
Testimony The Memoirs Dmitri Shostakovich

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Testimony Lawrence & Wishart
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Massachusetts: Candlewick Press,
2015.

Shostakovich Reconsidered Princeton
University Press

The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates—through a representative sampling of masterworks—the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Music in the Early Twentieth

Century, the fourth volume in Richard Taruskin's history, looks at the first half of the twentieth century, from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II. Taruskin discusses modernism in Germany and France as reflected in the work of Mahler, Strauss, Satie, and Debussy, the modern ballets of Stravinsky, the use of twelve-tone technique in the years following World War I, the music of Charles Ives, the influence of peasant songs on Bela Bartok, Stravinsky's neo-classical phase and the real beginnings of 20th-century music, the vision of America as seen in the works of such composers as W.C. Handy, George Gershwin, and Virgil Thomson, and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

Shostakovich Simon and Schuster
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.

Ghosts of Vesuvius W. W. Norton & Company

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

Testimony Yale University Press
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.

I, Maya Plisetskaya Oxford University Press, USA
divdivMaya Plisetskaya, one of the world’s foremost dancers, rose to become a prima ballerina of Moscow’s Bolshoi Ballet after an early life filled with tragedy and loss. In this spirited memoir, Plisetskaya reflects on her personal and professional odyssey, presenting a unique view of the life of a Soviet artist during the troubled period from the late 1930s to the 1990s. Plisetskaya recounts the execution of her father in the Great Terror and her mother’s exile to the Gulag. She describes her admission to the Bolshoi in 1943, the roles she performed there, and the endless petty harassments she endured, from both envious colleagues and Party officials. Refused permission for six years to tour with the company, Plisetskaya eventually performed all over the world, working with such noted choreographers as Roland Petit and Maurice Béjart. She recounts the tumultuous events

she lived through and the fascinating people she met—among them the legendary ballet teacher Agrippina Vaganova, George Balanchine, Frank Sinatra, Rudolf Nureyev, and Dmitri Shostakovich. And she provides fascinating details about testy cocktail-party encounters with Khrushchev, tours abroad when her meager per diem allowance brought her close to starvation, and KGB plots to capitalize on her friendship with Robert Kennedy. Gifted, courageous, and brutally honest, Plisetskaya brilliantly illuminates the world of Soviet ballet during an era that encompasses both repression and cultural détente. Still prima ballerina assoluta with the Bolshoi Ballet, Maya Plisetskaya also travels around the world performing and lecturing. At the Bolshoi's gala celebrating her 75th birthday, President Vladimir Putin presented her with Russia's highest civilian honor, the medal for service to the Russian state, second degree. Tim Scholl is professor of Russian language and literature at Oberlin College. Antonina W. Bouis is the prize-winning translator of more than fifty books, including fiction, nonfiction, and memoirs by such figures as Andrei Sakharov, Elena Bonner, and Dmitri Shostakovich. /DIV/DIV
Dmitry Shostakovich Yale University Press
From the reign of Tsar Nicholas II to the brutal cult of Stalin

to the ebullient, uncertain days of perestroika, nowhere has the inextricable relationship between politics and culture been more starkly illustrated than in twentieth-century Russia. In the first book to fully examine the intricate and often deadly interconnection between Russian rulers and Russian artists, cultural historian Solomon Volkov brings to life the experiences that inspired artists like Tolstoy, Stravinsky, Akhmatova, Nijinsky, Nabokov, and Eisenstein to create some of the greatest masterpieces of our time. Epic in scope and intimate in detail, *The Magical Chorus* is the definitive account of a remarkable era in Russia's complex cultural life.

**Composing the Modern Subject:
Four String Quartets by Dmitri
Shostakovich** 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. *Testimony* Rowman & Littlefield

These eleven essays lay a

foundation for a proper understanding of Shostakovich's musical language and provide new insights into issues surrounding his composition.

Faithfull Routledge

Lex, a teenage Grim Reaper, has the power to Damn souls, and it's getting out of control. Her boyfriend, Driggs, is dead . . . sort of. She's a fugitive, on the run from the maniacal new mayor of Croak and the townspeople who want to see her pay the price for her misdeeds. Uncle Mort rounds up the Junior Grims to flee Croak once again, but this time they're joined by Grotton, the most powerful Grim of all time. Their new mission is clear: Fix his mistakes, or the Afterlife will cease to exist, along with all the souls in it. The gang heads for Necropolis, the labyrinth-like capital city of the Grimsphere. There, they discover that the Grimsphere needs a reboot. To do that, the portals to the Afterlife must be destroyed . . . but even that may not be enough to fix the damage. Things go from bad to worse, and when at last the fate of the Afterlife and all the souls of the Damned hang in the balance, it falls to Lex and her friends to make one final, impossible choice.

The Rest Is Noise Reaktion Books

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

A Shostakovich Casebook New York Review of Books

Bespreking van de verschillende symphonieën van de Russische componist (1906-1975).

