. This book addresses the oversight with a series of highly original essays written by authors from a range of academic disciplines including history, psychology, musicology and cultural studies. It deals with themes including sport in music; music in sport; the use of music in mass sporting events; and sport, music and protest. In so doing, the book raises a range of important themes such as personal and collective identity, cultural value, ideology, globalisation and the commercialisation of sport. As well as

considering the sport/music nexus in Great Britain, the collection examines sport and music in Ireland, the United States, Germany and the former Soviet Union, as well as in the Olympic movement. Musical styles and genres discussed are diverse and include classical, rock, music hall and football-terrace chants. For anybody with an interest in sport, music or both, this collection will prove an enjoyable and stimulating read. This book was previously published as a Special Issue of *Sport in Society*.

Benjamin Britten Arcade Publishing

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 sitting, *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.

Shostakovich and His World Yale University Press

Dmitri Shostakovich (1906-1975) has a reputation as one of the leading composers of the twentieth century. But the story of his controversial role in history is still being told, and his full measure as a musician still being taken. This collection of essays goes far in expanding the traditional purview of Shostakovich's world, exploring the composer's creativity and art in terms of the expectations--historical, cultural, and political--that forged them. The collection contains documents that appear for the first time in English. Letters that young "Miti" wrote to his mother offer a glimpse into his dreams and ambitions at the outset of his career.

Shostakovich's answers to a 1927 questionnaire reveal much about his formative tastes in the arts and the way he experienced the creative process. His previously unknown letters to Stalin shed new light on Shostakovich's position within the Soviet artistic elite. The essays delve into neglected aspects of Shostakovich's formidable legacy. Simon Morrison provides an in-depth examination of the choreography, costumes, décor, and music of his ballet *The Bolt* and Gerard McBurney of the musical references, parodies, and quotations in his operetta *Moscow, Cheryomushki*. David Fanning looks at Shostakovich's activities as a pedagogue and the mark they left on his students' and his own music. Peter J. Schmelz explores the composer's late-period adoption of twelve-tone writing in the context of the distinctively "Soviet" practice of serialism. Other contributors include Caryl Emerson, Christopher H. Gibbs, Levon Hakobian, Leonid Maximenkov, and Rosa Sadykhova. In a provocative concluding essay, Leon Botstein reflects on the different ways listeners approach the music of Shostakovich.

Testimony e-artnow

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

Purcell Remembered Faber & Faber

"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.

Mstislav Rostropovich Reaktion Books

"*Masterworks of 20th-Century Music*" introduces more than one hundred of the greatest compositions by world-renowned composer that have entered the standard orchestral repertory. The author surveyed dozens of major American orchestras to focus on those works that an average audience member is most likely to hear. Concertgoers who are intimidated by the modern repertoire finally have a single resource that will help them understand and enjoy it. Like an educated guide, he walks the listener through the piece, explaining how all the elements come together to form a unified whole. This book serves the general reader interested in 20th-century music, plus students, teachers, and scholars.