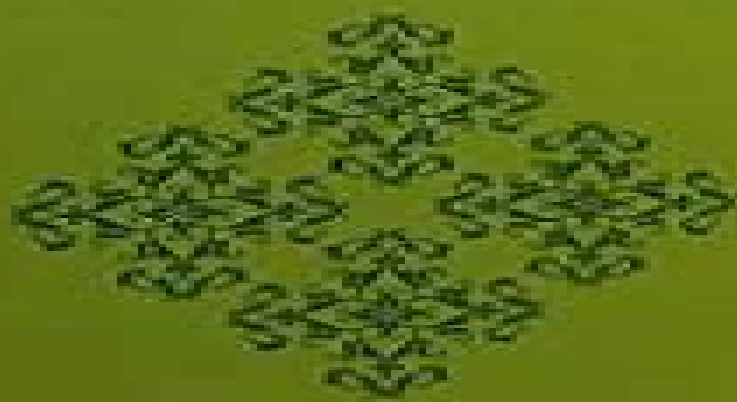


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Shostakovich Oxford Studies Of Composers:

Shostakovich Norman Kay,1971 **Dimensions of Energy in Shostakovich's Symphonies** Michael Rofe,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 Rofe 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 Research Materials in Music Phillip R. Rehfeldt,1990-01-01 This text was developed for use in a standard college level introduction to graduate studies course in musicology that I taught for thirty three years at the

University of Redlands *Lutosławski Studies: Dans la nuit: the themes of death and night in Lutosławski's œuvre* Zbigniew Skowron,2001 Lutoslawski Studies presents for the first time an overview of the great twentieth century composer Witold Lutoslawski's works and his compositional style Whereas most previous literature on Lutoslawski's music has focussed on disparate or isolated aspects of his compositional technique this study encompasses areas such as the composer's aesthetics the evolution of his style and the compositional strategies which apply to broader periods of his creativity The international team of contributors including the leading Lutoslawski scholars Steve Stucky Charles Bodman Rae and Martina Homma bring to this study the results of recent research offering a broader approach that links many issues which have been treated selectively in former studies as well as throwing new light on the essence of the composer's music and the way in which modern and traditional elements co exist **Catalogue** May and May (Firm),1997 **Fontes Artis Musicae** ,1973

Composers in the Movies John C. Tibbetts,2008-10-01 Amadeus Yankee Doodle Dandy Swanee River Rhapsody in Blue Even before movies had sound filmmakers dramatized the lives of composers Movie biographies or biopics have depicted composers as diverse as Wolfgang Amadeus Mozart George M Cohan Stephen Foster and George Gershwin In this enticing book the first devoted entirely to such films John C Tibbetts surveys different styles and periods from the Hollywood of the 1920s and 1930s to the international cinema of today exploring the role that film biographies play in our understanding of history and culture Tibbetts delves into such questions as How historically accurate are composer biopics How and why have inaccuracies and distortions been perpetrated What strategies have been used to represent visually the creative process The

book examines the films in several contexts and considers their role in commodifying and popularizing music Extensive archival research dozens of illustrations and numerous interviews make this an appealing book for film and music enthusiasts at all levels **Blackwell's of Oxford Catalogue** B.H. Blackwell Ltd, **Dmitri Shostakóvick** Prieto, Carlos,2021-10-01

Dmitri Shostakovich es uno de los más enigmáticos compositores del siglo XX cuya música refleja las terribles pocas en que vivió Nació en San Petersburgo en 1906 en la era del zar Nicolás II Tenía 11 años cuando Lenin tomó el poder Le tocó vivir todo el régimen de Stalin durante el cual sufrió humillaciones angustias y acoso que le hicieron temer incluso por su vida Conoció a los mejores músicos bajo Jushov y falleció en 1975 a los 69 años de edad en pleno periodo de Brezhnev Carlos Prieto llegó por primera vez a Rusia en 1962 para obtener un certificado de ruso en la moscovita Universidad Lomonosov Desde entonces regresó con frecuencia y realizó numerosas giras musicales que lo llevaron incluso a los más remotos confines de la inmensidad rusa y soviética Shostakovich y Prieto se conocieron en 1959 en ocasión del próximo viaje a México del compositor y volvieron a verse en Moscú en 1962 y 1968 Shostakovich ha sido una presencia permanente en la carrera de Prieto como violonchelista ha grabado sus principales obras y ha tocado en múltiples países sus composiciones para violonchelo y piano y para violonchelo y orquesta así como sus tríos y cuartetos *The Early Film Music of Dmitry Shostakovich* Joan Titus,2016-02-15