Music for Silenced Voices OUP Oxford

A Kirkus Reviews Best

Nonfiction Book of 2021 A

provocative interpretation of why classical music in America "stayed white"—how it got to be that way and what can be done about it. In 1893 the composer Antonín Dvorák prophesied a "great and noble school" of American classical music based on the "negro melodies" he had excitedly discovered since arriving in the United States a year before. But while Black music would foster popular genres known the world over, it never gained a foothold in the concert hall. Black composers found few opportunities to have their works performed, and white composers mainly rejected Dvorák's lead. Joseph Horowitz ranges throughout American cultural history, from Frederick Douglass and Huckleberry Finn to George Gershwin's Porgy and Bess and the work of Ralph Ellison, searching for explanations. Challenging the standard narrative for American

classical music fashioned by Aaron Copland and Leonard Bernstein, he looks back to literary figures—Emerson, Melville, and Twain—to ponder how American music can connect with a "usable past." The result is a new paradigm that makes room for Black composers, including Harry Burleigh, Nathaniel Dett, William Levi Dawson, and Florence Price, while giving increased prominence to Charles Ives and George Gershwin. Dvorák's *Prophecy* arrives in the midst of an important conversation about race in America—a conversation that is taking place in music schools and concert halls as well as capitols and boardrooms. As George Shirley writes in his foreword to the book, "We have been left unprepared for the current cultural moment. [Joseph Horowitz] explains how we got there [and] proposes a bigger world of American classical music than what we have known before. It is more diverse and more equitable. And it is more truthful."

Romanov Riches Simon and Schuster

The cultural Cold War between the Soviet Union and the West was without precedent. At the outset of this original and wide-ranging historical survey, David Cauter establishes the nature of the extraordinary cultural competition set up post-1945 between Moscow, New York,

London and Paris, with the most intimate frontier war staged in the city of Berlin. Using sources in four languages, the author of *The Fellow-Travelers* and *The Great Fear* explores the cultural Cold War as it rapidly penetrated theatre, film, classical music, popular music, ballet, painting and sculpture, as well as propaganda by exhibition. Major figures central to Cold War conflict in the theatre include Brecht, Miller, Sartre, Camus, Havel, Ionesco, Stoppard and Konstantin Simonov, whose inflammatory play, *The Russian Question*, occupies a chapter of its own based on original archival research. Leading film directors involved included Eisenstein, Romm, Chiarueli, Aleksandrov, Kazan, Tarkovsky and Wajda. In the field of music, the Soviet Union in the Zhdanov era vigorously condemned 'modernism', 'formalism', and the avant-garde. A chapter is devoted to the intriguing case of Dmitri Shostakovich, and the disputed authenticity of his 'autobiography' *Testimony*. Meanwhile in the West the Congress for Cultural Freedom was sponsoring the modernist composers most vehemently condemned by Soviet music critics; Stravinsky, Schoenberg, Hindemith among them. Despite constant attempts at repression, the Soviet Party was unable to check the appeal of jazz on the Voice of America, then rock music, to young Russians. Visits to the West by the Bolshoi and Kirov ballet companies, the pride of the USSR, were fraught with threats of cancellation and the danger of defection. Considering the case of Rudolf Nureyev, Cate pours cold water on overheated speculations about KGB plots to injure him and other defecting dancers. Turning to painting, where socialist realism prevailed in Russia, and the impressionist heritage was condemned, Cate explores the paradox of Picasso's membership of the French Communist Party. Re-assessing the extent of covert CIA patronage of abstract expressionism (Pollock, De Kooning), Cate finds that the CIA's role has been much exaggerated, likewise the dominance of the New York School. Cate challenges some recent, one-dimensional, American accounts of 'Cold War culture', which ignore not only the Soviet performance but virtually any cultural activity outside the USA. The West presented its cultural avant-garde as evidence of

liberty, even through monochrome canvases and dodecaphonic music appealed only to a minority audience. Soviet artistic standards and teaching levels were exceptionally high, but the fear of freedom and innovation virtually guaranteed the moral defeat which accelerated the collapse of the Soviet Union.

Symphony for the City of the Dead Indiana University Press

The definitive cultural biography of the "Venice of the North" and its transcendent artistic and spiritual legacy, written by Russian emerge and acclaimed cultural historian, Solomon Volkov. Long considered to be the mad dream of an imperious autocrat—the "Venice of the North," conceived in a setting of malarial swamps—St. Petersburg was built in 1703 by Peter the Great as Russia's gateway to the West. For almost 300 years this splendid city has survived the most extreme attempts of man and nature to extinguish it, from flood, famine, and disease to civil war, Stalinist purges, and the epic 900-day siege by Hitler's armies. It has even been renamed twice, and became St. Petersburg again only in 1991. Yet not only has it retained its special, almost mystical identity as the schizophrenic soul of modern Russia, but it remains one of the most beautiful and alluring cities in the world. Now Solomon

Volkov, a Russian emigre and acclaimed cultural historian, has written the definitive cultural biography of this city and its transcendent artistic and spiritual legacy. For Pushkin, Gogol, and Dostoyevsky, Petersburg was a spectral city that symbolized the near-apocalyptic conflicts of imperial Russia. As the monarchy declined, allowing intellectuals and artists to flourish, Petersburg became a center of avant-garde experiment and flamboyant bohemian challenge to the dominating power of the state, first czarist and then communist. The names of the Russian modern masters who found expression in St. Petersburg still resonate powerfully in every field of art: in music, Stravinsky, Prokofiev, and Shostakovich; in literature, Akhmatova, Blok, Mandelstam, Nabokov, and Brodsky; in dance, Diaghilev, Nijinsky, and Balanchine; in theater, Meyerhold; in painting, Chagall and Malevich; and many others, whose works are now part of the permanent fabric of Western civilization. Yet no comprehensive portrait of this thriving distinctive, and highly influential cosmopolitan culture, and the city that inspired it, has previously been attempted.

Shostakovich and His World Oxford University Press
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 Joseph
Brodsky* HarperCollins

A collection of writings
analyzing the controversial
1979 posthumous memoirs of the
great Russian composer at their
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within a totalitarian society.
Internationally known
contributors include Richard
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the composer's widow. This
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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 Noise of Time Farrar,
Straus and Giroux
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.

St Petersburg Knopf Publishing Group

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

Buck 'Em! Ho and Feofanov

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.