

SHOSTAKOVICH RECONSIDERED

WRITTEN AND EDITED BY ALLAN B. HO AND DMITRY FEOFANOV
WITH AN OVERTURE BY VLADIMIR ASHKENAZY



Shostakovich Reconsidered

Robert Philip



Shostakovich Reconsidered:

Shostakovich Reconsidered Allan Benedict Ho, Dmitry Feofanov, 1998 In *Shostakovich Reconsidered* Allan Ho and Dmitry Feofanov systematically address all of the accusations levelled at Testimony and Solomon Volkov Shostakovich's amanuensis amassing an enormous amount of material about Shostakovich and his position in Soviet society and burying forever the picture of Shostakovich as a willing participant in the communist charade *Shostakovich Reconsidered* Allan Benedict Ho, Dmitry Feofanov, 1998-01-01 Establishes beyond any doubt the enormous courage of one of the giants of the age *A Shostakovich Casebook* Malcolm Hamrick Brown, 2020-06-30 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 ***Shostakovich's Lady Macbeth of the Mtsensk District*** Pauline Fairclough, 2025-10-10 In the first detailed study of Shostakovich's *Lady Macbeth of Mtsensk* Pauline Fairclough offers a radically new interpretation of one of the twentieth century's most popular operas Banned by Joseph Stalin after he went to see it in early 1936 *Lady Macbeth* was never heard again in Shostakovich's lifetime In her examination of original sources from the very first productions of the opera in 1934 Fairclough shows how *Lady Macbeth* was understood by contemporary Soviet audiences and how its shocking portrayal of sexual violence against women was rooted in the culture and everyday reality of early Soviet society ***The Classical Music Lover's Companion to Orchestral Music*** Robert Philip, 2018-12-04 An invaluable guide for lovers of classical music designed to enhance their enjoyment of the core orchestral repertoire from 1700 to 1950 Robert Philip, scholar, broadcaster, and musician has compiled an essential handbook for lovers of classical music designed to enhance their listening experience to the full Covering four hundred works by sixty-eight composers from Corelli to Shostakovich, this engaging companion explores and unpacks the

most frequently performed works including symphonies concertos overtures suites and ballet scores It offers intriguing details about each piece while avoiding technical terminology that might frustrate the non specialist reader Philip identifies key features in each work as well as subtleties and surprises that await the attentive listener and he includes enough background and biographical information to illuminate the composer s intentions Organized alphabetically from Bach to Webern this compendium will be indispensable for classical music enthusiasts whether in the concert hall or enjoying recordings at home

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 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 *On Russian Music* Richard Taruskin, 2009 This volume gathers 36 essays by one of the leading scholars in the study of Russian music 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 **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 **Voices** Juan Fernando Botero-Garcia, Kathryn Vincent, 2011-07-12 *Voices* Postgraduate Perspectives on Inter disciplinaryity was created out of a compilation of papers presented at the University of Aberdeen's annual College of Arts and Social Sciences Postgraduate Conference more widely known as Moving Forward This conference reached its sixth year in 2009 Both the conference and proposed collection incorporate the colleges of Divinity History and Philosophy Education Language and Literature Law Social Sciences Music and Business Moving Forward is an annual event sponsored by the College of Arts and Social Sciences University of Aberdeen and the Roberts Fund Given the variety of papers received for and the number of disciplines involved in this project it was deemed that a theme of voice would be particularly appropriate This theme attempts to incorporate the interdisciplinary approach taken both within the selection of papers and within the papers themselves Voice is approached in a variety of manners not only referring to the sound produced from the human vocal cords or the literary tool of an author but also through the works of a musical artist or by using unique research methods to understand the perspectives of those lacking a public voice This work seeks to demonstrate an entire range of what voices may do and how they are experienced

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

William Kentridge Jane Taylor, 2019-04-15 South African artist William Kentridge's drawings films books installations and collaborations with opera and theater companies have established him as a world class star in contemporary art media and theater In 2010 and again in 2013 he staged Dmitri Shostakovich's *The Nose* at the Metropolitan Opera after the premiere the New York Times noted that Kentridge who directed this production helped design the sets and created the videos that animate the staging received the heartiest bravos In this book Jane Taylor Kentridge's friend and frequent collaborator invites us to take an extraordinary behind the scenes look at his work for the show Kentridge has long been admired for his unconventional use of conventional media to produce art that is stunning evocative and narratively powerful and how he works is as important as what he creates This book is more than just a simple record of *The Nose* The opera serves as a springboard into a bracing conversation about how Kentridge's methods serve his unique mode of expression as a narrative and political artist Taylor draws on his etchings sculptures and drawings to render visible the communication that occurs between his mind and hand as he thinks through the activity of making Beautifully illustrated in color William Kentridge offers striking insights about one of the most innovative artists of our present moment *DSCH Journal*, 2007

