

# Dmitri Shostakovich 24 Preludes For Piano Op 34

Mastering the Works of Great Composers  
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## YAMILET MAYO

**Mastering the Works of Great Composers** Oxford University Press, USA

In *The Pianist's Craft*, Richard Anderson collects from his fellow pianist-scholars 18 articles on the teaching, preparation, and performance of works by the greatest composers in the standard piano repertoire. The contributors—all recognized nationally and internationally for their contributions as performing artists, teachers, recording artists, and clinicians—write thoughtfully about the composers whose work they have studied and played for years, examining questions of phrasing, tempo, articulation, dynamics, rhythm, color, gesture, lyricism, instrumentation, and genre. *The Pianist's Craft* is intended for teachers and students of the intermediate and advanced levels of piano, instructors and performers at the university level, and those who love piano and piano music generally.

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

This deeply imaginative and entertaining poetry collection details the pleasures of the orchestra, from strong-willed A to satisfied Z. Two widely acclaimed poets—one a composer and classical pianist as well—have come together to create this extraordinary portrait of the orchestra in all of its richness and fascination, using the structure of the alphabet in a way that's entirely new and delightful. A is for the first note you hear as you take your seat in the concert hall, played by the headstrong oboe. B is for the bassoon, "the orchestra's jester, complaining impatiently through his nose." And C is for the conductor, "like the captain on the bridge of a great ship, navigating the composer's musical charts." Onward the text goes, soaring in reverie and making thought-provoking observations while not taking itself too seriously—illuminating all the various details that flow together to create the nourishing experience of playing or listening to music.

**Album Pieces** Scarecrow Press

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.

**New Collected Works** ARC Publications

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.

**A is for Oboe: The Orchestra's Alphabet** Haus Pub

"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.

**First 50 Classical Pieces You Should Play on the Piano** Sikorski

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.

**Keith Jarrett** Dsch

"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.

**The Pianist's Craft** Children's AlbumFor Piano

Children's AlbumFor PianoAlfred Music

**Jazz Piano Solos Series Volume 31** Skomlin

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.

*Contexts, Style, Performance* Routledge

An intriguingly illustrated passionate portrayal of the most controversial Russian composer of Soviet times

**Dmitri Shostakovich: 24 Preludes and 7 Fugues, Op. 87, Piano Solo Vol.2** PediaPress

"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.

#### **Dieterich Buxtehude** Faber & Faber

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 Well-tempered Clavier, Vol. 1** Knopf

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 Preludes" (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."

#### **Dmitri Shostakovich Catalogue** Courier Corporation

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

#### **Shostakovich** Faber & Faber

*Shostakovich: A Life Remembered* is a unique study of the great composer, drawn from the reminiscences and reflections of his contemporaries. Elizabeth Wilson sheds light on the composer's creative process and his working life in music, and examines the enormous and enduring influence that Shostakovich has had on Soviet musical life. 'The one indispensable book about the composer.' *New York Times*

#### **Organist in Lübeck** Yale University Press

"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.

#### **Festival Guide** Indiana University Press

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.

#### **Dialogic Composition** Equinox Publishing (UK)

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 Shostakovich's piano and chamber works, demonstrating how he interpreted his own music. For the first time, Shostakovich'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.

#### **Information Theory** University Rochester Press

*Freedom and Necessity in Modern Trinitarian Theology* examines the tension between God and the world through a constructive reading of the Trinitarian theologies and Christologies of Sergii Bulgakov (1871-1944), Karl Barth (1886-1968), and Hans Urs von Balthasar (1905-1988). It focuses on what is called "the problematic of divine freedom and necessity" and the response of the writers. "Problematic" refers to God being simultaneously radically free and utterly bound to creation. God did not need to create and redeem the world in Christ. It is a contingent free gift. Yet, on the other side of a dialectic, he also has eternally determined himself to be God as Jesus Christ. He must create and redeem the world to be God as he has so determined. In this way the world is given a certain "free necessity" by him because if there were no world then there would be no Christ. A spectrum of different concepts of freedom and necessity and a theological ideal of a balance between the same are outlined and then used to illumine the writers and to articulate a constructive response to the problematic. Brandon Gallaher shows that the classical Christian understanding of God having a non-necessary relationship to the world and divine freedom being a sheer assertion of God's will must be completely rethought. Gallaher proposes a Trinitarian, Christocentric, and cruciform vision of divine freedom. God is free as eternally self-giving, self-emptying and self-receiving love. The work concludes with a contemporary theology of divine freedom founded on divine election.

#### **Interpretation and Performance** Yale University Press

*In Excess of Being*, Russian-American poet and musician Lera Auerbach revitalizes the form of aphorisms. Her writing is provocative, dark, ironic and humorous, dealing with a wide range of subjects. *Excess of Being* is Lera's first book published in English.

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