

НОВОЕ СОБРАНИЕ СОЧИНЕНИЙ
NEW COLLECTED WORKS

ШОСТАКОВИЧ SHOSTAKOVICH

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24
VOLUME



New Collected Works Of Dmitri Shostakovich volume 24

Karin Nielsen-Saines



New Collected Works Of Dmitri Shostakovich volume 24:

Symphony No. 9, Op. 70 Dmitri Shostakovich, 2002-12 These volumes are the first releases of an ambitious new series started in 1999 by DSCH the exclusive publisher of the works of Dmitri Shostakovich Each volume contains new engravings articles regarding the history of the compositions facsimile pages of Shostakovich's manuscripts outlines and rough drafts as well as interpretations of the manuscripts In total 150 volumes are planned for publication **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 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 multi-faceted 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 **Time's Echo** Jeremy Eichler, 2024-09-24 A BEST BOOK OF THE YEAR THE NEW YORK TIMES NPR WINNER OF THREE NATIONAL JEWISH BOOK AWARDS Finalist for the Baillie Gifford Prize for Non Fiction A stirring account of how music bears witness to history and carries forward the memory of the wartime past SUNDAY TIMES OF LONDON HISTORY BOOK OF THE YEAR In 1785 when the great German poet Friedrich Schiller penned his immortal Ode to Joy he crystallized the deepest hopes and dreams of the European Enlightenment for a new era of peace and freedom a time when millions would be embraced as equals

Beethoven's Ninth Symphony then gave wing to Schiller's words but barely a century later these same words were claimed by Nazi propagandists and twisted by a barbarism so complete that it ruptured as one philosopher put it the deep layer of solidarity among all who wear a human face. When it comes to how societies remember these increasingly distant dreams and catastrophes we often think of history books, archives, documentaries or memorials carved from stone. But in *Time's Echo*, the award-winning critic and cultural historian Jeremy Eichler makes a passionate and revelatory case for the power of music as culture's memory, an art form uniquely capable of carrying forward meaning from the past. With a critic's ear, a scholar's erudition and a novelist's eye for detail, Eichler shows how four towering composers, Richard Strauss, Arnold Schoenberg, Dmitri Shostakovich and Benjamin Britten, lived through the era of the Second World War and the Holocaust and later transformed their experiences into deeply moving, transcendent works of music, scores that echo lost time. Summoning the supporting testimony of writers, poets, philosophers, musicians and everyday citizens, Eichler reveals how the essence of an entire epoch has been inscribed in these sounds and stories. Along the way, he visits key locations central to the music's creation, from the ruins of Coventry Cathedral to the site of the Babi Yar ravine in Kyiv. As the living memory of the Second World War fades, *Time's Echo* proposes new ways of listening to history and learning to hear between its notes the resonances of what another era has written, heard, dreamed, hoped and mourned. A lyrical narrative full of insight and compassion, this book deepens how we think about the legacies of war, the presence of the past and the renewed promise of art for our lives today.

Dmitri Shostakovich John Riley, 2004-11-26. Of all the major Soviet composers who worked in the cinema, the most prominent was Dmitri Shostakovich, who in addition to over a hundred works for the stage and concert hall wrote scores for almost forty films. Yet despite his reputation, this work when not completely overlooked has been poorly judged by the same criteria as his other music. Likewise, while much attention has been paid to Soviet film, the crucial role played by the scores is all too often forgotten. This is the first book in English to look at Shostakovich's cinema career, discusses every film he scored, looking at the films themselves, tracing their relationship to the changing concerns and policies of the Soviet state and examining how the music works in context. John Riley also gives a fascinating account of the composer's life. This highly readable book will be welcomed equally by devotees of the composer, those interested in Soviet culture and cinema and general film music enthusiasts.

"The Nose" Ksana Blank, 2021-06-29. This literary guide leads students with advanced knowledge of Russian as well as experienced scholars through the text of Nikolai Gogol's absurdist masterpiece *The Nose*. Part I focuses on numerous instances of the writer's wordplay, which is meant to surprise and delight the reader but which often is lost in English translations. It traces Gogol's descriptions of everyday life in St. Petersburg, familiar to the writer's contemporaries and fellow citizens but hidden from the modern Western reader. Part II presents an overview of major critical interpretations of the story in Gogol scholarship from the time of its publication to the present as well as its connections to the works of Shostakovich, Kafka, Dal and Kharmis.

Dmitri Shostakovich Derek C. Hulme, 1991. Hulme's

catalogue of the composer's works was first published privately in 1982. This second edition adds greatly to the information contained therein and brings it up to date. For each numbered work and all the known unnumbered compositions, Hulme provides a short description and lists date of composition, dedicatee, forces the work employs, location of the autograph score, duration, arrangements of the work, premiere, an extensive list of recordings and references to bibliography items where the piece is discussed in any detail.

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.

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.

DSCH Journal, 2007. Intimate Voices: Shostakovich to the avant-garde. Dmitri Shostakovich : the string quartets Evan Allan Jones, 2009. This volume discusses composers such as Shostakovich, Britten, Cage, and Babbitt in the context of the string quartet. It offers the observations and intuitions of 20 leading authorities on quartets.

