

SHOSTAKOVICH

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Shostakovich Studies

Francis Maes



Shostakovich Studies:

Shostakovich Studies David Fanning, 2006-11-02 These eleven essays lay a foundation for a proper understanding of Shostakovich's musical language and provide new insights into issues surrounding his composition **Shostakovich Studies 2** Pauline Fairclough, 2017-02-02 When *Shostakovich Studies* was published in 1995 archival research in the ex-Soviet Union was only just beginning. Since that time research carried out in the Shostakovich Family Archive founded by the composer's widow Irina Antonovna Shostakovich in 1975 and the Glinka Museum of Musical Culture has significantly raised the level of international Shostakovich studies. At the same time scholarly understanding of Soviet society and culture has developed significantly since 1991 and this has also led to a more nuanced appreciation of Shostakovich's public and professional identity. *Shostakovich Studies 2* reflects these changes focusing on documentary research, manuscript sources, film studies and musical analysis informed by literary criticism and performance. Contributions in this volume include chapters on Orango Shostakovich's diary behind the scenes events following Pravda's criticisms of Shostakovich in 1936 and a new memoir of Shostakovich by the Soviet poet Evgeniy Dolmatovsky as well as analytical studies from a range of perspectives.

Dimensions of Energy in Shostakovich's Symphonies Michael Roфе, 2016-04-22 Shostakovich's music is often described as being dynamic/energetic. But what is meant by energy in music? After setting out a broad conceptual framework for approaching this question, Michael Roфе proposes various potential sources of the perceived energy in Shostakovich's symphonies, describing also the historical significance of energeticist thought in Soviet Russia during the composer's formative years. The book is in two parts. In Part I examples are drawn from across the symphonies in order to demonstrate energy streams within various musical dimensions. Three broad approaches are adopted: first the theories of Boleslav Yavorsky are used to consider melodic/harmonic motion; second Boris Asafiev's work with its echoes of Ernst Kurth is used to describe form as a dynamic process; and third proportional analysis reveals numerous symmetries and golden sections within local and large-scale temporal structures. In Part II the multi-dimensionality of musical energy is considered through case studies of individual movements from the symphonies. This in turn gives rise to broader contextualised perspectives on Shostakovich's work. The book ends with a detailed examination of why a piece of music might contain golden sections.

Shostakovich's Ballets and the Search for Soviet Dance Laura E. Kennedy, 2025-06-24 The late 1920s and early 1930s were a pivotal moment in Russian cultural development: a time of uncertainty but also of openness and experimentation in the arts and especially in dance. During this period in Leningrad Dmitri Shostakovich composed three ballets: *The Golden Age*, *The Bolt*, and *The Limpid Stream*, at a time when he was consolidating his position as Soviet Russia's preeminent young composer. His three ballets aimed at creating Soviet ballet or works that commanded the technical legacy of the genre but that promoted contemporary topics and Soviet cultural policies. *The Limpid Stream* proved hugely successful and was even staged as part of the 1935 celebrations for Stalin's birthday at the Bolshoi Theatre in Moscow. Six weeks later

however the ballet was condemned just a week after Shostakovich's opera *Lady Macbeth* suffered a similar fate Shostakovich never wrote another ballet Shostakovich's ballets of the early 1930s occupied a unique moment in Soviet cultural history and in the development of early Soviet dance As author Laura E Kennedy demonstrates cultural policy shifted frequently and rapidly in these years summoning all areas of Soviet life to new orthodoxies Like other arts ballet emerged as a testing ground for the marriage of artistic innovation to Soviet ideology Kennedy argues that Shostakovich's three ballets shaped the search for a Soviet approach to the genre in offering three distinct responses to these demands At the same time they illuminated the pressures and concerns that vied for dominance in the experimental environment of the late 1920s and early 1930s Throughout Kennedy draws on extensive archival materials from St Petersburg and Moscow many of which have not previously been published that preserve the creative record of Shostakovich's ballets in scores r p titeurs photographs libretti costume sketches set designs theatre documents and annals of performance Backed by these primary sources she charts the complex histories of Shostakovich's ballets their contributions to dance in Russia and their impact on the composer's artistic career and the genre of ballet in the twentieth century

