
Dmitri Shostakovich 24 Preludes For Piano Op 34

BBC Proms 2021

In-depth Analysis and Interpretation

Dmitri Shostakovich Catalogue

24 Preludes and Fugues for Piano Op. 87 by Dmitri Shostakovich

Shostakovich

Children's Album

Interpretation and Performance

Shostakovich's Preludes and Fugues

Shostakovich: A Life Remembered

Dmitri Shostakovich Suites From Operas and Ballets

Waltz No. 2

Shostakovich and Stalin

A Biography

Fourth String Quartet (1928)

Shostakovich, His Life and Music

J.S. Bach's Well-tempered Clavier

The Extraordinary Relationship Between the Great Composer and the Brutal Dictator

Shostakovich and His Fifteen Quartets

Dmitri Shostakovich, Pianist

24 preludes for piano, op. 34

Excess of Being

100 Works to Carry You Through

Violin And Piano

Arranged for Solo Piano

Shostakovich's Music for Piano Solo

24 Preludes and Fugues For Piano, Op. 87, vol. 1

Freedom and Necessity in Modern Trinitarian Theology

Festival Guide

Performance Guide for 24 Preludes for Piano, Op. 41 by Lera Auerbach

Mastering the Works of Great Composers

Lady Macbeth of the Mzinsk District

Intertextuality in Music

A Life

The Pianist's Craft

Keith Jarrett

Music for Silenced Voices

Information Theory

Preludes and fugues, shostakovich, op.87 nos.13-24 (p.sc) ed. irwin freundlich

12 Preludes & Fugues, Piano, Op87 Vol 2

Organist in Lübeck

*Dmitri Shostakovich 24
Preludes For Piano Op
34*

Downloaded from
archive.imba.com by
guest

MCCANN COOLEY

BBC Proms 2021 Yale University Press
(Boosey & Hawkes Scores/Books). HPS
77

In-depth Analysis and Interpretation
Scarecrow Press

Katerina is stifled by her loveless marriage to a bitter man twice her age, whose family are cold and unforgiving. When she embarks on a passionate affair with a young worker on her husband's estate, a force is unleashed inside her, so powerful that she will stop at nothing to get what she wants. Leskov's wrote the novella in the Kiev university's punishment room. He described how his hair stood on end as he worked on it alone in that cold place and swore he would never describe such horrors again. It was published in Dostoyevsky's Epoch magazine in 1865 and is a picture of almost unrelieved wickedness and passion. Ignored at first by contemporaries it is now regarded as a masterpiece.

Dmitri Shostakovich Catalogue

Courier Corporation

An intriguingly illustrated passionate portrayal of the most controversial Russian composer of Soviet times
24 Preludes and Fugues for Piano Op. 87
by *Dmitri Shostakovich* Faber & Faber
An enlightening, revised edition of the definitive biography on celebrated organist and composer, Dieterich Buxtehude.

Shostakovich Faber & Faber

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

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 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 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 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 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.

Children's Album ARC Publications
Titles: * No. 1, March * No. 2, Valse * No. 3, The Bear * No. 4, A Funny Story * No. 5, A Sad Story * No. 6, The Mechanical Doll

Interpretation and Performance Equinox Publishing (UK)
 (Piano Solo Songbook). Cool, jazzy arrangements of 23 most-requested standards at the piano lounge, including: Blue Moon * Cocktails for Two * Dream a Little Dream of Me * Fly Me to the Moon (In Other Words) * Georgia on My Mind * Hey There * I Left My Heart in San Francisco * I'm in the Mood for Love * The Lady Is a Tramp * Lullaby of Birdland * Mack the Knife * More (Ti Guardero Nel Cuore) * Over the Rainbow * Puttin' on the Ritz * Speak Low * The Very Thought of You * and more.

Shostakovich's Preludes and Fugues

Alfred Music

"Music illuminates a person and 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 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 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 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, 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 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.

