

Shostakovich String Quartet No 8 Landmarks In Music Since 1950

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HARPER DARION

A Schnittke Reader Routledge

Chamber Music: A Research and Information Guide is a reference tool for anyone interested in chamber music. It is not a history or an encyclopedia but a guide to where to find answers to questions about chamber music. The third edition adds nearly 600 new entries to cover new research since publication of the previous edition in 2002. Most of the literature is books, articles in journals and magazines, dissertations and theses, and essays or chapters in Festschriften, treatises, and biographies. In addition to the core literature obscure citations are also included when they are the only studies in a particular field. In addition to being printed, this volume is also for the first time available online. The online environment allows for information to be updated as new research is introduced. This database of information is a "live" resource, fully searchable, and with active links. Users will have unlimited access, annual revisions will be made and a limited number of pages can be downloaded for printing.

Music for Silenced Voices Taylor & Francis

Mieczysław Weinberg left his family behind and fled his native Poland in September 1939. He reached the Soviet Union, where he became one of the most celebrated composers. He counted Shostakovich among his close friends and produced a prolific output of works. Yet he remained mindful of the nation that he had left. This book examines how Weinberg's works written in Soviet Russia compare with those of his Polish contemporaries; how one composer split from his national tradition and how he created a style that embraced the music of a new homeland, while those composers in his native land surged ahead in a more experimental vein. The points of contact between them are enlightening for both sides. This study provides an overview of Weinberg's music through his string quartets, analysing them alongside Polish composers. Composers featured include Bacewicz, Meyer, Lutosławski, Panufnik, Penderecki, Górecki, and a younger generation, including Szymański and Knapik. *Chamber Music* Cambridge University Press

Leading authorities explore, in direct and accessible language, chamber-music masterpieces by twenty-one prominent composers since 1900.

How Shostakovich Changed My Mind Routledge

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.

Funk & Fusion Grooves for the Modern Styles Princeton University Press

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.

Shostakovich Princeton University Press

Contemplating Shostakovich marks an important new stage in the understanding of Shostakovich and his working environment. Each chapter covers aspects of the composer's output in the context of his life and cultural milieu. The contributions uncover 'outside' stimuli behind Shostakovich's works, allowing the reader to perceive the motivations behind his artistic choices; at the same time, the nature of those choices offers insights into the workings of the larger world - cultural, social, political - that he inhabited. Thus his often ostensibly quirky choices are revealed as responses - by turns sentimental, moving, sardonic and angry - to the particular conditions, with all their absurdities and contradictions, that he had to negotiate. Here we see the composer emerging from the role of tortured loner of older narratives into that of the gregarious and engaged member of his society that, for better and worse, characterized the everyday reality of his life. This invaluable collection offers remarkable new insight, in both depth and range, into the nature of Shostakovich's working circumstances and of his response to them. The collection contains the seeds for a wide range of new directions in the study of Shostakovich's works and the larger contexts of their creation and reception.

Unity and Self-quotation in Shostakovich's String Quartet

Cambridge Scholars Publishing

"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.

Linear Time Playing Courier Corporation

A daring literary masterpiece and winner of the National Book Award In this magnificent work of fiction, acclaimed author William T. Vollmann turns his trenchant eye on the authoritarian cultures of Germany and the USSR in the twentieth century to render a mesmerizing perspective on human experience during wartime. Through interwoven narratives that paint a composite portrait of these two battling leviathans and the monstrous age they defined, Europe Central captures a chorus of voices both real and fictional—a young German who joins the SS to fight its crimes, two generals who collaborate with the enemy for different reasons, the Soviet composer Dmitri Shostakovich and the Stalinist assaults upon his work and life.

