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the Life of*



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SHOSTAKOVICH*

*DMITRI & LUDMILLA
SOLLERTINSKY*

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Orlando Figes



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Pages from the Life of Dmitri Shostakovich Dmitrii Ivanovich Sollertinskiĭ, Liĭudmila Mikheeva, 1980 *Pages from the Life of Dmitri Shostakovich* Dmitri Sollertinsky, Ludmilla Sollertinsky, 1981 **Pages from the life of Dmitri**

Shostakovich (Stranicy žizni Dmitrija Šostakoviča, engl.) By **Dmitri & Ludmilla Sollertinsky** Dmitrij I.

Sollertinskij, Ljudmila V. Micheeva, 1980

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 *Dmitri Shostakovich Catalogue* Derek C. Hulme, 2010-02-18 Dmitri Shostakovich 1906 75 was one of the greatest composers of the 20th century as well as the first major Soviet composer In the fourth edition of *Dmitri Shostakovich Catalogue The First Hundred Years and Beyond* Derek C Hulme names and describes all known musical compositions of the Russian composer More than 175 major works are annotated and discussed including such comprehensive details as titles and subtitles dates of composition instrumentation and duration information on dedications and premieres arrangements by the composer and others publication details notes on bibliographical references and the location of the autograph score and comprehensive chronological lists of vinyl compact disc and visual recordings The entries are presented chronologically and by opus number while indexes of names and compositions provide full accessibility Several appendixes supplement the volume guiding readers to further information in published sources and providing information on the composer's film radio television and theatre productions his abandoned projects and obscure works and his recordings including box sets and special USSR recordings An appendix also discusses the monogram DSCH a musical motif based on his name that permeates his compositions This new edition also includes a comprehensive chronological chart of Shostakovich's works and historical events and several plates of memorabilia *The Shostakovich Wars* , *Shostakovich and His World* Laurel E.

Fay, 2021-06-08 Dmitri Shostakovich 1906 1975 has a reputation as one of the leading composers of the twentieth century But the story of his controversial role in history is still being told and his full measure as a musician still being taken This

collection of essays goes far in expanding the traditional purview of Shostakovich's world exploring the composer's creativity and art in terms of the expectations historical cultural and political that forged them The collection contains documents that appear for the first time in English Letters that young Miti wrote to his mother offer a glimpse into his dreams and ambitions at the outset of his career Shostakovich's answers to a 1927 questionnaire reveal much about his formative tastes in the arts and the way he experienced the creative process His previously unknown letters to Stalin shed new light on Shostakovich's position within the Soviet artistic elite The essays delve into neglected aspects of Shostakovich's formidable legacy Simon Morrison provides an in depth examination of the choreography costumes décor and music of his ballet The Bolt and Gerard McBurney of the musical references parodies and quotations in his operetta Moscow Cheryomushki David Fanning looks at Shostakovich's activities as a pedagogue and the mark they left on his students and his own music Peter J Schmelz explores the composer's late period adoption of twelve tone writing in the context of the distinctively Soviet practice of serialism Other contributors include Caryl Emerson Christopher H Gibbs Levon Hakobian Leonid Maximenkov and Rosa Sadykhova In a provocative concluding essay Leon Botstein reflects on the different ways listeners approach the music of Shostakovich

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 [The Pianist's Craft](#) Richard P. Anderson, 2012 No pianist can experience the full flowering of her art without eventually grappling with those great musical minds who composed specifically for piano In *The Pianist's Craft* Richard Anderson collects from his fellow pianist scholars 19 articles on the teaching preparation and performance of works by the greatest composers in the standard piano repertoire This collection ranges in subject matter from Inge Rosar's meditation on playing Bach on the modern keyboard to Gary Amato's assessment of Haydn's sonatas from Christie Skousen's review of tone production in Chopin to Gwenolyn Mok's foray into recreating Ravel's works on an Erard piano the same used by Ravel himself Readers will find essays as well on Mozart's piano compositions Beethoven's sonatas the influence of Schubert's lieder on his piano works and works by Schumann Liszt Brahms Debussy Rachmaninoff Scriabin Prokofiev Shostakovich Bartók Gershwin and Crumb The contributors all recognized nationally and internationally for their contributions as performing artists teachers recording artists and clinicians write thoughtfully about the composers whose work they have studied and played for years Each author addresses issues unique to the individual composer they have chosen to explore examining questions of phrasing tempo articulation dynamics rhythm color gesture lyricism instrumentation and genre Valuable insight is provided into teaching performing and preparing these