Shostakovich: A Life Remembered PediaPress

"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 Suites From Operas and Ballets Dsch

Mendelssohn's complete works for pianoforte solo are now contained in this two-volume republication of the outstanding Breitkopf & Hartel edition. Included in Volume One are: "Capriccio in F-sharp Minor" (1825), "Sonata in E Major" (1826), Seven Characteristic Pieces," "Rondo Capriccioso in E Major" (1824), "Fantasy in F-sharp Minor" (1835), "Andante cantabile e Presto agitato in B Major" (1838), "Etude in F Minor" (1836), "Scherzo in B Minor," "Gondola Song in A Major" (1837), "Scherzo a Capriccio in F-sharp Minor," "Three Caprices" (1833 1835), "Six Preludes and Fugues" (1827 1837), "Variations Serieuses in D Minor" (1841), "Six Pieces for Children" (c. 1842), "Variations in E-flat Major" (1841), and Variations in B-flat Major." Volume Two contains: "Three Predules" (1836), "Three Etudes" (1834 1838), "Sonata in G Minor" (1821), "Sonata in B-flat Major" (1827), "Album Leaf (Song Without Words) in E Minor," "Capriccio in E Major/Minor" (1837), "Perpetuum Mobile

in C Major," "Prelude and Fugue in E Minor" (1827, 1841), "Two Pieces," and "Song Without Words" [48 pieces in 8 books]. Noteheads have been reproduced in a size large enough to be read easily at the keyboard. Margins and spaces between staves are generous, permitting insertion of written notes, analysis, fingerings, running measure numbers, etc. For playing, study, or just listening to records, this work will be an admirable addition to your music library."

Waltz No. 2 Hal Leonard Corporation (Easy Piano Songbook). A great collection of 50 must-know classics for all pianists, including: Arabesque, Op. 100, No. 2 * Ave Maria * Can Can * Canon in D * Clair de Lune * Eine Kleine Nachtmusik * Fur Elise * Hallelujah Chorus * Hungarian Dance No. 5 * La Fille Aux Cheveux De Lin (The Girl with the Flaxen Hair) * Largo from Symphony No. 9 ("New World") * Meditation * Minuet in G * Ode to Joy * Pavane Pour Une Infante Defunte * Pomp and Circumstance * Sonata No. 11 in a Major, K 331, Third Movement ("Rondo Alla Turca") * The Surprise Symphony * Waltz in a Minor * William Tell Overture * and more. Each arrangement is simple and streamlined, yet still captures the essence of the tune!

Shostakovich and Stalin Penguin

The concept of intertextuality – namely, the meaning generated by interrelations between different texts – was coined in the 1960s among literary theorists and has been widely applied since then to many other disciplines, including music. *Intertextuality in Music: Dialogic Composition* provides a systematic investigation of musical intertextuality not only as a general principle of musical creativity but also as a diverse set of devices and techniques that have been

consciously developed and applied by many composers in the pursuit of various artistic and aesthetic goals. Intertextual techniques, as this collection reveals, have borne a wide range of results, such as parody, paraphrase, collage and dialogues with and between the past and present. In the age of sampling and remix culture, the very notion of intertextuality seems to have gained increased momentum and visibility, even though the principle of creating new music on the basis of pre-existing music has a long history both inside and outside the Western tradition. The book provides a general survey of musical intertextuality, with a special focus on music from the second half of the twentieth century, but also including examples ranging from the nineteenth century to the second decade of the twenty-first century. The volume is intended to inspire and stimulate new work in intertextual studies in music. *A Biography* Oxford University Press, USA

(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.

Fourth String Quartet (1928) Hal Leonard Corporation

"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.