A History of the Music for Wind Band Leon J. Bly, 2023. The book provides a historical survey of the wind band's music and denotes how historical and cultural developments have influenced it over the course of time. Although the modern wind band developed first in the 19th century, it has its roots in the wind

music of ancient times and music survives that has been composed since the Middle Ages Therefore this book covers the music from that time to the present including the dance music of the Renaissance the Harmoniemusik of the Classical Period and the nationalistic music of the Romantic Period as well as the major wind band repertoire developed after 1900 Dmitri Shostakovich, 2005 This ultimate reference on the works of Dmitri Shostakovich presents a chronological list of works annotated with commentary and citing available publications There is also a systematic index of works grouping like compositions by format stage works orchestral works piano solo etc an index of opus numbers an alphabetical index of works and an alphabetical index of key names of librettists arrangers translators performers conductors and others associated with the music of Shostakovich 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 *The Early Film Music of Dmitry Shostakovich* Joan Titus, 2016 New Babylon 1928 1929 and scoring for the silent film *Alone* 1929 1931 and the beginnings of sound film *Golden mountains* 1931 and the new Soviet sound film *Counterplan* 1932 and the socialist realist film *Youth of Maxim* 1934 1935 and the minimal score *Girlfriends* 1935 1936 and the girls of the future **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 **Of**

Essence and Context Rūta Stanevičiūtė, Nick Zangwill, Rima Povilionienė, 2019-06-01 This book provides a new approach to the intersections between music and philosophy. It features articles that rethink the concepts of musical work and performance from ontological and epistemological perspectives and discuss issues of performing practices that involve the performer's and listener's perceptions. In philosophy, the notion of essence has enjoyed a renaissance. However, in the humanities in general, it is still viewed with suspicion. This collection examines the ideas of essence and context as they apply to music. A common concern when thinking of music in terms of essence is the plurality of music. There is also the worry that thinking in terms of essence might be an overly conservative way of imposing fixity on something that evolves. Some contend that we must take into account the varying historical and cultural contexts of music and that the idea of an essence of music is therefore a fantasy. This book puts forward an innovative approach that effectively addresses these concerns. It shows that it is in fact possible to find commonalities among the many kinds of music. The coverage combines philosophical and musicological approaches with bioethics, biology, linguistics, communication theory, phenomenology, and cognitive science. The respective chapters, written by leading musicologists and philosophers, reconsider the fundamental essentialist and contextualist approaches to music creation and experience in light of twenty-first century paradigm shifts in music philosophy.

Bolshoi Confidential: Secrets of the Russian Ballet from the Rule of the Tsars to Today Simon Morrison, 2016-10-11 In this incredibly rich New York Times definitive history of the Bolshoi Ballet, visionary performances onstage compete with political machinations backstage. A critical triumph, Simon Morrison's sweeping and authoritative Guardian work *Bolshoi Confidential* details the Bolshoi Ballet's magnificent history from its earliest tumults to recent scandals. On January 17, 2013, a hooded assailant hurled acid into the face of the artistic director, making international headlines. A lead soloist enraged by institutional power struggles later confessed to masterminding the crime. Morrison gives the shocking violence context, describing the ballet as a crucible of art and politics, beginning with the disreputable inception of the theater in 1776, through the era of imperial rule, the chaos of revolution, the oppressive Soviet years, and the Bolshoi's recent 680 million renovation. With vibrant detail, including sex scandals, double suicide pacts, bribery, arson, executions, prostitution, rings, embezzlement, starving orphans, and dead cats in lieu of flowers, New Republic Morrison makes clear that the history of the Bolshoi Ballet mirrors that of Russia itself.

Shostakovich's Music for Piano Solo Sofia Moshevich, 2015-05-28 The piano works of Dmitri Shostakovich (1906-1975) are among the most treasured musical compositions of the 20th century. In this volume, pianist and Russian music scholar Sofia Moshevich provides detailed interpretive analyses of the ten major piano solo works by Shostakovich, carefully noting important stylistic details and specific ways to overcome the numerous musical and technical challenges presented by the music. Each piece is introduced with a brief historic and structural description, followed by an examination of such interpretive aspects as tempo, phrasing, dynamics, voice balance, pedaling, and fingering. This book will be an invaluable resource for students, pedagogues, and

performers of Shostakovich's piano solos Shostakovich: A Life Remembered Elizabeth Wilson, 2011-03-03 Shostakovich A Life Remembered is a unique study of the great composer drawn from the reminiscences and reflections of his contemporaries Elizabeth Wilson sheds light on the composer's creative process and his working life in music and examines the enormous and enduring influence that Shostakovich has had on Soviet musical life The one indispensable book about the composer New York Times

This book delves into New Collected Works Of Dmitri Shostakovichvolume 24. New Collected Works Of Dmitri Shostakovichvolume 24 is an essential topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into New Collected Works Of Dmitri Shostakovichvolume 24, encompassing both the fundamentals and more intricate discussions.

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