
Shostakovich String Quartet No 8 Score

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Score

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Shostakovich: String Quartet No. 8 *Routledge*

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.

Unity and Self-quotation in Shostakovich's String Quartet

The rite of spring *Courier Corporation*

With this brilliant and uncompromising work perhaps the most famous musical work of the twentieth century Stravinsky changed the course of modern music forever. Discarding conventional harmonies for bizarrely dissonant chords, and uniform metrics for harshly jarring beat patterns, he created a sensational theater piece that, at the work's 1931 premier,

caused the music world's most talked-about riot. "Every law of musical syntax, every canon of harmony seems to have been violated, every limit of rhythmic perversity and eccentricity of orchestration exceeded in this tumultuous cataclysm of sound," says "Grove's"; "yet with all its deliberate crudity and violence the 'Rite' is a clearly planned and perfectly controlled and coordinated piece of music [that] has long been accepted universally as a masterpiece and is in the repertory of every large symphony orchestra." Reproduced here from an authoritative edition, the score is ideal for study in the classroom, at home, or in the concert hall. This affordable, durable, and portable volume will be the edition of choice for music students and music lovers alike."

Shostakovich, quartets, strings, 8, op. 110, C minor String quartet no. 8, op. 110. Parts.

Music for Silenced Voices

Shostakovich and His Fifteen Quartets *Yale University 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.

String quartet no. 8, op. 110

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>

Composing the Modern Subject: Four String Quartets by Dmitri Shostakovich *Routledge*

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

Ballets by Dmitri Shostakovich, Ballets to the Music of Dmitri Shostakovich, Concertos by Dmitri Shostakovich, Op *University-Press.org*

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Bolt, Suite for Jazz Orchestra No. 2, String Quartet No. 9, String Quartet No. 15, Violin Concerto No. 2, Symphony No. 3, Festive Overture, From Jewish Folk Poetry, String Quartet No. 12, String Quartet No. 13, Anti-Formalist Rayok, Piano Trio No. 1, String Quartet No. 2, Piano Quintet, String Quartet No. 5, Seven Songs on Poems by Alexander Blok, String Quartet No. 6, Tahiti Trot, String Quartet No. 14, String Quartet No. 11, String Quartet No. 4, Novorossiysk Chimes, String Quartet No. 7, Suite for Jazz Orchestra No. 1, Piano Trio No. 2, String Quartet No. 10, Piano Sonata No. 2, The Gadfly Suite, Children's Notebook, Suite from "The Age of Gold". Excerpt: Dmitri Shostakovich's Symphony No. 7 in C major, Op. 60 dedicated to the city of Leningrad was completed on 27 December 1941. In its time, the symphony was extremely popular in both Russia and the West as a symbol of resistance and...

Music behind the Iron Curtain

Weinberg and his Polish Contemporaries *Cambridge University Press*

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.

Symphonies nos. 5, 6, and 7 *Courier Corporation*

Offering unparalleled insight into Beethoven's creativity, here are superb, authoritative editions of three great orchestral masterworks filled with drama and great beauty. Includes Symphony No. 5 in C Minor, Op. 67; Symphony No. 6 in F Major ("Pastoral"), Op. 68; Symphony No. 7 in A Major, Op. 92. Lists of instruments.

String Quartet, No. 8, Op. 110

How Shostakovich Changed My Mind *New York Review of Books*

A powerful look at the extraordinary healing effect of music on sufferers of mental illness, including author Stephen Johnson's struggle with bipolar disorder. BBC music broadcaster Stephen Johnson explores the power of Shostakovich's music during Stalin's reign of terror, and writes of the extraordinary healing effect of music on sufferers of mental illness. Johnson looks at neurological, psychotherapeutic and philosophical findings, and reflects on his own experience, where he believes Shostakovich's music helped him survive the trials and assaults of bipolar disorder. There is no escapism, no false consolation in Shostakovich's greatest music: this is some of the darkest, saddest, at times bitterest music ever composed. So why do so many feel grateful to Shostakovich for having created it—not just Russians, but westerners like Stephen Johnson, brought up in a very different, far safer kind of society? The book includes interviews with the members of the orchestra who performed

Shostakovich's Leningrad Symphony during the siege of that city.

String Quartet No. 2 in D Major

For Two Violins, Viola and Violoncello *Alfred Music*

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

Shostakovich's Preludes and Fugues

Contexts, Style, Performance *Yale University Press*

"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.

Shostakovich

A Life *Oxford University Press, USA*

"Shostakovich's life is a fascinating example of the paradoxes of living as an artist under totalitarian rule. 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."--Jacket.

Intimate Voices: Shostakovich to the avant-garde. Dmitri Shostakovich : the string quartets *University Rochester Press*

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

String Quartets

A Research and Information Guide *Routledge*

This research guide is an annotated bibliography of sources dealing with the string quartet. This second edition is organized as in the original publication (chapters for general references, histories, individual composers, aspects of performance, facsimiles and critical editions, and miscellaneous topics) and has been updated to cover research since publication of the first edition. Listings in the previous volume have been updated to reflect the burgeoning interest in this genre (social aspects, newly issued critical editions, doctoral dissertations). It also offers commentary on online links, databases, and references.