Musical Stimulacra Ivan Delazari, 2020-12-29 The title coinage of this book *stimulacra* refers to the fundamental capacity of literary narrative to stimulate our minds and senses by simulating things through words Musical *stimulacra* are passages of fiction that readers are empowered to transpose into mental simulations of music The book theorizes how fiction can generate musical experience explains what constitutes that experience and explores the musical dimensions of three American novels William T Vollmann's *Europe Central* 2005 William H Gass's *Middle C* 2013 and Richard Powers's *Orfeo* 2014 *Musical Stimulacra* approaches fiction's music from a readerly perspective Instead of looking at how novels forever fail to compensate for music's physical structural and affective properties the book concentrates on what literary narrative can do musically Negotiating common grounds for cognitive audionarratology and intermediality studies *Musical Stimulacra* builds its case on the assumption that among other things fiction urges us to listen to musical words and worlds

Music for the Revolution Amy Nelson, 2010-02-24 Mention twentieth century Russian music and the names of three giants Igor Stravinsky Sergei Prokofiev and Dmitrii Shostakovich immediately come to mind Yet during the turbulent decade following the Bolshevik Revolution Stravinsky and Prokofiev lived abroad and Shostakovich was just finishing his conservatory training While the fame of these great musicians is widely recognized little is known about the creative challenges and political struggles that engrossed musicians in Soviet Russia during the crucial years after 1917 *Music for the Revolution* examines musicians' responses to Soviet power and reveals the conditions under which a distinctively Soviet musical culture emerged in the early thirties Given the dramatic repression of intellectual freedom and creativity in Stalinist Russia the twenties often seem to be merely a prelude to Totalitarianism in artistic life Yet this was the decade in which the creative intelligentsia defined its relationship with the Soviet regime and the aesthetic foundations for socialist realism were laid down In their efforts to deal with the political challenges of the

Revolution musicians grappled with an array of issues affecting musical education professional identity and the administration of musical life as well as the embrace of certain creative platforms and the rejection of others Nelson shows how debates about these issues unfolded in the context of broader concerns about artistic modernism and elitism as well as the more expansive goals and censorial authority of Soviet authorities Music for the Revolution shows how the musical community helped shape the musical culture of Stalinism and extends the interpretive frameworks of Soviet culture presented in recent scholarship to an area of artistic creativity often overlooked by historians It should be broadly important to those interested in Soviet history the cultural roots of Stalinism Russian and Soviet music and the place of music and the arts in revolutionary change

Music and Politics James Garratt, 2019 Changes our picture of how music and politics interact through a rigorous and wide ranging reappraisal of the field

Music of the Soviet Era: 1917-1991 Levon Hakobian, 2016-11-25 This volume is a comprehensive and detailed survey of music and musical life of the entire Soviet era from 1917 to 1991 which takes into account the extensive body of scholarly literature in Russian and other major European languages In this considerably updated and revised edition of his 1998 publication Hakobian traces the strikingly dramatic development of the music created by outstanding and less well known modernist and conservative nationalist and cosmopolitan composers of the Soviet era The book s three parts explore respectively the musical trends of the 1920s music and musical life under Stalin and the so called Bronze Age of Soviet music after Stalin s death Music of the Soviet Era 1917 1991 considers the privileged position of music in the USSR in comparison to the written and visual arts Through his examination of the history of the arts in the Soviet state Hakobian s work celebrates the human spirit s wonderful capacity to derive advantage even from the most inauspicious conditions

Chamber Music John H Baron, 2010-06-10 Chamber Music A Research and Information Guide is a reference tool for anyone interested in chamber music It is not a history or an encyclopedia but a guide to where to find answers to questions about chamber music The third edition adds nearly 600 new entries to cover new research since publication of the previous edition in 2002 Most of the literature is books articles in journals and magazines dissertations and theses and essays or chapters in Festschriften treatises and biographies In addition to the core literature obscure citations are also included when they are the only studies in a particular field In addition to being printed this volume is also for the first time available online The online environment allows for information to be updated as new research is introduced This database of information is a live resource fully searchable and with active links Users will have unlimited access annual revisions will be made and a limited number of pages can be downloaded for printing

