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Quartet No 8 Landmarks In
Music Since 1950

*Shostakovich String
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In Music Since 1950*

Chamber Music: A Research and
Information Guide is a reference tool
for anyone interested in chamber

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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

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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

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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,

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annual revisions will be made and a limited number of pages can be downloaded for printing.

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

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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

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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.

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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

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

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.

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Form, Imagery and Ideas in Quartets

1-7

A Life

Analytical Approaches to 20th-
Century Russian Music

1001 Classical Recordings You Must
Hear Before You Die

Contexts, Style, Performance

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Music for Silenced Voices

"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

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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

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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.

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This volume brings together analyses of works by thirteen Russian composers from across the twentieth century, showing how their approaches to tonality, modernism, and serialism forge forward-looking paths independent

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from their Western counterparts. Russian music of this era is widely performed, and much research has situated this repertoire in its historical and social context, yet few analytical studies have explored the technical aspects of

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these composers' styles. With a set of representative analyses by leading scholars in music theory and analysis, this book for the first time identifies large-scale compositional trends in Russian music since 1900. The chapters

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progress by compositional style through the century, and each addresses a single work by a different composer, covering pieces by Rachmaninoff, Myaskovsky, Prokofiev, Shostakovich, Mansurian, Roslavets, Mosolov,

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Louri é , Tcherepnin, Ustvolskaya, Denisov, Gubaidulina, and Schnittke. Musicians, scholars, and students will find here a starting point for research and analysis of these composers' works and gain a richer understanding of how to

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listen to and interpret their music. 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

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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

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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

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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

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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

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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.

String quartet no. 8

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For Two Violins, Viola and
Violoncello

String Quartet No. 8

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

Compositions by Dmitri

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Shostakovich

Contemplating Shostakovich: Life,
Music and Film

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

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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

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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

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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

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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

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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.

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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

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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

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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.

"An outstanding piece of work---illuminating, attractively written,

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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.

The Finale in Western Instrumental Music

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Defining Russia Musically

All Music Guide to Classical Music

Chamber Music

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

Shostakovich

The knowledge that finales are by tradition (and perhaps also necessarily) 'different' from other

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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

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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

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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.

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Among major 20th-century composers whose music is poorly understood, Sergei Prokofiev stands out conspicuously. The turbulent times in which Prokofiev lived and the chronology of his travels—he left Russia in the wake of Revolution, and returned at the height of the Stalinist

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purges-have caused unusually polarized appraisals of his music. While individual, distinctive, and instantly recognizable, Prokofiev's music was also idiosyncratically tonal in an age when tonality was largely passé. Prokofiev's output therefore has been largely elusive and difficult to

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assess against contemporary trends. More than sixty years after the composer's death, editors Rita McAllister and Christina Guillaumier offer Rethinking Prokofiev as an assessment that redresses this enigmatic composer's legacy. Often more political than artistic, these

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appraisals have depended not only upon the date of publication but also the geographical location of the writer. Commissioned from some of the most distinguished and rising scholars in the field, this collection highlights the background and context of Prokofiev's work. Contributors delve into the

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composer's relationship to nineteenth-century Russian traditions, Silver-Age and Symbolist composers and poets, the culture of Paris in the 1920s and '30s, and to his later Soviet colleagues and younger contemporaries. They also investigate his reception in the West, his return to Russia, and the

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effect of his music on contemporary popular culture. Still, the main focus of the book is on the music itself: his early, experimental piano and vocal works, as well as his piano concertos, operas, film scores, early ballets, and late symphonies. Through an empirical examination of his characteristic

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harmonies, melodies, cadences, and musical gestures-and through an analysis of the newly uncovered contents of his sketch-books-contributors reveal much of what makes Prokofiev an idiosyncratic genius and his music intriguing, often dramatic, and almost always beguiling.

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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.

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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

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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

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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

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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

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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

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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

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pathologies ende

Shostakovich: String Quartet No. 8

Scales to Scalpels

Shostakovich and Asia

Tonality, Modernism, Serialism

How Shostakovich Changed My Mind

Socialist Realism and Music

The world-renowned

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***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***

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***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***

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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

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***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-***

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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

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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

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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,"

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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

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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

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***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***

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

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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

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***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-***

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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

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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

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***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***

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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

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***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***

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Songs and Psalms.

***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***

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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

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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

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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

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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.

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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

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do). - <http://www.quartets.de/compositions/ssq08.html>

***The Jewish Experience in
Classical Music***

***Unity and Self-quotation in
Shostakovich's String Quartet
Among The Dead Cities***

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***The Extraordinary Relationship
Between the Great Composer
and the Brutal Dictator
Op. 110, Parts
A Research and Information
Guide***

When it was first performed in

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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

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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

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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

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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

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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

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of its context'. The book features an accompanying CD of the work. 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

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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

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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

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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

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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

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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

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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

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necessity and a moral imperative.
Expertly arranged String Quartet
by Alexander Borodin from the
Kalmus Edition series. This is from
the Romantic era.

String Quartet, No. 8, Op. 110
Shostakovich and His Fifteen
Quartets

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Shostakovich's Preludes and
Fugues

A Schnittke Reader

String quartet no. 8, op. 110

String Quartet No. 2 in D Major

**Offering comprehensive
coverage of classical music,
this guide surveys more than**

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**eleven thousand albums and
presents biographies of five
hundred composers and eight
hundred performers, as well
as twenty-three essays on
forms, eras, and genres of
classical music. Original.
Dmitri Shostakovich**

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(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.

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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,

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**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**

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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

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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

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**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**

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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

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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

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**Sadykhova. In a provocative
concluding essay, Leon
Botstein reflects on the
different ways listeners
approach the music of
Shostakovich.**

**Please note that the content
of this book primarily**

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**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**

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**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**

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**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**

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**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**

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**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**

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**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.**

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**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,**

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**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**

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**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**

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“Music illuminates a person and

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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

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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

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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

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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,

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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

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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.

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opus 110

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String Quartets

Intimate Voices: Shostakovich to the
avant-garde. Dmitri Shostakovich :
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Composing the Modern Subject:
Four String Quartets by Dmitri
Shostakovich

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

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-

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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

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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

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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

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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

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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

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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

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questions being discussed at the time of its writing. She then surveys the work's reception history, and

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

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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

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'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

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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.

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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

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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

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commentary on online links,
databases, and references.

The Definitive Guide to Classical
Music

Bartók's String Quartets

Rethinking Prokofiev

Shostakovich and Stalin

This compilation

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assembles previously
published and
unpublished essays by
Schnittke and
supplements them with an
interview with cellist
and scholar Alexander

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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,

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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

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contemporaries.