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Shostakovich: Chamber Symphonies - Harmonia Mundi ... Dmitri Shostakovich Chamber Symphony In Dmitri Dmitriyevich Shostakovich (Russian: Дмитрий Дмитриевич Шостакович (help · info), tr. Dmitriy Dmitrievich Shostakovich, pronounced [ˈdʲmʲitrʲɪj ˈdʲmʲitrʲɪjɪvʲɪtɕ ɕəstəˈkovʲɪtɕ]; (25 September [O.S. 12 September] 1906 – 9 August 1975) was a Russian composer and pianist. He is regarded as one of the major composers of the 20th century, with a ... Dmitri Shostakovich - Wikipedia The first movement opens with the DSCH motif – Shostakovich's musical signature. This slow, extremely sad theme can also be heard in his Cello Concerto No. 1, Symphony No. 10, Violin Concerto No. 1, Symphony No. 15, and Piano Sonata No. 2. The motif is used in every movement of this quartet, and is the basis of the faster theme of the third movement. String Quartet No. 8 (Shostakovich) - Wikipedia Chamber Symphony for Strings in C Minor, Op. 110a Shostakovich wrote his String Quartet no. 8 in July 1960. The arrangement of the quartet for string orchestra that is performed at this week's concerts was made by the Russian conductor and violist Rudolf Barhsai and approved by Shostakovich. Performance time is approximately twenty-two minutes. PROGRAM NOTES Dmitri Shostakovich Chamber Symphony for ... Browse: Shostakovich - Chamber Symphony in C minor, Op. 110a This page lists all recordings of Chamber Symphony in C minor, Op. 110a by Dmitri

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Shostakovich achieved fame in the Soviet Union under the patronage of Soviet chief of staff Mikhail Tukhachevsky, but later had a complex and difficult relationship with the government. Dmitri Shostakovich | Music 101 Shostakovich, Dmitri. Chamber Symphony op. 110a (1960) arrangement of String Quartet No. 8 for string orchestra by Rudolf Barshai. Duration: 23' Territory. Dmitri Shostakovich - Chamber Symphony Dmitri Shostakovich typically catalogued his compositions and occasionally arrangements of others' music with opus numbers, beginning with the early Scherzo in F-sharp minor. Nevertheless, a significant body of his work, such as his juvenilia, were never bestowed opus numbers. Unfinished works, such as the operas Orango and The Gamblers, were also left without opus numbers.

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