Dmitri Shostakovich 24 Preludes For Piano Op 34

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Shostakovich - Preludes and Fugues, Op.87, Book I - Tatiana Nikolayeva ~~Dmitri Shostakovich - 24 Preludes and Fugues for Piano, Op. 87~~ ~~Shostakovich, 24 Preludes op.34 - Elisse Wirsaladze~~ WTC I - Prelude and Fugue in C Sharp Minor \u0026 Shostakovich Preludes op. 34 210514 Best of Biddle - Piano Area presents: Dmitri Shostakovich's 24 Preludes Op. 34 (1933) Dmitri Shostakovich - selections from Preludes and Fugues for Piano, Op. 87 (1950-51) [Score-Video] Dmitri Shostakovich: 24 Préludes, Op.34 (FULL) A Piano Piece with Perfect Harmony (Fugue in A Major by Dmitri Shostakovich) Shostakovich at the time when he met Tatiana Nikolayeva ~~Shostakovich: 24 Preludes and Fugues, Op. 87 / No. 1 in C Major - I. Prelude~~ Shostakovich: 24 Preludes \u0026 Fugues - Lecture \u0026 Performance (Vadim Monastyrski) Igor Levit - Dmitri Shostakovich - Fugue No. 7 in A Major, Op 87. (Official Music Video) ~~Tatiana Nikolayeva plays Bach - live recital 1984~~ Tatiana Nikolayeva plays Bach Goldberg Variations, BWV 988 ~~Shostakovich / F. Noack : Waltz No.2 | F. Noack, piano~~ Tatiana Nikolayeva plays Bach Twelve Little Preludes Rachmaninoff : Piano Concerto No. 3 (Daniil Trifonov) Grieg - 24 Lyric Pieces - Richter Greece 1993 Mozart - Piano Sonatas K282, K545, K310 - Sviatoslav Richter (1989) ~~Chopin: 24 Preludes, Op.28 (Blechacz)~~ Bach: The Art of Fugue, BWV 1080 (MacGregor) Danger Dan ft. Igor Levit ft. RTO - Das ist alles von der Kunstfreiheit gedeckt | ZDF Magazin Royale Shostakovich - Preludes and Fugues, Op.87, Book II - Tatiana Nikolayeva Shostakovich, 24 preludes op. 34 – Sergey Kuznetsov Shostakovich 24 Preludes Op.34-21 Igor Levit: On DSCH – His Thoughts on Shostakovich's 24 Preludes \u0026 Fugues ~~Dmitri Shostakovich plays Shostakovich - 8 Preludes and Fugues, op. 87~~ Shostakovich, 24 Preludes op.34

Shostakovich - 4 Preludes \u0026 Fugues - Richter Pécs 1974

Analysis of D-flat Major Fugue from Shostakovich's \"24 Preludes and Fugues,\" Op. 87 Dmitri Shostakovich 24 Preludes For
performs the Twenty-four Preludes and Fugues (op. 87) by her countryman Dmitry Shostakovich. In the sanguine nineteenth century, every composer's handpicked progenitor was Beethoven, not Bach. For ...

On Russian Music
a Dmitri Shostakovich-inspired affair which offers not only all of the composer's 24 Preludes and Fugues, but also a rarely heard tribute piece by Ronald Stevenson that spans nearly 90 minutes ...

Igor Levit, 'Fugue No. 7 In A Major, Op. 87' (Dmitri Shostakovich)
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Yr Holl Berfformiadau gan BBC Philharmonic yn BBC Orchestras and Singers
and Dimitri Shostakovich, who later said of Stalin's legacy: "Looking back, I see nothing but ruins, only mountains of corpses." Pacific Cinémathi˜que, September 29 (12:30 p.m.), and October 1 ...

Monks, hustlers, and ghosts leap into focus
Georgia Mann plays the best in classical music, with discoveries and surprises rubbing shoulders with familiar favourites. 0915 Playlist starter listen and send us your ideas for the next step ...

Georgia Mann
It's all about the electronica this week with a trio of conceptual releases, respectively tracing, chronicling and making history. London-based four-piece Public Service Broadcasting follow ...

Album reviews: Public Service Broadcasting | Vangelis | Janet Beat
but they're all superb. Chick Corea Akoustic Band Live is released on 24 September Dave Gelly Listen on: Read more Close ...

(String). Featuring the Romance in C Major from the film The Gadfly , this collection contains eight of Shostakovich's best transcribed for violin and piano.

"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 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 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.

Dmitri Shoshtakovich (1906–1975) is recognized as one of the greatest composers of the twentieth century yet few people know that he was also an outstanding concert pianist who maintained a hectic performing schedule. In Dmitri Shostakovich, Pianist Sofia Moshevich offers the first detailed examination of Shoshtakovich the pianist within the context of his life and work as a composer. She traces his musical roots, piano studies, repertoire, and concert career through his correspondence with family and friends and his own and his contemporaries' memoirs, using material never before available in English. This biographical narrative is interwoven with analyses of Shoshtakovich's piano and chamber works, demonstrating how he interpreted his own music. For the first time, Shoshtakovich's own recordings are used as primary sources to discover what made his playing unique and to dispel commonly held myths about his style of interpretation. His recorded performances are analysed in detail, specifically his tempos, phrasing, dynamics, pedal, and tonal production. Some unpublished variants of musical texts are included and examples of his interpretations are provided and compared to various editions of his published scores.