Shostakovich, His Life and Music Sikorski (DSCH). Includes: Suite from the Opera Lady Macbeth of the Mtsensk District, Op. 29a; Five Interludes from the Opera Lady Macbeth of the Mtsensk District (Katerina Izmailova) Op. 29/114 (a); Interlude between Scenes 6 and 7 from the Opera Katerina Izmailova, Op. 114 (b) Full Score. These volumes are the first releases of an ambitious series started in 1999 by DSCH, the exclusive publisher of the works of Dmitri Shostakovich. Each volume contains new engravings; articles regarding the history of the compositions; facsimile pages of Shostakovich's manuscripts, outlines, and rough drafts; as well as interpretations of the manuscripts. In total, 150 volumes are planned for publication.

J.S. Bach's Well-tempered Clavier

Bloomsbury Publishing

The BBC Proms is the world's biggest and longest-running classical music festival and one of the jewels in the crown for the BBC. Held every summer at the Royal Albert Hall in London, it is one of the strongest brand names in the music world and attracts a glittering array of artists and orchestras. Whether you're a first-time visitor or an experienced Prommer, watching at home or listening on radio or online, the BBC Proms Guide will be an excellent companion to a remarkable summer of

music, which you can treasure and return to in years to come. Filled with the latest programme details and illuminating articles by leading experts, journalists and writers, the BBC Proms Guide gives a wide-ranging insight into the performers and repertoire, as well as thought-provoking opinion pieces about audiences, music and music-making. The contents for 2021 include a specially commissioned short story by award-winning author Chibundu Onuzo; an exploration of music and silence by author, commentator and broadcaster Will Self; a celebration of the history and influence of the iconic Royal Albert Hall 150 years after its opening by historian, author, curator and television presenter Lucy Worsley; a tribute to anniversary composer Igor Stravinsky; and an article spotlighting the remarkable Kanneh-Mason siblings (spearheaded by royal-wedding cellist Sheku).

The Extraordinary Relationship Between the Great Composer and the Brutal Dictator

Indiana University Press

Children's Album For Piano Alfred Music

Shostakovich and His Fifteen Quartets

Routledge

Keith Jarrett is one of the great pianists of our times. Before achieving worldwide fame for his solo improvisations, he had already collaborated with Art Blakey, Charles Lloyd and Miles Davis. His 'Köln Concert' album (1975) has now sold around four million copies and become the most successful solo recording in jazz history. His interpretations of the music of Bach, Händel, Bartók or Shostakovich, have also received much attention in later years. Jarrett is considered difficult and inaccessible, and has often abandoned the stage during his concerts due to restless audiences or disturbing photographers. Few writers have come as close to Keith Jarrett as

Wolfgang Sandner, who has not only closely followed Jarrett's remarkable career from the 1960s, but has also had the opportunity to visit him in his home in the United States. For this biography, which is full of detailed musical analysis and cross-references to other artistic genres, Sandner has collected new information about Jarrett's family background, much of which is thanks to the translator, Keith Jarrett's youngest brother Chris. The book explores Jarrett's work with other musicians, in particular the members of his American and European Quartets and his Standards Trio, it charts the development of his solo concerts, and it also investigates his work in the classical sphere, as well as the highly original music he has created in his own home studio. It also covers his associations with his various record labels and producers, notably his unparalleled relationship with ECM and its founder Manfred Eicher. This English

edition is a significantly extended and updated version of the German original. *Dmitri Shostakovich, Pianist* Boosey & Hawkes Incorporated
Boulter's book, a novella in an impressive variety of verse forms, translates the composer's life and fears into a musical language which, in all its respects, brings illumination to Shostakovich's gifts for honesty and truth under pressure.

24 preludes for piano, op. 34 Scarecrow Press

How does music reflect the key moments in our lives? How do we choose the works that inspire, delight, comfort or console? Fiona Maddocks selects 100 classical works from across nine centuries, arguing passionately, persuasively and at times obstinately for their inclusion, putting each work in its cultural and musical context, discussing omissions, suggesting alternatives and always putting the music first.

Related with Dmitri Shostakovich 24 Preludes For Piano Op 34:

- Coffee Talk Episode 2 Guide : [click here](#)