

KIRILL KOZLOVSKI

SHOSTAKOVICH IN CONTEXT



Shostakovich In Context

Lucy Walker, Lucy S. Walker



Shostakovich In Context:

Shostakovich in Context Rosamund Bartlett, 2023 This volume presents 1990s research into Dmitri Shostakovich's life 1906-1975 and work by scholars The authors of the 13 articles are musicologists Russian literature specialists biographers and cultural historians

The Cambridge Companion to Mahler Jeremy Barham, 2007-12-13 In the years approaching the centenary of Mahler's death this book provides both summation of and starting point for an assessment and reassessment of the composer's output and creative activity Authored by a collection of leading specialists in Mahler scholarship its opening chapters place the composer in socio-political and cultural contexts and discuss his work in light of developments in the aesthetics of musical meaning Part II examines from a variety of analytical interpretative and critical standpoints the complete range of his output from early student works and unfinished fragments to the sketches and performing versions of the Tenth Symphony Part III evaluates Mahler's role as interpreter of his own and other composers' works during his lifelong career as operatic and orchestral conductor Part IV addresses Mahler's fluctuating reception history from scholarly journalistic creative public and commercial perspectives with special attention being paid to his compositional legacy

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 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

Shostakovich's Symphony No. 5 Marina Frolova-Walker, Jonathan Walker, 2024 Shostakovich's Fifth Symphony created against the backdrop of one of Stalin's most infamous purges is one of Shostakovich's most controversial works It was Shostakovich's response to criticism that earned him disfavor in the eyes of officials one that allowed him to regain artistic pride even as he won the approval necessary to regain his livelihood This book explores this symphony in full and clues readers into secrets about it that took decades to uncover

Dimensions of Energy in Shostakovich's Symphonies Michael

Rofo,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 Rofo 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

Historical Dictionary of Russian Music Daniel Jaffé,2012-03-08 Russian music today has a firm hold around the world in the repertoire of opera houses ballet companies and orchestras The music of Pyotr Tchaikovsky Nikolay Rimsky Korsakov Sergey Rachmaninov Sergey Prokofiev and Dmitri Shostakovich is very much today's lingua franca both in the concert hall and on the soundtracks of international blockbusters from Hollywood Meanwhile the innovations of Modest Mussorgsky Alexander Borodin and Igor Stravinsky have played their crucial role in the development of Western music in the last century influencing the work of virtually every notable composer of the last century The *Historical Dictionary of Russian Music* covers the history of Russian music starting from the earliest archaeological discoveries to the present including folk music sacred music and secular art music The book contains a chronology an introductory essay an extensive bibliography and over 500 cross referenced dictionary entries on every major composer in Russia's history as well as several leading composers of today such as Sofia Gubaidulina Rodion Shchedrin Leonid Desyatnikov Elena Firsova and Pavel Karmanov It also includes the patrons and institutions that commissioned works by those composers and the choreographers and dancers who helped shape the great ballet masterpieces This book is an excellent access point for students researchers and anyone wanting to know more about Russian music

Benjamin Britten Lucy Walker,Lucy S. Walker,2009 This volume reveals the extent to which Britten scholarship is reaching outside the confines of Anglo American criticism The volume engages with juvenilia and other orchestral works from the 1920s and examines the broad range of influences on Britten

Shostakovich's Preludes and Fugues Mark Mazullo,2010-01-01 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

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

A History of Twentieth-Century Music in a Theoretic-Analytical Context Elliott Antokoletz, 2014-03-14 A History of Twentieth Century Music in a Theoretic Analytical Context is an integrated account of the genres and concepts of twentieth century art music organized topically according to aesthetic stylistic technical and geographic categories and set within the larger political social economic and cultural framework While the organization is topical it is historical within that framework Musical issues interwoven with political cultural and social conditions have had a significant impact on the course of twentieth century musical tendencies and styles The goal of this book is to provide a theoretic analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century Focusing on the wide variety of theoretical issues spawned by twentieth century music A History of Twentieth Century Music in a Theoretic Analytical Context reflects the theoretical analytical essence of musical structure and design The World of Shostakovich New World

Symphony, Wolfsonian-Florida International University, 2006 **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, repertoire 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.

The Public Mind and the Politics of Postmillennial U.S.-American Writing Jolene Mathieson, Marius Henderson, Julia Lange, 2022-08-22. In the last twenty years, how has U.S. American writing and the reading public responded to the complexity of an American culture resolutely situated in a larger, highly politicized, globalized world undergoing radical change? The 20th-century modes of realism and postmodernism have been succeeded by writerly practices that are invested in the idea of embodied authenticity and that are relatable to neorealism, whether it be via outright affirmation or critical experimentation and appropriation. The individual case studies mark the ways in which postmillennial U.S. American writing is marked by an ongoing awareness toward complexity and the entanglement of writers and the reading public with pressing political concerns and at times oppressive social and economic discursive and structural formations. These contributions further attest to how narrative and structural complexity, grammatical and lexical sophistication, and social nuance endure as the main literary modes of confronting 21st-century political life. This volume is thus of interest for both the study of U.S. American political culture and U.S. American literature.