A most impressive 220-page edition of the first volume of "The Well-Tempered Clavier," these 24 preludes and 24 fugues were painstakingly researched over a period of 10 years, using the most important original manuscript sources. Baroque scholar Willard A. Palmer's thorough introduction discusses fugal construction, articulation and other aspects of performance interpretation. Volume I of "The Well-Tempered Clavier" has been updated with a new "look" to match Volume II. This essential masterpiece is a "must-have" for all pianists.

"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.

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.

"The 24 Preludes for Piano, Op. 41 by Lera Auerbach was composed in 1998 as a commissioned work for the Caramoor International Festival. In 1999 Auerbach further explored the 24 Prelude format producing two chamber works: 24 Preludes for Violin and Piano, Op. 46; and 24 Preludes for Cello and Piano, Op. 47. There are two additional sets of 24 Preludes in her collection, which are transcriptions of Dmitri Shostakovich's 24 Piano Preludes, Op. 34 for cello and piano (2008), and for viola and piano (2010). The term Prelude originated in the fifteenth century for keyboard instruments, such as the organ, and for string instruments, such as the lute. It was a short piece that preceded other music, such as a fantasia or a toccata, during which the musician improvised and checked the tuning of the strings for instrumentalists and singers. In church organ music, a Prelude was also used to establish pitch and mode for liturgical service. Development of the equal temperament tuning system allowed the performer to modulate without the need to retune the instrument. During the 18th century, Johann Sebastian Bach composed Preludes and Fugues, The Well-Tempered Clavier, in all twenty-four major and minor keys. Several noted composers, such as Fryderyk Chopin, Alexander Scriabin, Claude Debussy, Dmitri Shostakovich, and Dmitri Kabalevsky explored the 24 Prelude format as a unified set of pieces. The convenience of a short Prelude allowed composers to group them into sets of twenty-four contrasting pieces following either the chromatic succession of major and minor keys, the sequenced circle of fifths progression, or as short tone-poem pieces written in unrelated keys. Auerbach's 24 Preludes follow the structure of circle of fifth pairings modeled after Chopin's Preludes, Op. 28 and Scriabin's 24 Preludes, Op. 11. Her Preludes are short tone-poems that feature polystylistic writing, harmonic contrasts, color, and texture. Due to unfamiliar and complex musical language, it is often challenging to grasp the meaning of new music. Without an awareness of the composer's life and an understanding of his or her unique style, the musical meaning may become distorted or misunderstood. This is why it is beneficial when composers play and promote their music, or when performing artists with a personal connection to the composer advocate their new music through performances and recordings. In recent years, Auerbach's music has received considerable attention as she is becoming one of the most widely performed composers of her generation. As a virtuoso pianist, she continues the tradition of pianist-composers of previous centuries and performs her own solo piano works in recitals. Her music is intricately interesting, and deserves further attention in the area of research and performance. To further explore the concept of 24 Preludes as a standing work, Auerbach brings new sound, new ideas, and new compositional possibilities. This set of Preludes is an excellent addition to the solo piano repertoire and to the 24 Preludes collections of music literature. The total performance time for Lera Auerbach's 24 Preludes for Piano, Op. 41 is approximately 40 minutes. The motivic and textural connections within the Preludes give this work a sense of unity. Auerbach's own comments on the Preludes accentuate the importance of the order, which is intended to help its overall comprehension. However, it is possible to program these Preludes as a shorter set. In 1999 she proposed a version of this work as Suite for Piano, Op. 41a, which is a compilation of nine Preludes from the 24 Preludes for Piano, Op. 41. She grouped these Preludes per contrasting moods, and did not present them in their original order. Whether these 24 Preludes are performed as a complete set or as a suite, Auerbach's usage of the former compositional format is original and her musical language is deeply personal. Lera Auerbach's other two sets of original 24 Preludes composed as chamber works receive more attention from performers in recitals and recordings. When more artists are involved in the performance of new music, greater exposure will be provided. The purpose of this document is to bring attention to the 24 Preludes for Piano, Op. 41 from a solo performer's perspective, to provide a performance guide, and a pedagogic analysis of selected Preludes."--Abstract from author supplied metadata.

New collection displays composer's lyrical charm with 4 Etudes, Op. 2; 4 Pieces, Op. 3; 4 Pieces, Op. 4; Toccata, Op. 11; 10 Pieces, Op. 12; Sarcasms, Op. 17; Visions fugitives, Op. 22; Tales of an Old Grandmother, Op. 31; 4 pieces, Op. 32; and March and Scherzo, Op. 33 (from The Love for Three Oranges).

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