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University of Denver, "Shostakovich's Jewish Themes During Socialist Russia" (2019). *Musicology and Ethnomusicology: Student Scholarship*. 28.

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Shostakovich's Jewish Themes During Socialist Russia

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Annotated Bibliography

Topic: During Stalin's dictatorship of Russia, Dmitri Shostakovich composed music that appeared to rebel against the ideals of socialist realism. Shostakovich also wrote many pieces that feature Jewish themes, including the song cycle, *From Jewish Folk Poetry*, which was written during the war and features symbolism that defies the anti-Semitic political influences in the mid-20th century.

Bloom, Cecil. "Dmitri Shostakovich and His Jewish Sympathies." *Jewish Affairs* 69, no. 3 (2014): 39-43. <https://eds-b-ebshost-com.du.idm.oclc.org/ehost/pdfviewer/pdfviewer?vid=7&sid=07e1f6a4-e8f5-423f-8a82-85a3cab3c084%40pdc-v-sessmgr03>.

Bloom's academic journal dives into Shostakovich's inspiration and usage of Jewish themes in his music. The journal includes a description of every piece where Shostakovich included Jewish elements.

Braun, Joachim. "The Double Meaning of Jewish Elements in Dimitri Shostakovich's Music." *Musical Quarterly* 71, no. 1 (1985): <https://eds-b-ebshost-com.du.idm.oclc.org/ehost/detail/detail?vid=26&sid=07e1f6a4-e8f5-423f-8a82-85a3cab3c084%40pdc-v->

[sessmgr03&bdata=JnNpdGU9ZWwhvc3QtbG12ZSZzY29wZT1zaXRl#AN=MAH000007
1943&db=mah](https://www.proquest.com/du/idm/oclc/docview/1300040611?accountid=14608)

Braun begins by defining Jewish themes in Shostakovich's works. Next, several of Shostakovich's works that feature Jewish elements are described.

Fay, Laurel E. *Shostakovich: A Life*. Oxford, UK: Oxford University Press, 2000.

A Life features Shostakovich after the Cold War and spans his career under Soviet rule. In this biography, Fay strives to be as straightforward as possible about Shostakovich. Fay recognizes the potential unreliability that comes with memoirs and sticks to primary documents for her sources. During the conception of *From Jewish Folk Poetry*, Fay writes about what Shostakovich's thought process and what motivated him to compose the work.

Gerstel, Jennifer. "Irony, Deception, and Political Culture in the Works of Dmitri Shostakovich."

Mosaic 32, no. 4 (December 1999): 35-52. [http://du.idm.oclc.org/login?Url=?
url=https://search-proquest-com.du.idm.oclc.org/docview/1300040611?accountid=14608](http://du.idm.oclc.org/login?Url=?url=https://search-proquest-com.du.idm.oclc.org/docview/1300040611?accountid=14608).

Shostakovich is often noted for his sense of irony in both his personality and his music. Gerstel's journal expands into how politics affected Shostakovich's music.

Glikman, Isaak, and Shostakovich, Dmitry Dmitrievich. *Story of a Friendship: The Letters of Dmitry Shostakovich to Isaak Glikman, 1941-1975*. Translated by Anthony Phillips. Ithaca, NY: Cornell University Press, 2001.

Story of a Friendship is comprised of numerous letters written over thirty years that Shostakovich wrote to his friend Isaak Glikman. Glikman also provides commentary and annotations to accompany the letters. Although several of the letters are cheerful greetings to his friend, Shostakovich also reveals some of his inner thoughts.

Lesser, Wendy. *Music for Silenced Voices: Shostakovich and His Fifteen Quartets*. New Haven, CT: Yale University Press, 2011.

Lesser writes about Shostakovich's motivations and influences for his string quartets, and how he was able to get away with more radical symbolism than his symphonies, which were heavily scrutinized by the Soviets. Although Lesser focuses on Shostakovich's quartets, she spends a great deal alluding to some of his other works and writing about his Jewish influences.

Loeffler, James. "In Memory of Our Murdered (Jewish) Children." *Slavic Review* 73, no. 3 (Fall 2014): 585-611. <https://doi.org/10.5612/slavicreview.73.3.585>.

The beginning of this chapter questions what Soviet music was like during the Holocaust.

Loeffler explores the Holocaust during a communist-based culture, and he examines some of Shostakovich's works as well.

MacCurtain, Lawrence P. "Rhapsody in Red: Shostakovich and American Wartime Perceptions of the Soviet Union." *Patterns of Prejudice* 47, no. 4/5 (September-December 2013): 359-378. <https://doi.org/10.1080/0031322X.2013.832954>.

MacCurtain writes about the global history surrounding World War II, which provides context to how Russian artists were affected during this time.

McSmith, Andy. *Fear and the Muse Kept Watch: The Russian Masters from Akhmatova and Pasternak to Shostakovich and Eisenstein Under Stalin*. New York: The New Press, 2015.

McSmith writes about how Russian artists were still able to survive under Stalin's rule in the Soviet Union. Shostakovich's involvement amongst the political turmoil is discussed.

Taruskin, Richard. "Hearing Cycles." In *On Russian Music*, 340-356. Berkeley: University of California Press, 2009.

This chapter in Taruskin's book explores several of Shostakovich's signature motifs, including the ones he uses in his Jewish themed music.

Tentser, Alexander, ed. *Jewish Experience in Classical Music: Shostakovich and Asia*. Newcastle, UK: Cambridge: Scholars Publishing, 2014.

Jewish Experience in Classical Music is a collaborative work that explores the Jewish imagery in Shostakovich's works and later with Daniel Asia's music.

Weickhardt, George G. "Dictatorship and Music: How Russian Music Survived the Soviet Regime." *Russian History* 31, no. 1/2 (Summer 2004): 121-141.

<http://www.jstor.org/du.idm.oclc.org/stable/24657738>.

As the title suggests, Weickhardt's journal article analyzes the lives of Russian composers and what caused them to thrive despite the socialist restrictions. Shostakovich's earlier life is examined as well the history of his schooling and of Russian traditional music.