

Shostakovich String Quartet No 8 Landmarks In Music Since 1950

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.

Covers sixty of the world's most celebrated composers, from Bach, Mozart and Beethoven to Tchaikovsky, Gershwin and Bernstein. It weaves five hundred years of history and music into a rich tapestry of sound and story.

This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

A collection of authoritative and up-to-date scholarship on one of the twentieth century's most important and enigmatic composers.

Dmitri Shostakovich and his music have 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. 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. The music is constantly collapsing, reversing, inverting and denying its own structural imperatives. Reichardt argues that such confrontation of the musical

language with itself, also speaks poignantly to the fractured state of a more general form of modern subjectivity. 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.

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.

Los Angeles magazine is a regional magazine of national stature. Our combination of award-winning feature writing, investigative reporting, service journalism, and design covers the people, lifestyle, culture, entertainment, fashion, art and architecture, and news that define Southern California. Started in the spring of 1961, Los Angeles magazine has been addressing the needs and interests of our region for 48 years. The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian.

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

Sonic Overload offers a new, music-centered cultural history of the late Soviet Union. It focuses on polystylism in music as a response to the information overload swamping listeners in the Soviet Union during its final decades. It traces the ways in which leading composers Alfred Schnittke and Valentin Silvestrov initially embraced popular sources before ultimately rejecting them. Polystylism first responded to the utopian impulses of Soviet ideology with utopian impulses to encompass all musical styles, from "high" to "low". But these initial all-embracing aspirations were soon followed by retreats to alternate utopias founded on carefully selecting satisfactory borrowings, as familiar hierarchies of culture, taste, and class reasserted themselves. Looking at polystylism in the late USSR tells us about past and present, near and far, as it probes the musical roots of the overloaded, distracted present. Based on archival research, oral historical interviews, and other overlooked primary materials, as well as close listening and thorough examination of scores and recordings, *Sonic Overload* presents a multilayered and comprehensive portrait of late-

Soviet polystylism and cultural life, and of the music of Silvestrov and Schnittke. Sonic Overload is intended for musicologists and Soviet, Russian, and Ukrainian specialists in history, the arts, film, and literature, as well as readers interested in twentieth- and twenty-first century music; modernism and postmodernism; quotation and collage; the intersections of "high" and "low" cultures; and politics and the arts.

String quartet no. 1 in C major, op. 49 -- String quartet no. 2 in A major, op. 68 -- String quartet no. 3 in F major, op. 73 -- String Quartet no. 4 in D major, op. 83 -- String quartet no. 5 in B flat major, op. 92 -- String quartet no. 6 in G major, op. 101 -- String quartet no. 7 in F sharp minor, op. 108 -- String quartet no. 8 in C minor, op. 110 -- String quartet no. 9 in E flat major, op. 117 -- String quartet no. 10 in A flat major, op. 118 -- String quartet no. 11 in F minor, op. 122 -- String quartet no. 12 in D flat major, op. 133 -- String quartet no. 13 in B flat minor, op. 138 -- String quartet no. 14 in F sharp major, op. 142 -- String quartet no. 15 in E flat minor, op. 144.

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.

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.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 65. Chapters: Ballets by Dmitri Shostakovich, Ballets to the music of Dmitri Shostakovich, Concertos by Dmitri Shostakovich, Operas by Dmitri Shostakovich, String quartets by Dmitri Shostakovich, Suites by Dmitri Shostakovich, Symphonies by Dmitri Shostakovich, Symphony No. 2, Symphony No. 7, List of compositions by Dmitri Shostakovich, Symphony No. 4, Symphony No. 13, Symphony No. 5, Symphony No. 11, Symphony No. 14, Symphony No. 15, 24 Preludes and Fugues, Symphony No. 12, Moscow, Cheryomushki, Lady Macbeth of the Mtsensk District, Song of the Forests, Symphony No. 9, Symphony No. 8, Symphony No. 10, The Nose, Cello Concerto No. 2, Piano Concerto No. 2, Cello Concerto No. 1, Violin Sonata, Suite for Variety Orchestra, Symphony No. 6, String Quartet No. 8, String Quartet No. 1, Cello Sonata, Violin Concerto No. 1, Suite on Finnish Themes, Concerto DSCH, Mercurial Manoeuvres, The Bright Stream, String Quartet No. 3, Piano Concerto No. 1, The 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...

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.

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.

The knowledge that finales are by tradition (and perhaps also necessarily) 'different' from other movements has been around a long time, but this is the first time that the special nature of finales in instrumental music has been examined comprehensively and in detail. Three main types of finale, labelled 'relaxant', 'summative', and 'valedictory', are identified. Each type is studied closely, with a wealth of illustration and analytical commentary covering the entire period from the Renaissance to the present day. The history of finales in five important genres -- suite, sonata, string quartet, symphony, and concerto -- is traced, and the parallels and divergences between these traditions are identified. Several wider issues are mentioned, including narrativity, musical rounding, inter-movement relationships, and the nature of codas. The book ends with a look at the finales of all Shostakovich's string quartets, in which examples of most of the types may be found.

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.

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>

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. New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

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.

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.

"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 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

[Copyright: 54815da00ee3346e91ee79961da9dfc5](#)