String Quartet No. 8 in C Minor, Op. 110

Memories of Shostakovich

Interviews with the Composer's Children and Friends

This collection discloses the intimate secrets of this uniquely Russian, uniquely enigmatic, contemporary composer. Many biographies have focused on Shostakovich the musical genius - this book uses interviews with many of his closest friends and relatives, including his children, Maxim and Galina.

Shostakovich: A Life Remembered *Faber & Faber*

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

Chamber Music

A Research and Information Guide *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.

Defining Russia Musically

Historical and Hermeneutical Essays *Princeton University Press*

The world-renowned musicologist Richard Taruskin has devoted much of his career to helping listeners appreciate Russian and Soviet music in new and sometimes controversial ways. Defining Russia Musically represents one of his landmark achievements: here Taruskin uses music, together with history and politics, to illustrate the many ways in which Russian national identity has been constructed, both from within Russia and from the Western perspective. He contends that it is through music that the powerful myth of Russia's "national character" can best be understood. Russian art music, like Russia itself, Taruskin writes, has "always [been] tinged or tainted ... with an air of alterity--sensed, exploited, bemoaned, reveled in, traded on, and defended against both from within and from without." The author's goal is to explore this assumption of otherness in an all-encompassing work that re-creates the cultural contexts of the folksong anthologies of the 1700s, the operas, symphonies, and ballets of the 1800s, the modernist masterpieces of the 1900s, and the hugely fraught but ambiguous products of the Soviet period. Taruskin begins by showing how enlightened aristocrats, reactionary romantics, and the theorists and victims of totalitarianism have variously fashioned their vision of Russian society in musical terms. He then examines how Russia as a whole shaped its identity in contrast to an "East" during the age of its imperialist expansion, and in contrast to two different musical "West," Germany and Italy, during the formative years of its national consciousness. The final section, expanded from a series of Christian Gauss seminars presented at Princeton in 1993, focuses on four individual composers, each characterized both as a self-consciously Russian creator and as a European, and each placed in perspective within a revealing hermeneutic scheme. In the culminating chapters--Chaikovsky and the Human, Scriabin and the Superhuman, Stravinsky and the Subhuman, and Shostakovich and the Inhuman--Taruskin offers especially thought-provoking insights, for example, on Chaikovsky's status

as the "last great eighteenth-century composer" and on Stravinsky's espousal of formalism as a reactionary, literally counterrevolutionary move.

Dmitri Shostakovich Catalogue

The First Hundred Years and Beyond *Scarecrow 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 and Stalin

The Extraordinary Relationship Between the Great Composer and the Brutal Dictator *Knopf*

"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.

Linear Time Playing

Funk & Fusion Grooves for the Modern Styles *Alfred Music Publishing*

An introduction to linear time playing. The first section contains

basic exercises for linear playing skills: voice coordination, dynamic balance, accenting, and more. The second section deals with the development of time feels in the linear style, including 4/4, half-time, shuffle, and odd meter feels.

Socialist Realism and Music

Composing the Modern Subject: Four String Quartets by Dmitri Shostakovich *Routledge*

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

Shostakovich and His World *Princeton University Press*

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.

The Cambridge Companion to Shostakovich *Cambridge 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.

Among The Dead Cities

The History and Moral Legacy of the WWII Bombing of Civilians in Germany and Japan *Bloomsbury Publishing USA*

In *Among the Dead Cities*, the acclaimed philosopher A. C. Grayling asks the provocative question, how would the Allies have fared if judged by the standards of the Nuremberg Trials? Arguing persuasively that the victor nations have never had to consider the morality of their policies during World War II, he offers a powerful, moral re-examination of the Allied bombing campaigns against civilians in Germany and Japan, in the light of principles enshrined in the post-war conventions on human rights and the laws of war. Grayling begins by narrating the Royal Air Force's and U. S. Army Air Force's dramatic and dangerous missions over Germany and Japan between 1942 and 1945. Through the eyes of survivors, he describes the terrifying experience on the ground as bombs created inferno and devastation among often-unprepared men, women, and children. He examines the mindset and thought-process of those who planned the campaigns in the heat and pressure of war, and faced with a ruthless enemy. Grayling chronicles the voices that, though in the minority, loudly opposed attacks on civilians, exploring in detail whether the bombings ever achieved their goal of denting the will to wage war. Based on the facts and evidence, he makes a meticulous case for, and one against, civilian bombing, and only then offers his own judgment. Acknowledging that they in no way equated to the death and destruction for which Nazi and Japanese aggression was responsible, he nonetheless concludes that the bombing campaigns were morally indefensible, and more, that accepting responsibility, even six decades later, is both a historical necessity and a moral imperative.

String quartet No.8, Op.110, 1st movement

Intimate Voices

The Twentieth-century String Quartet

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

A Schnittke Reader *Indiana University Press*

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.

String Quartet No. 8**Op. 110, Parts****1001 Classical Recordings You Must Hear Before You Die** *Chartwell Books*

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.

Music of the Soviet Era: 1917-1991 *Taylor & Francis*

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.

Europe Central *Penguin*

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.

Shostakovich in Dialogue**Form, Imagery and Ideas in Quartets 1-7** *Routledge*

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**Shostakovich and Asia** *Cambridge Scholars Publishing*

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*.

Contemplating Shostakovich: Life, Music and Film *Routledge*

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.