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4

THE BREATH OF THE
SYMPHONIST

DAVID FANNING

The Breath Of A Symphonist Shostakovichs Tenth Royal Musical Association Monographs No 4

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The Breath Of A Symphonist Shostakovichs Tenth Royal Musical Association Monographs No 4:

The Breath of the Symphonist David J. Fanning, 1988 In 1946 Schoenberg wrote of Sibelius and Shostakovich I feel they have the breath of symphonists This book poses the question of what exactly that breath means in the context of Shostakovich s 10th Symphony 1953 Written shortly after Stalin s death the work marks a turning point in the composer s output and in the history of Russian music heralding the possibility of a new creative direction for Soviet artists David Fanning s close analysis of the 10th sheds light on issues associated with the genre of the twentieth century epic symphony issues of structure and expression unity and contrast The book reveals how the work displays some of Shostakovich s most effective strategies for confronting these issues

Shostakovich Studies David Fanning, 2006-11-02 These eleven essays lay a foundation for a proper understanding of Shostakovich s musical language and provide new insights into issues surrounding his composition

Dmitri Shostakovich Catalogue Derek C. Hulme, 2010-02-18 Dmitri Shostakovich 1906 75 was one of the greatest composers of the 20th century as well as the first major Soviet composer In the fourth edition of *Dmitri Shostakovich Catalogue The First Hundred Years and Beyond* Derek C Hulme names and describes all known musical compositions of the Russian composer More than 175 major works are annotated and discussed including such comprehensive details as titles and subtitles dates of composition instrumentation and duration information on dedications and premieres arrangements by the composer and others publication details notes on bibliographical references and the location of the autograph score and comprehensive chronological lists of vinyl compact disc and visual recordings The entries are presented chronologically and by opus number while indexes of names and compositions provide full accessibility Several appendixes supplement the volume guiding readers to further information in published sources and providing information on the composer s film radio television and theatre productions his abandoned projects and obscure works and his recordings including box sets and special USSR recordings An appendix also discusses the monogram DSCH a musical motif based on his name that permeates his compositions This new edition also includes a comprehensive chronological chart of Shostakovich s works and historical events and several plates of memorabilia

Music and Meaning Jenefer M. Robinson, 2018-09-05 In order to promote new ways of thinking about musical meaning this volume brings together scholars in music theory musicology and the philosophy of music disciplines generally treated as separate and distinct This interdisciplinary collaboration while respecting differences in perspective identifies and elaborates shared concerns This volume focuses on the many and various kinds of meaning in music Do musical meanings exist exclusively in internal formal musical relations or might they also be found in the relationship between music and other areas of experience such as action emotion ideas and values Also discussed is the vexed question why people listen to and apparently enjoy music which expresses unpleasant emotions such as melancholy or despair Among the particular pieces the writers discuss are Mahler s Ninth Symphony Shostakovich s Tenth Symphony and Schubert s last sonata More broadly they consider the relation of

musical meaning and interpretation to language storytelling drama imagination metaphor and emotion **Orientalism, Masquerade and Mozart's Turkish Music** Matthew Head, 2018-12-13 Matthew Head explores the cultural meanings of Mozart's Turkish music in the composer's 18th century context in subsequent discourses of Mozart's significance for Western culture and in today's not entirely post colonial world Unpacking the ideological content of Mozart's numerous representations of Turkey and Turkish music Head locates the composer's exoticisms in shifting power relations between the Austrian and Ottoman Empires and in an emerging orientalist project At the same time Head complicates a presentist post colonial critique by exploring commercial stimuli to Mozart's turquerie and by embedding the composer's orientalism in practices of self disguise epitomised by masquerade and carnival In this context Mozart's Turkish music offered fleeting liberation from official and proscribed identities of the bourgeois Enlightenment Playing on Words David Osmond-Smith, 2017-07-05 Luciano Berio's Sinfonia 1968 marked a return by the composer to orchestral writing after a gap of six years This in depth study demonstrates the central position the work occupies in Berio's output David Osmond Smith discusses the way in which Berio used the Bororo myth described in Levi Strauss's *Le cru et le cuit* as a framework for Sinfonia This is one of many influences in the work which also include Joyce's Sirens chapter from *Ulysses* Beckett's *The Unnameable* and the scherzo from Mahler's 2nd Symphony The listener who takes refuge in the score of Sinfonia argues Osmond Smith finds there a maze of allusions to things beyond the score It is some of those allusions that this book seeks to illuminate The Genesis and Development of an English Organ Sonata Iain Quinn, 2017-02-03 This volume considers the influences and development of the English organ sonata tradition that began in the 1850s with compositions by W T Best and William Spark With the expansion of the instrument's capabilities came an opportunity for organist composers to consider the repertoire anew with many factors reinforcing a desire to elevate the literature to new heights This study begins by examining the legacy of the keyboard sonata in Britain and especially the pedagogical lineage that was to be seen through Mendelssohn and ultimately the early organ sonatas The abiding influence of William Crotch's lectures are studied to illuminate how a culture of conservatism emboldened the organist composers towards compositions that were seen to represent the ideals of the Classical era but in a contemporary vein The veneration of Bach Mozart and Beethoven is then examined as composers wrote portfolio sonatas each with a movement in a contrasting style to exhibit their compositional prowess while providing repertoire for the novice and connoisseur alike Finally the volume considers how the British organist composers who studied at the Leipzig Conservatorium had a direct bearing on the furtherance of an organ culture at home that in turn set the ground for the seminal work in the genre Elgar's Sonata of 1895 *Defining Russia Musically* Richard Taruskin, 2020-10-06 The world renowned musicologist Richard Taruskin 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, revealed 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 Wests, Germany and Italy, during the formative years of its national consciousness. The final section 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 Derek C. Hulme, 1991