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers

in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology **Kozintsev's Shakespeare Films** Tiffany Ann Conroy Moore, 2012-11-08 This book is a study of Grigory Kozintsev's two cinematic Shakespeare adaptations Hamlet Gamlet 1964 and King Lear Korol Lir 1970 The films are considered in relation to the historical artistic and cultural contexts in which they appear and in relation to the contributions of Dmitri Shostakovich who wrote the films scores and Boris Pasternak whose translations Kozintsev used The films are analyzed respective to their place in the translation and performance history of Hamlet and King Lear from their first appearances in Tsarist Russian arts and letters In particular this study is concerned with the ways in which these plays have been used as a means to critique the government and the country's problems in an age in which official censorship was commonplace Kozintsev's films as well as his theatrical productions of Hamlet and Lear continue along this trajectory of protest by providing a vehicle for him and his collaborators to address the oppression violence and corruption of Soviet society It was just this sort of covert political protest that finally effected the dissolution and fall of the USSR

Singing Soviet Stagnation: Vocal Cycles from the USSR, 1964-1985 Richard Louis Gillies, 2021-12-09 Singing Soviet Stagnation Vocal Cycles from the USSR 1964 1985 explores the ways in which the aftershock of an apparent crisis in Soviet identity after the death of Stalin in 1953 can be detected in selected musical literary works of what has become known as the Stagnation era 1964 1985 Richard Louis Gillies traces the cultural impact of this shift through the intersection between music poetry and identity presenting close readings of three substantial musical literary works by three of the period's most prominent composers of songs and vocal cycles Seven Poems of Aleksandr Blok Op 127 1966 1967 by Dmitri Shostakovich 1906 1975 Russia Cast Adrift 1977 by Georgy Sviridov 1915 1998 Stupeni 1981 1982 1997 by Valentin Silvestrov b 1937 The study elaborates an interdisciplinary approach to the analysis of musical literary artworks that does not rely on existing models of musical analysis or on established modes of literary criticism thereby avoiding privileging one discipline over the other It will be of particular significance for scholars students and performers with an interest in Russian and Soviet music the intersection between music and poetry and the history of Russian and East European culture politics and identity during the twentieth century **A Soviet Credo: Shostakovich's Fourth Symphony** Pauline Fairclough, 2017-07-05 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

Analytical Approaches to 20th-Century Russian Music Inessa Bazayev, Christopher Segall, 2020-09-28 This volume brings together analyses of works by thirteen Russian composers from across the twentieth century showing how their approaches to tonality modernism and serialism forge forward looking paths independent from their Western counterparts Russian music of this era is widely performed and much research has situated this repertoire in its historical and social context yet few analytical studies have explored the technical aspects of these composers' styles With a set of representative analyses by leading scholars in music theory and analysis this book for the first time identifies large scale compositional trends in Russian music since 1900 The chapters progress by compositional style through the century and each addresses a single work by a different composer covering pieces by Rachmaninoff Myaskovsky Prokofiev Shostakovich Mansurian Roslavets Mosolov Louri Tcherepnin Ustvolskaya Denisov Gubaidulina and Schnittke Musicians, scholars and students will find here a starting point for research and analysis of these composers' works and gain a richer understanding of how to listen to and interpret their music

The Routledge Handbook to Music under German Occupation, 1938-1945 David Fanning, Erik Levi, 2019-12-06 Following their entry into Austria and the Sudetenland in the late 1930s the Germans attempted to impose a policy of cultural imperialism on the countries they went on to occupy during World War II Almost all music institutions in the occupied lands came under direct German control or were subject to severe scrutiny and censorship the prime objective being to change the musical fabric of these nations and force them to submit to the strictures of Nazi ideology This pioneering collection of essays is the first in the English language to look in more detail at the musical consequences of German occupation during a dark period in European history It embraces a wide range of issues presenting case studies involving musical activity in a number of occupied European cities as well as in countries that were part of the Axis or had established close diplomatic relations with Germany The wartime careers and creative outputs of individual musicians who were faced with the dilemma of either complying with or resisting the impositions of the occupiers are explored In addition there is some reflection on the post war implications of German occupation for the musical environment in Europe Music under German Occupation is written for all music lovers students professionals and academics who have particular interests in 20th century music and/or the vicissitudes of European cultural life during World War II

Natasha's Dance Orlando Figes, 2014-02-11 History on a grand scale an enchanting masterpiece that explores the making of one of the world's most vibrant civilizations A People's