Music of the Soviet Era: 1917-1991 Faber & Faber

Shostakovich: String Quartet No. 8 Routledge

Historical and Hermeneutical Essays Courier Corporation

The String Quartet no. 8 in C minor, opus 110, the most loved of all Shostakovich's quartets, has a duration of about twenty minutes. Highly popular, it is performed more frequently than all of the other fourteen together. Despite its popularity, the work evokes feelings of gloom and melancholy. The Eighth is the only substantial work that Shostakovich composed outside Russia. It was written in 1960 whilst Shostakovich was visiting the former Communist State of East Germany. The anguish of the quartet, according to Shostakovich, reflected his thoughts on visiting the ruined city of Dresden. But this explanation did not long survive Shostakovich's death in 1975. In 1979 a book appeared in the West entitled 'Testimony' which claimed to be the composer's memoirs, told to, and subsequently edited by, an associate, Solomon Volkov. The book was highly controversial because it showed Shostakovich not as the passive supporter of the Soviet regime, the role in which Western critics had placed him, but as a closet dissident. Protests followed the book's publication. It was first accused of being a forgery (which in parts it was), but it was also hailed as reflecting the spirit of Shostakovich's thoughts (which it is now generally believed to do). - <http://www.quartets.de/compositions/ssq08.html>

Shostakovich: A Life Remembered Yale University Press

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.

1001 Classical Recordings You Must Hear Before You Die Knopf

A thorough examination of Shostakovich's string quartets is long overdue. Although they can justifiably lay claim to being the most significant and frequently performed twentieth-century oeuvre for that ensemble, there has been no systematic English-language study of the entire cycle. Judith Kuhn's book begins such a study, undertaken with the belief that, despite a growing awareness of the universality of Shostakovich's music, much remains to be learned from the historical context and an examination of the music's language. Much of the controversy about Shostakovich's music has been related to questions of meaning. The conflicting interpretations put forth by scholars during the musicological 'Shostakovich wars' have shown the impossibility of fixing a single meaning in the composer's music. Commentators have often heard the quartets as political in nature, although there have been contradictory views as to whether Shostakovich was a loyal communist or a dissident. The works are also often described as vivid narratives, perhaps a confessional autobiography or a chronicle of the composer's times. The cycle has also been heard to examine major philosophical issues posed by the composer's life and times, including war, death, love, the conflict of good and evil, the nature of subjectivity, the power of creativity and the place of the individual - and particularly the artist - in society. Soviet commentaries on the quartets typically describe the works through the lens of Socialist-Realist mythological master narratives. Recent Western commentaries see Shostakovich's quartets as expressions of broader twentieth-century subjectivity, filled with ruptures and uncertainty. What musical features enable these diverse interpretations? Kuhn examines each quartet in turn, looking first at its historical and biographical context, with special attention to the cultural questions being discussed at the time of its writing. She then surveys the work's reception history, and

The Jewish Experience in Classical Music Oxford University Press, USA

Lists top-recommended works by master composers from the past and present, providing a critical assessment of specific recordings and performances as identified by a team of leading music experts.

String Quartets Cambridge University Press

"Music illuminates a person and provides him with his last hope; even Stalin, a butcher, knew that." So said the Russian composer Dmitri Shostakovich, whose first compositions in the 1920s identified him as an avant-garde wunderkind. But that same singularity became a liability a decade later under the totalitarian rule of Stalin, with his unpredictable grounds for the persecution of artists. Solomon Volkov—who cowrote Shostakovich's controversial 1979 memoir, *Testimony*—describes how this lethal uncertainty affected the composer's life and work. Volkov, an authority on Soviet Russian culture, shows us the "holy fool" in Shostakovich: the truth speaker who dared to challenge the supreme powers. We see how Shostakovich struggled to remain faithful to himself in his music and how Stalin fueled that struggle: one minute banning his work, the next encouraging it. We see how some of Shostakovich's contemporaries—Mandelstam, Bulgakov, and Pasternak among them—fell victim to Stalin's manipulations and how Shostakovich barely avoided the same fate. And we see the psychological price he paid for what some perceived as self-serving aloofness and others saw as rightfully defended individuality. This is a revelatory account of the relationship between one of the twentieth century's greatest composers and one of its most infamous tyrants.

Contemplating Shostakovich: Life, Music and Film New York Review of Books

Leading authorities explore, in direct and accessible language, chamber-music masterpieces by twenty-one prominent composers since 1900.