great works In *The Pianist's Craft* these great artists and teachers answer questions for readers that are otherwise only addressed in conferences master classes and private lessons In this collection of essays key points of information and instruction are offered with over 200 musical examples included as illustration *The Pianist's Craft* is intended for teachers and students of the intermediate and advanced levels of piano instructors and performers at the university level and those who love piano and piano music generally

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

Historical Dictionary of Modern and Contemporary Classical Music Nicole V. Gagné, 2012 *Historical Dictionary of Modern and Contemporary Classical Music* focuses on modernist and postmodern classical music worldwide from 1890 to the present This is done through a chronology an introductory essay an extensive bibliography and over 400 cross referenced dictionary entries

The Cambridge Companion to Shostakovich Pauline Fairclough, David Fanning, 2008-10-30 As the Soviet Union's foremost composer Shostakovich's status in the West has always been problematic Regarded by some as a collaborator and by others as a symbol of moral resistance both he and his music met with approval and condemnation in equal measure The demise of the Communist state has if anything been accompanied by a bolstering of his reputation but critical engagement with his multifaceted achievements has been patchy This Companion offers a starting point and a guide for readers who seek a fuller understanding of Shostakovich's place in the history of music Bringing together an international team of scholars the book brings research to bear on the full range of Shostakovich's musical output addressing scholars students and all those interested in this complex iconic figure

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

Voices Juan Fernando Botero-Garcia, Kathryn Vincent, 2011-07-12 *Voices* Postgraduate Perspectives on Inter disciplinarity 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

The Jewish Experience in Classical Music Alexander Tentser, 2014-03-26 Shostakovich and Asia this unique combination of two highly dissimilar composers allows us to explore the breadth of influence of traditional Jewish culture on Western classical music in the 20th century and beyond These two composers speak in different musical languages and have very different personalities Shostakovich a 20th century Russian composer living under totalitarian Soviet rule and Asia a contemporary Jewish American composer are nevertheless connected through time by the common thread of Jewish music The first part of this book deals with Shostakovich and his incorporation of traditional

Jewish elements in his music In recent times there has been a great deal of controversy concerning Shostakovich's dissident outlook and his critical attitude towards the Soviet regime The contributors to this volume however have chosen to focus on the more humane qualities of Shostakovich's personality his honesty and courage which enabled him in difficult times to express through his works Jewish torment and suffering under both the Soviet and Nazi regimes The second part of this book is dedicated to the music of Daniel Asia and to his philosophical and religious identification with Judaism Of particular importance is the composer's opening article a valuable testament to the religious and aesthetic beliefs that inspired him to create his most significant symphonic work the Fifth Symphony Of Songs and Psalms **The Rest Is Noise** Alex

Ross, 2007-10-16 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

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

Dimitri Shostakovich - The Life and Background of a Soviet Composer Victor Ilyich Seroff, 2011-12-09 Many of the earliest books particularly those dating back to the 1900s and before are now extremely scarce and increasingly expensive We are republishing these classic works in affordable high quality modern editions using the original text and artwork

The 20th Century O-Z Frank N. Magill, 2013-05-13 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history This is not a who's who Instead each entry provides an in depth essay on the life and career of the individual concerned Essays commence with a quick reference section that provides basic facts on the individual's life and achievements The extended biography places the life and works of the individual within an historical context and the summary at the end of each essay provides a synopsis of the individual's place in history All entries conclude with a fully annotated bibliography

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

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