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

The Impresario's Ten Commandments Curtis Alexander Price, Judith Milhous, Robert D. Hume, 1992. The extraordinary correspondence between the impresario Felice Giardini and his friend Gabriele Leone lies at the centre of this study of Italian opera in London in the eighteenth century. Hired by Giardini in 1763 to engage Italian performers for a season of opera and ballet at The King's Theatre, Leone was sued by the impresario when the performers he had recruited proved to be second-rate. His response was to publish the letters and instructions that Giardini had sent to him, which feature the impresario's ten commandments for the novice foreign opera agent. These letters are transcribed and translated in this volume. As the authors reveal, the documents provide a vivid and detailed source of information about the world of eighteenth-century Italian opera, both in London and in Italy.

The Song of the Soul Iain Fenlon, Peter N.

Miller, 1992. *L'incoronazione di Poppea* is the most compelling of all early Italian operas, and this has in part been responsible for the way in which it has become separated from its social and historical context. In this book, Iain Fenlon and Peter Miller show how an understanding of contemporary Venetian intellectual currents and preoccupations provides a key to the

structure of the opera's libretto the progress of the action and the points of emphasis in both the music and the text

Whitaker's Books in Print, 1998 **Latin Poetry and Conductus Rhythm in Medieval France** Christopher Page, 1997 Conductus repertory of the twelfth and thirteenth centuries comes under re investigation in this study Christopher Page seeks to revise certain opinions about medieval Latin poetry which some exponents of modal theory have entertained The book develops a view that spoken performances and sung performances of this repertory had their own distinct traditions and that the most acceptable method of transcription for many conducti is a rhythmically neutral one which signals the wide range of possible rhythmic solutions to performance of these songs Bibliographic Guide to Music New York Public Library. Music Division, 1993 *Performing the Music of Henry Purcell* Michael Burden, 1996 As Nicholas Kenyon says quoting Ralph Vaughan Williams in the introduction to this volume We all pay lip service to Henry Purcell but what do we really know of him Many aspects of the composer's life remain obscure but with the approach of the tercentenary of Henry Purcell's death in 1995 much of his music would be performed again in some cases for the first time for many years It was clear that many issues of performance practice needed to be aired before 1995 further it was equally clear that such discussion should begin early and should be available in published form To this end a group of scholars and performers gathered at Exeter College Oxford in 1993 and the contents of this volume represents some of the fruits of their deliberation The first part of the book considers purely musical issues and covers a wide range of topics Peter Holman looks at the importance of the Oxford set parts for Restoration Concerted Music in the overall picture of orchestral practice in the seventeenth century This is followed by two organological essays one on organs Dominic Gwynne and the other on violins John Dilworth The remainder of this first section has three studies of historical performance on Purcell's Exotic trumpet notes Peter Downey on Queen Mary's Funeral Music Bruce Wood and ornamenting Purcell's keyboard music H Diack Johnson and two concerning singers and singing Purcell's stage singers Olive Baldwin and Thelma Wilson and on voice ranges voice types and pitch Timothy Morris The second part of the book devoted to the stage works opens with an examination of past performances of the dramatic operas in Michael Burden's essay Purcell debauched Contributors then examine the importance of allegory in performing stage works Andrew Walkling theatrical dance Richard Semmens costume and etiquette Ruth Eva Ronen stage music Roger Savage and aspects of performing Dioclesian Julia and Frans Muller and King Arthur Lionel Sawkins **NU Quarter Notes**, 1988 **Institutional Patronage in Post-Tridentine Rome** Noel O'Regan, 1995 The archconfraternity of SS Trinit was one of the less well known institutions for musical patronage in sixteenth century Rome Yet in focusing on its activities in the period 1550-1650 this book sheds light on networks of urban patronage that were equally important in commissioning the sacred music of the period as the Cappella Pontificia and the Cappella Giulia at St Peter's Not only did SS Trinit provide Palestrina with his only known major involvement in sacred music outside the Cappella Giulia after 1571 it also employed at some time or another every major composer active in the city Noel O'Regan discusses

the importance of SS Trinit in the sphere of Roman sacred music during this period and the ways in which this music was affected by social and religious factors in the play for power and prestige in post tridentine Rome **Books in Print** ,1994
 Books in Series, 1876-1949 R.R. Bowker Company,1982 **Forthcoming Books** Rose Arny,1988-09

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