Tragedy wrote Eric Hobsbawm did more to help us understand the Russian Revolution than any other book I know Now in Natasha s Dance internationally renowned historian Orlando Figes does the same for Russian culture summoning the myriad elements that formed a nation and held it together Beginning in the eighteenth century with the building of St Petersburg a window on the West and culminating with the challenges posed to Russian identity by the Soviet regime Figes examines how writers artists and musicians grappled with the idea of Russia itself its character spiritual essence and destiny He skillfully interweaves the great works by Dostoevsky Stravinsky and Chagall with folk embroidery peasant songs religious icons and all the customs of daily life from food and drink to bathing habits to beliefs about the spirit world Figes s characters range high and low the revered Tolstoy who left his deathbed to search for the Kingdom of God as well as the serf girl Praskovya who became Russian opera s first superstar and shocked society by becoming her owner s wife Like the European schooled countess Natasha performing an impromptu folk dance in Tolstoy s War and Peace the spirit of Russianness is revealed by Figes as rich and uplifting complex and contradictory a powerful force that unified a vast country and proved more lasting than any Russian ruler or state *The Cambridge Companion to the Symphony* Julian Horton,2013-05-02 A comprehensive guide to the historical analytical and interpretative issues surrounding one of the major genres of Western music

Historical Dictionary of Modern and Contemporary Classical Music Nicole V. Gagné,2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book cover modernist and postmodern concert music worldwide from the years 1888 to 2018 This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on the most important composers musicians methods styles and media in modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music Louder Than Bombs Ed Vulliamy,2020-04-08 Part memoir part reportage Louder Than Bombs is a story of music from the front lines Ed Vulliamy a decorated war correspondent and journalist offers a testimony of his lifelong passion for music Vulliamy s reporting has taken him around the world to cover the Bosnian war the fall of the Berlin Wall and collapse of Communism the Iraq wars of 1991 and 2003 onward narco violence in Mexico and more places where he confronted stories of violence suffering and injustice Through it all Vulliamy has turned to music not only as a reprieve but also as a means to understand and express the complicated emotions that follow Describing the artists songs and concerts that most influenced him Vulliamy brings together the two largest threads of his life music and war Louder Than Bombs covers some of the most important musical

milestones of the past fifty years from Jimi Hendrix playing Machine Gun at the Isle of Wight Festival in 1970 to the Bataclan in Paris under siege in 2015 Vulliamy was present for many of these historic moments and with him as our guide we see them afresh along the way meeting musicians like B B King Graham Nash Patti Smith Daniel Barenboim Gustavo Dudamel and Bob Dylan Vulliamy peppers the book with short vignettes which he dubs 7 singles recounting some of his happiest memories from a lifetime with music Whether he s working as an extra in the Vienna State Opera s production of Aida buying blues records in Chicago or drinking coffee with Joan Baez music is never far from his mind As Vulliamy discovers when horror is unspeakable when words seem to fail us we can turn to music for expression and comfort or for rage and pain Poignant and sensitively told Louder Than Bombs is an unforgettable record of a life bursting with music [A History of Russian Music](#) Francis Maes,2006-02-20 Introduces the general public to the scholarly debate that has revolutionized Russian music history over the past two decades Summarizes the new view of Russian music and provides an overview of the relationships between artistic movements and political ideas

The book delves into Shostakovich Studies. Shostakovich Studies is a crucial topic that needs to be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Shostakovich Studies, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:

- Chapter 1: Introduction to Shostakovich Studies
- Chapter 2: Essential Elements of Shostakovich Studies
- Chapter 3: Shostakovich Studies in Everyday Life
- Chapter 4: Shostakovich Studies in Specific Contexts
- Chapter 5: Conclusion

2. In chapter 1, the author will provide an overview of Shostakovich Studies. The first chapter will explore what Shostakovich Studies is, why Shostakovich Studies is vital, and how to effectively learn about Shostakovich Studies.
3. In chapter 2, this book will delve into the foundational concepts of Shostakovich Studies. This chapter will elucidate the essential principles that must be understood to grasp Shostakovich Studies in its entirety.
4. In chapter 3, the author will examine the practical applications of Shostakovich Studies in daily life. The third chapter will showcase real-world examples of how Shostakovich Studies can be effectively utilized in everyday scenarios.
5. In chapter 4, this book will scrutinize the relevance of Shostakovich Studies in specific contexts. The fourth chapter will explore how Shostakovich Studies is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, this book will draw a conclusion about Shostakovich Studies. The final chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Shostakovich Studies.

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