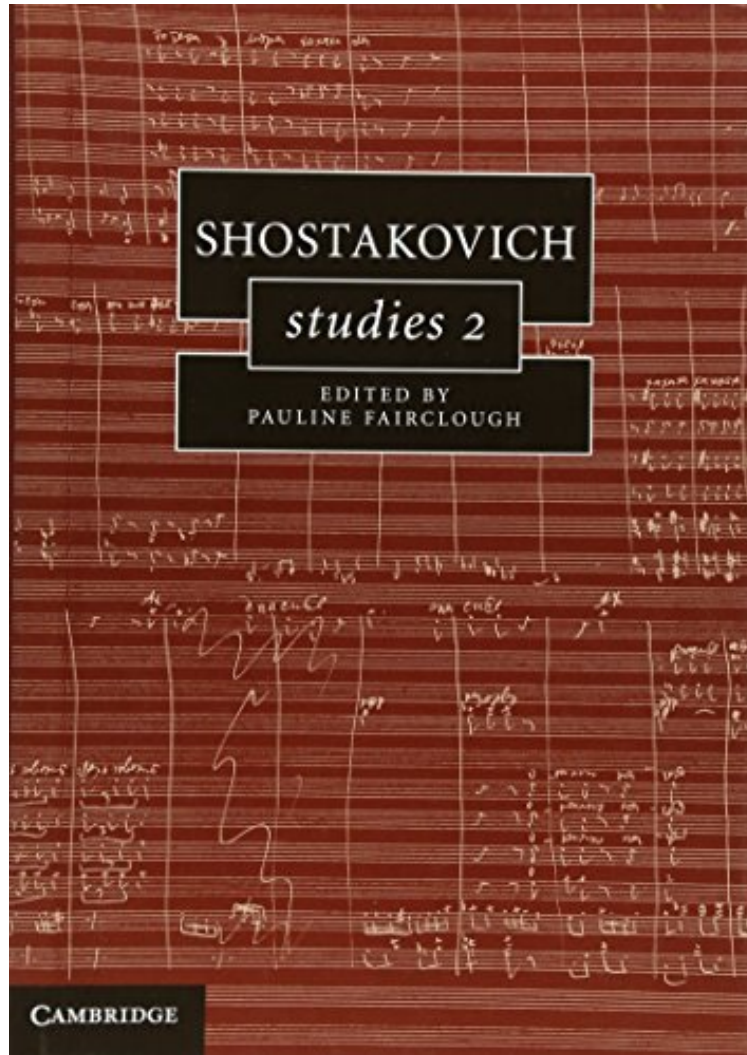


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When Shostakovich Studies was published in 1995, archival research in the ex-Soviet Union was only just beginning. Since that time, research carried out in the Shostakovich Family Archive, founded by the composer's widow Irina Antonovna Shostakovich in 1975, and the Glinka Museum of Musical Culture has significantly raised the level of

international Shostakovich studies. At the same time, scholarly understanding of Soviet society and culture has developed significantly since 1991, and this has also led to a more nuanced appreciation of Shostakovich's public and professional identity. *Shostakovich Studies 2* reflects these changes, focusing on documentary research, manuscript sources, film studies and musical analysis informed by literary criticism and performance. Contributions in this volume include chapters on Orango, Shostakovich's diary, behind-the-scenes events following Pravda's criticisms of Shostakovich in 1936 and a new memoir of Shostakovich by the Soviet poet Evgeniy Dolmatovsky, as well as analytical studies from a range of perspectives.

"As Fairclough notes in her introduction, the essays in this collection reflect a growing sophistication among Shostakovich scholars, and a notable shift in tone from the notorious 'Shostakovich wars' of the 1990s" -Judith Kuhn, University of Wisconsin
About the Author Pauline Fairclough is Senior Lecturer in Music at the University of Bristol, and a specialist in Russian and Soviet music. She is editor, with David Fanning, of *The Cambridge Companion to Shostakovich* and author of *A Soviet Credo: Shostakovich's Fourth Symphony*. Together with Olga Digonskaya, Pauline chairs the International Musicological Society's study group 'Shostakovich and his Environment'.