

# Shostakovich Piano Concerto

**Matthew Rye, Steven Isserlis**

Shostakovich, Piano Concerto No. 2 ... David Gutman, Pauline Fairclough, David Matthews, Malcolm Hayes, 2019

*Dmitry Shostakovich, Piano Concerto No. 2 ...* David Gutman, Jessica Duchen, Stephen Johnson, Pauline Fairclough, 2019

**The Concerto** Michael Steinberg, 2000-10-26 Michael Steinberg's 1996 volume *The Symphony: A Reader's Guide* received glowing reviews across America. It was hailed as wonderfully clear...recommended warmly to music lovers on all levels (Washington Post), informed and thoughtful (Chicago Tribune), and composed by a master stylist (San Francisco Chronicle). Seiji Ozawa wrote that his beautiful and effortless prose speaks from the heart. Michael Tilson Thomas called *The Symphony* an essential book for any concertgoer. Now comes the companion volume--*The Concerto: A Listener's Guide*. In this marvelous book, Steinberg discusses over 120 works, ranging from Johann Sebastian Bach in the 1720s to John Adams in 1994. Readers will find here the heart of the standard repertory, among them Bach's Brandenburg Concertos, eighteen of Mozart's piano concertos, all the concertos of Beethoven and Brahms, and major works by Mendelssohn, Schumann, Liszt, Bruch, Dvorak, Tchaikovsky, Grieg, Elgar, Sibelius, Strauss, and Rachmaninoff. The book also provides luminous introductions to the achievement of twentieth-century masters such as Arnold Schoenberg, Be'la Bartok, Igor Stravinsky, Alban Berg, Paul Hindemith, Sergei Prokofiev, Aaron Copland, and Elliott Carter. Steinberg examines the work of these musical giants with unflagging enthusiasm and bright style. He is a master of capturing the expressive, dramatic, and emotional values of the music and of conveying the historical and personal context in which these wondrous works were composed. His writing blends impeccable scholarship, deeply felt love of music, and entertaining whimsy. Here then is a superb journey through one of music's richest and most diverse forms, with Michael Steinberg along as host, guide, and the best of companions.

New Light on the First Piano Concerto of Dmitri Shostakovich Irena Ravitskaya, 2005

Dmitri Shostakovich, Pianist Sofia Moshevich, 2004 Dmitri Shostakovich (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 Shostakovich 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 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.

*Shostakovich Piano Concertos 1 and 2* Dmitry Shostakovich, 2000-07-01

Shostakovich's Preludes and Fugues Mark Mazullo, 2010-01-01 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.

An Analytical Approach to Shostakovich's First Piano Concerto Tzu-wen Chen, 2008

*3e concerto pour piano en ut (C), op. 26* Sergey Prokofiev, 1923

*Shostakovich's Ballets and the Search for Soviet Dance* Laura E. Kennedy, 2025-05-13 Author Laura E. Kennedy examines the three ballets composed by Dmitri Shostakovich during the early Stalinist period, showing how he aimed to create Soviet ballet until his third ballet was condemned in 1936, when he subsequently abandoned the genre. Throughout the book, she draws on extensive archival materials from St. Petersburg and Moscow--many not previously published--and argues that the three ballets illuminate his interest in the genre, the creative resources available to him, and the artistic and political pressures under which he worked.

**Shostakovich X 3** Orpheum Theatre (New Orleans, La.), 1987

**New Music Matters 11-14** Chris Hiscock, Marian Metcalfe, 2000 ... takes a project-based approach to cover performing and composing, listening and appraising... -- Back cover.

**The Pianist's Bookshelf, Second Edition** Maurice Hinson, Wesley Roberts, 2023-11-07 Originally published in 1997, *The Pianist's Bookshelf*, was, according to the *Library Journal*, a unique and valuable tool. Now rewritten for a modern audience, this second edition expands into the 21st century. A completely revised update, *The Pianist's Bookshelf, Second Edition*, comes to the rescue of pianists overwhelmed by the abundance of books, videos, and other works about the piano. In this clear, easy-to-use reference book, Maurice Hinson and Wesley Roberts survey hundreds of sources and provide concise, practical annotations for each item, thus saving the reader hours of precious research time. In addition to the main listings of entries, such as Chamber Music and Piano Duet, the book has indexes of authors, composers, and performers. A handy reference from the masters of piano bibliography, *The Pianist's Bookshelf, Second Edition*, will be an invaluable resource to students, teachers, and musicians.

**Shostakovich's Symphony No. 5** Marina Frolova-Walker, Jonathan Walker, 2024 Shostakovich's Fifth Symphony, created against the backdrop of one of Stalin's most infamous purges, is one of Shostakovich's most controversial works. It was Shostakovich's response to criticism that earned him disfavor in the eyes of officials, one that allowed him to regain artistic pride even as he won the approval necessary to regain his livelihood. This book explores this symphony in full and clues readers into secrets about it that took decades to uncover.