Intimate Voices University Rochester Press

When it was first performed in October 1960, Shostakovich's Eighth String Quartet was greeted with a standing ovation and given a full encore. Its popularity has continued to the present day with over a hundred commercial recordings appearing during the last 40 years. The appeal of the work is not hard to identify; immediately communicative, the quartet is also made up of rich seams of deeper meaning. This book is the first to examine its musical design in detail and it seeks to overthrow the charges of

superficiality that have arisen as a result of the work's success. The core of this study is the close analysis of the work, but this is placed in context with a discussion of Shostakovich's reputation and historical position, the circumstances of the quartet's composition and the subsequent controversies that have surrounded it. The work was composed during the so-called 'Thaw' years of the Soviet Union and the cultural and political backgrounds of this period are considered, together with an assessment of Shostakovich's life and work during this time. David Fanning argues persuasively that the Eighth String Quartet is a landmark in twentieth-century music in its transcendence of the extra-musical meanings that it invokes; that it is 'music that liberates itself from the shackles of its context'. The book features an accompanying CD of the work.

Defining Russia Musically Scarecrow Press

Most previous books about Dmitri Shostakovich have focused on either his symphonies and operas, or his relationship to the regime under which he lived, or both, since these large-scale works were the ones that attracted the interest and sometimes the condemnation of the Soviet authorities. "Music for Silenced Voices" looks at Shostakovich through the back door, as it were, of his fifteen quartets, the works which his widow characterized as a "diary, the story of his soul." The silences and the voices were of many kinds, including the political silencing of adventurous writers, artists, and musicians during the Stalin era; the lost voices of Shostakovich's operas (a form he abandoned just before turning to string quartets); and the death-silenced voices of his close friends, to whom he dedicated many of these chamber works. Wendy Lesser has constructed a fascinating narrative in

which the fifteen quartets, considered one at a time in chronological order, lead the reader through the personal, political, and professional events that shaped Shostakovich's singular, emblematic twentieth-century life. Weaving together interviews with the composer's friends, family, and colleagues, as well as conversations with present-day musicians who have played the quartets, Lesser sheds new light on the man and the musician. One of the very few books about Shostakovich that is aimed at a general rather than an academic audience, "Music for Silenced Voices" is a pleasure to read; at the same time, it is rigorously faithful to the known facts in this notoriously complicated life. It will fill readers with the desire to hear the quartets, which are among the most compelling and emotionally powerful monuments of the past century's music.

A Research and Information Guide Routledge

Expertly arranged String Quartet by Alexander Borodin from the Kalmus Edition series. This is from the Romantic era.

Shostakovich: String Quartet No. 8 Alfred Music

Since the publication of Solomon Volkov's disputed memoirs of Dmitri Shostakovich, the composer and his music has been subject to heated debate concerning how the musical meaning of his works can be understood in relationship to the composer's life within the Soviet State. While much ink has been spilled, very little work has attempted to define how Shostakovich's music has remained so arresting not only to those within the Soviet culture, but also to Western audiences - even though such audiences are often largely ignorant of the compositional context or even the biography of the composer. This book offers a useful corrective: setting aside biographically grounded and traditional analytical modes of explication, Reichardt uncovers and explores the

musical ambiguities of four of the composer's middle string quartets, especially those ambiguities located in moments of rupture within the musical structure. The music is constantly collapsing, reversing, inverting and denying its own structural imperatives. Reichardt argues that such confrontation of the musical language with itself, though perhaps interpretable as Shostakovich's own unique version of double-speak, also poignantly articulates the fractured state of a more general form of modern subjectivity. Reichardt employs the framework of Lacanian psychoanalysis to offer a cogent explanation of this connection between disruptive musical process and modern subjectivity. The ruptures of Shostakovich's music become symptoms of the pathologies at the core of modern subjectivity. These symptoms, in turn, relate to the Lacanian concept of the real, which is the empty kernel around which the modern subject constructs reality. This framework proves invaluable in developing a powerful, original hermeneutic understanding of the music. Read through the lens of the real, the riddles written into the quartets reveal the arbitrary and contingent state of the musical subject's constructed reality, reflecting pathologies ende

Compositions by Dmitri Shostakovich Routledge

This compilation assembles previously published and unpublished essays by Schnittke and supplements them with an interview with cellist and scholar Alexander Ivashkin. The book is illustrated with musical examples, many of them in Schnittke's own hand. In *A Schnittke Reader*, the composer speaks of his life, his works, other composers, performers, and a broad range of topics in 20th-century music. The volume is rounded out with reflections by some of Schnittke's contemporaries.