Twentieth-Century Music and Politics Pauline Fairclough, 2016-02-17. When considering the role music played in the major totalitarian regimes of the century, it is music's usefulness as propaganda that leaps first to mind. But as a number of the chapters in this volume demonstrate, there is a complex relationship both between art music and politicised mass culture and between entertainment and propaganda. Nationality, self, other, power, and ideology are the dominant themes of this book, whilst key topics include music in totalitarian regimes, music as propaganda, music and national identity, migrant communities, and composers' music's role in shaping identities.

of self and other and music as both resistance to and instrument of oppression Taking the contributions together it becomes clear that shared experiences such as war dictatorship colonialism exile and emigration produced different yet clearly inter related musical consequences

New Makers of Modern Culture Justin Wintle, 2016-04-22 New Makers of Modern Culture is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth Century Culture* published by Routledge in the early 1980s The set was extremely successful and continues to be used to this day due to the high quality of the writing the distinguished contributors and the cultural sensitivity shown in the selection of those individuals included New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty five years and the epochal changes that have occurred the demise of Marxism and the collapse of the Soviet Union the rise and fall of postmodernism the eruption of Islamic fundamentalism the triumph of the Internet Containing over eight hundred essay style entries and covering the period from 1850 to the present New Makers of Modern Culture includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley next to John Ruskin is Salman Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin Once again Wintle has enlisted the services of many distinguished writers and leading academics such as Sam Beer Bernard Crick Edward Seidensticker and Paul Preston In a few cases for example Michael Holroyd and Philip Larkin contributors are themselves the subject of entries With its global reach New Makers of Modern Culture provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing There is an index of names and key terms

Twentieth-Century Music in the West Tom Perchard, Stephen Graham, Tim Rutherford-Johnson, Holly Rogers, 2022-10-06 This is the first introductory survey of western twentieth century music to address popular music art music and jazz on equal terms It treats those forms as inextricably intertwined and sets them in a wide variety of social and critical contexts The book comprises four sections Histories Techniques and Technologies Mediation Identities with 16 thematic chapters Each of these explores a musical or cultural topic as it developed over many years and as it appeared across a diversity of musical practices In this way the text introduces both key musical repertoire and critical musicological approaches to that work It historicises music and musical thinking opening up debate in the present rather than offering a new but closed narrative of the past In each chapter an overview of the topic s chronology and main issues is illustrated by two detailed case studies

On Russian Music Richard Taruskin, 2008-12-02 Over the past four decades Richard Taruskin s publications have redefined the field of Russian music study This volume gathers thirty six essays on composers ranging from Bortnyansky in the eighteenth century to Tarnopolsky in the twenty first as well as all of the famous names in between Some of these pieces like the ones on Chaikovsky s alleged suicide and on the interpretation of Shostakovich s legacy have won fame in their own right as decisive

contributions to some of the most significant debates in contemporary musicology. An extensive introduction lays out the main issues and a justification of Taruskin's approach seen both in the light of his intellectual development and in that of the changing intellectual environment which has been particularly marked by the end of the cold war in Europe. *The Musical Voice of a Soviet Titan* Pasquale De Marco, 2025-05-19

Dmitri Shostakovich a towering figure in the world of classical music left behind a legacy of compositions that continue to captivate and challenge audiences to this day. This comprehensive book delves into the depths of Shostakovich's life, music and enduring impact, providing a nuanced understanding of one of the most significant composers of the 20th century. Through a detailed exploration of Shostakovich's creative process, we uncover the influences that shaped his compositions, from the grand tradition of Russian music to the avant garde movements of his time. We examine the challenges he faced as an artist living under a totalitarian regime and how his music often reflected the political and social upheavals of his era. Beyond analyzing his major works, this book also delves into Shostakovich's personal struggles and triumphs. We explore his relationships with other composers, musicians and cultural figures, shedding light on the artistic and intellectual milieu in which he operated. His collaborations, friendships and rivalries provide valuable insights into his creative development and the impact he had on the music world. Furthermore, we trace the reception and interpretation of Shostakovich's music over the years, examining how it evolved from a controversial and misunderstood body of work to a celebrated and widely acclaimed repertoire. We consider the role of recordings, performances and scholarship in shaping our understanding of his music and its place in the canon of classical music. This book is an essential resource for anyone seeking a deeper understanding of Dmitri Shostakovich and his music. With its comprehensive analysis, insightful commentary and engaging narrative, it provides a compelling exploration of a composer whose works continue to resonate with audiences around the world. Whether you are a seasoned music lover, a student of composition or simply curious about the life and legacy of one of the greatest composers of all time, this book is an invaluable addition to your library. If you like this book, write a review on Google Books.

Musicians & Composers of the 20th Century Alfred William Cramer, 2009

Benny Goodman, Dizzy Gillespie, Jim Morrison, Kurt Cobain, these are the people who helped shape the history of music. Their stories and others are told in *Musicians and Composers of the 20th Century*. This five-volume set offers biographical and critical essays on over 600 musicians in just about every genre imaginable, from Accordion Players to Musical Theater Composers to World Music and everything in between.

A Student's Guide to A2 Music for the Edexcel Specification Paul Terry, 2006

Immerse yourself in heartwarming tales of love and emotion with Explore Love with is touching creation, Tender Moments: **Shostakovich In Context** . This emotionally charged ebook, available for download in a PDF format (*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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