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

Notes for Violists David M. Bynog,2021 Notes for Violists A Guide to the Repertoire offers historical and analytical information about thirty five of the best known pieces for the instrument making it an essential resource for professional amateur and student violists alike With engaging prose supported by fact filled analytical charts the book offers rich biographical information and insightful analyses that help violists gain a more complete understanding of pieces like B la Bart k s Concerto for Viola and Orchestra Rebecca Clarke s Sonata for Viola and Piano Robert Schumann s M rchenbilder for Viola and Piano op 113 Carl Stamitz s Concerto for Viola and Orchestra in D Major Igor Stravinsky s l gie for Viola or Violin Unaccompanied and thirty other masterpieces This comprehensive guide to key pieces from the viola repertoire from the eighteenth through the twentieth century covers concertos chamber pieces and works for solo viola by a wide range of composers including Bach Telemann Mozart Hoffmeister Walton and Hindemith Author David M Bynog not only offers clear structural analyses of these compositions but also situates them in their historical contexts as he highlights crucial biographical information on composers and explores the circumstances of the development and performance of each work By connecting performance studies with scholarship this indispensable handbook for students and professionals allows readers to gain a more complete picture of each work and encourages them to approach other compositions in a similarly analytical manner

Sonic Overload Peter J. Schmelz,2021 Composers Alfred Schnittke and Valentin Silvestrov brought us some of the most memorable music of the late Soviet Union Sonic Overload traces these composers attempts to embrace all aspects of the contemporary soundscape including influences of popular music rock and jazz before they ultimately retreated to more refined sonic structures

The Reception of Robert Burns in Europe Murray Pittock,2014-06-19 Robert Burns 1759 1796 Scotland s national poet and pioneer of the Romantic Movement has been hugely influential across Europe and indeed throughout the world Burns has been translated seven times as often as Byron with 21 Norwegian translations alone recorded since 1990 he was translated into German before the end of his short life and was of key importance in the vernacular politics of central and Eastern Europe in the nineteenth century This collection of essays by leading international scholars and translators traces the cultural impact of Burns work across Europe and includes bibliographies of major translations of his work in each country covered as well as a publication history and timeline of his reception on the continent

Art, Intellect and Politics Giusy Maria Ausilia Margagliotta,Andrea Aldo Robiglio,2012-11-30 The volume explores the

relationship of artists and intellectuals from ancient Greece to modern times Special attention is paid to Plato Augustan poets including the reception Soviet art Mayakowsky and Jewish intellectuals Non European contexts China Turkey are treated as well

Music and Ideology in Cold War Europe Mark Carroll, 2006-11-02 This book places the radicalization of art music in early post war France in its broader socio cultural and political context It pursues two general and intersecting lines of inquiry The first details the stances towards musical conservatism and innovation adopted by cultural strategists representing Western and Soviet ideological interests at the onset of the Cold War The second which draws upon the commentaries of Theodor Adorno and Jean Paul Sartre recognizes that the Cold War generated a heightened political awareness amongst French musicians at the very time when the social relevance of avant garde music had become the subject of widespread debate The study considers the implications of the performance at L Oeuvre du XXe si cle an international arts festival staged in Paris in 1952 with the intention of discrediting socialist realism by means of two opposing musical types neo classicism represented by Stravinsky s Symphony in C and serialism Boulez s Structures 1a

Tchaikovsky: Symphony No. 6 (Pathétique) Timothy L. Jackson, 1999-10-07 Tchaikovsky s final symphony has fascinated generations of music lovers amateur and specialist alike since its first performance just over a century ago Timothy L Jackson explores sensitively and without prejudice the question of the Path tique s program and its relation to Tchaikovsky s homosexuality and death The book covers the work s conception genesis and reception and presents an in depth analysis of its remarkable formal structure The reception chapter investigates the Path tique s impact on Tchaikovsky s younger contemporaries most notably Mahler and Rachmaninov and on more recent Russian composers like Shostakovich and Schnittke Also explored is the dark side of the symphony s political interpretation in the twentieth century especially its transformation into a cultural icon of the Third Reich

Reviewing **Shostakovich Reconsidered**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Shostakovich Reconsidered**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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