In the late 1920s Dmitry Shostakovich emerged as one of the first Soviet film composers With his first score for the silent film *New Babylon* 1928-29 and the many sound scores that followed he was situated to observe and participate in the changing politics of the film industry and negotiate the role of the film composer In *The Early Film Music of Dmitry Shostakovich* author Joan Titus examines the relationship between musical narration audience filmmaker and composer in six of Shostakovich's early film scores from 1928 through 1936 Titus engages with the construct of Soviet intelligibility the filmmaking and scoring processes and the cultural politics of scoring Soviet film music asking how listeners hear and see Shostakovich The discussions of the scores are enriched by the composer's own writing on film music along with archival materials and recently discovered musical manuscripts that illuminate the collaborative processes of the film teams studios and composer *The Early Film Music of Dmitry Shostakovich* commingles film media studies musicology and Russian studies and is sure to be of interest to a wide audience including those in music studies film media scholars and Slavists *Shostakovich* Laurel Fay,1999-11-25 For this authoritative post cold war biography of Shostakovich's illustrious but turbulent career under Soviet rule Laurel E Fay has gone back to primary documents Shostakovich's many letters concert programs and reviews newspaper articles and diaries of his contemporaries An indefatigable worker he wrote his arresting music despite deprivations during the Nazi invasion and constant surveillance under Stalin's regime Shostakovich's life is a fascinating example of the paradoxes of living as an artist under totalitarian rule In August 1942 his *Seventh Symphony* written as a protest against fascism was performed in Nazi besieged Leningrad by the city's surviving musicians and was triumphantly broadcast to the German troops who had been bombarded beforehand to silence them 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. In the years since his death in 1975 many have embraced a view of Shostakovich as a lifelong dissident who encoded anti-Communist messages in his music. This lucid and fascinating biography demonstrates that the reality was much more complex. Laurel Fay's book includes a detailed list of works, a glossary of names, and an extensive bibliography, making it an indispensable resource for future studies of Shostakovich.

Music for the Revolution Amy Nelson, 2010-02-24. Mentions twentieth-century Russian music and the names of three giants: Igor Stravinsky, Sergei Prokofiev, and Dmitri 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.

The Music Yearbook Arthur Jacobs, 1972

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.

Rethinking Prokofiev Rita McAllister, Christina Guillaumier, 2020. Among major 20th-century composers whose music is poorly understood, Sergei Prokofiev stands out conspicuously. The turbulent times in which Prokofiev lived and the chronology of his travels, he left Russia in the wake of Revolution and returned at the height of the Stalinist purges, have caused unusually polarized

appraisals of his music While individual distinctive and instantly recognizable Prokofiev's music was also idiosyncratically tonal in an age when tonality was largely pass Prokofiev's output therefore has been largely elusive and difficult to assess against contemporary trends More than sixty years after the composer's death editors Rita McAllister and Christina Guillaumier offer *Rethinking Prokofiev* as an assessment that redresses this enigmatic composer's legacy Often more political than artistic these appraisals have depended not only upon the date of publication but also the geographical location of the writer Commissioned from some of the most distinguished and rising scholars in the field this collection highlights the background and context of Prokofiev's work Contributors delve into the composer's relationship to nineteenth century Russian traditions Silver Age and Symbolist composers and poets the culture of Paris in the 1920s and 30s and to his later Soviet colleagues and younger contemporaries They also investigate his reception in the West his return to Russia and the effect of his music on contemporary popular culture Still the main focus of the book is on the music itself his early experimental piano and vocal works as well as his piano concertos operas film scores early ballets and late symphonies Through an empirical examination of his characteristic harmonies melodies cadences and musical gestures and through an analysis of the newly uncovered contents of his sketch books contributors reveal much of what makes Prokofiev an idiosyncratic genius and his music intriguing often dramatic and almost always beguiling

Heitor Villa-Lobos Eero Tarasti, 1995 This fully revised new edition re-establishes Paul Griffiths's survey as the definitive study of music since the Second World War The disruptions of the war and the struggles of the ensuing peace were reflected in the music of the time in Pierre Boulez's radical reforming of compositional technique and in John Cage's move into zen music in Milton Babbitt's settling of the serial system and in Dmitry Shostakovich's unsettling symphonies in Karlheinz Stockhausen's development of electronic music and in Luigi Nono's pursuit of the universally human in Iannis Xenakis's view of music as sounding mathematics and in Luciano Berio's consideration of it as language The initiatives of these composers and their contemporaries opened prospects that have continued to unfold This constant expansion of musical thinking since 1945 has left us with no single history of music Paul Griffiths's study accordingly follows several different paths showing how and why they converge and diverge In addition to the composers mentioned above others whose music is discussed include Steve Reich Jean Barraque Elliott Carter Olivier Messiaen Gyorgy Kurtag Harrison Birtwistle and Gyorgy Ligeti Publication and recording details are given for the works of all these composers and many others

Catalogue Theodore Front *Musical Literature*, **Musical Meaning** Lawrence Kramer, 2002 Lawrence Kramer has been a pivotal figure in the development of the controversial new musicology integrating the study of music with social and cultural issues This accessible and eloquently written book continues and deepens the trajectory of Kramer's thinking as it boldly argues that humanistic not just technical meaning is a basic force in music history and an indispensable factor in how where and when music is heard Kramer draws on a broad range of music and theory to show that the problem of musical meaning is not just an intellectual

puzzle but a musical phenomenon in its own right How have romantic narratives involving Beethoven s Moonlight Sonata affected how we hear this famous piece and what do they reveal about its music How does John Coltrane s African American identity affect the way we hear him perform a relatively white pop standard like My Favorite Things Why does music requiring great virtuosity have different cultural meanings than music that is not particularly virtuosic Focusing on the classical repertoire from Beethoven to Shostakovich and also discussing jazz popular music and film and television music Musical Meaning uncovers the historical importance of asking about meaning in the lived experience of musical works styles and performances Kramer s writing clear and full of memorable formulations demonstrates that thinking about music can become a vital means of thinking about general questions of meaning subjectivity and value In addition to providing theoretical advances and insights on particular pieces and repertoires Musical Meaning will be provocative reading for those interested in issues of identity gender and cultural theory This book includes a CD of Kramer s own composition Revenants 32 Variations in C Minor which he discusses in his final chapter **Australian Journal of Music Education** ,1972

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

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