Composers in the Movies John C. Tibbetts, 2008-10-01 Amadeus . . . Yankee Doodle Dandy . . . Swanee River . . . Rhapsody in Blue. Even before movies had sound, filmmakers dramatized the lives of composers. Movie biographies—or biopics—have depicted composers as diverse as Wolfgang Amadeus Mozart, George M. Cohan, Stephen Foster, and George Gershwin. In this enticing book, the first devoted entirely to such films, John C. Tibbetts surveys different styles and periods from the Hollywood of the 1920s and 1930s to the international cinema of today, exploring the role that film biographies play in our understanding of history and culture. Tibbetts delves into such questions as: How historically accurate are composer biopics? How and why have inaccuracies and distortions been perpetrated? What strategies have been used to represent visually the creative process? The book examines the films in several contexts and considers their role in commodifying and popularizing music. Extensive archival research, dozens of illustrations, and numerous interviews make this an appealing book for film and music enthusiasts at all levels.

**One Hundred Years of Music** Gerald Abraham, 2017-07-05 One Hundred Years of Music provides a full account of the history of music from the death of Beethoven to the modern era. It covers a period of exceptional interest. The last hundred years coincide roughly with the rise and decline of Romanticism, include the various nationalist movements, and extend to the advent of neo-classicism, the twelve-tone system, and still more modern techniques. Abraham devotes ample space to modernist and avant garde music, in which he explains the difficulties we experience in listening to the work of such composers as Schoenberg, Bartók, and Berg. He also throws new light on many more familiar topics. In its earlier editions, One Hundred Years of Music became a standard work on this subject; it has since been brought updated to include coverage of later developments. Abraham approaches his subject as an historian of style rather than an esthetic critic. Rather than pass judgment on particular works or composers, he shows how music has developed, and thus provides a clear and connected history that is more substantial than most books of musical appreciation. An extensive chronology and a full bibliography and index add to the usefulness of the book for students, professionals and musical laymen alike. This third edition incorporates some corrections of fact, further enlarges the bibliography and chronology, and adds commentary on developments in music techniques. In order to correct the historical perspective, the author has included a prelude and three interludes, giving rough sketches of general conditions in the musical world at intervals of thirty years. As the reader's sense of chronology is very apt to get confused when a number of simultaneous streams of development have to be described, the author has

inserted the date of composition or performance (both if they are widely separated) of each work at the first mention of it.

**1001 Classical Recordings You Must Hear Before You Die** Matthew Rye, Steven Isserlis, 2017-10-24 A thick and informative guide to the world of classical music and its stunning recordings, complete with images from CD cases, concert halls, and of the musicians themselves.

*DSCH Journal* ,2004

**New York Philharmonic** James H. North, 2006-06-15 The intent of any discography is comprehensiveness, aiming to include every recording within its chosen area, and to list all the important details of each. The discography, *New York Philharmonic: The Authorized Recordings, 1917-2005* is no exception. Author James H. North has compiled more than 1500 commercial recordings made by the New York Philharmonic from 1917 to 2005. A fifteen-page Introduction serves as a general history of New York Philharmonic recordings, discussing issues such as the importance of recordings, the orchestra's relationships with various recording companies, the venues used, recordings of interest which were not made (and why they were not), and the record-labeling systems used by Columbia/CBS/Sony, the Philharmonic's long-term business partner. The entries are presented in chronological order of recording sessions and contain important details such as music played, performers, session dates and venues, recording companies and producers, first release dates, and all issues of the recording, including 78- and 45-rpm discs, Long-Playing records, and Compact Discs. Three appendixes catalog the entries by composer, conductor, and soloists respectively, referring the reader to the appropriate entry in the main listing. Two additional appendixes further illustrate the New York Philharmonic's history, one by describing the 78-rpm records made for class use by Ginn and Company during the mid-1920s, the other listing the twenty-five Young People's Concerts, written and conducted by Leonard Bernstein and broadcast worldwide on television from 1958 to 1970, now available on VHS and DVD.

**Hi Fi/stereo Review** ,1961

Unveiling the Power of Verbal Art: An Emotional Sojourn through **Shostakovich Piano Concerto**

In a world inundated with screens and the cacophony of instantaneous conversation, the profound energy and mental resonance of verbal artistry frequently disappear into obscurity, eclipsed by the regular assault of noise and distractions. However, nestled within the lyrical pages of **Shostakovich Piano Concerto** , a fascinating perform of literary beauty that pulses with natural emotions, lies an unforgettable trip waiting to be embarked upon. Composed by way of a virtuoso wordsmith, that exciting opus instructions viewers on a mental odyssey, lightly exposing the latent potential and profound impact embedded within the elaborate web of language. Within the heart-wrenching expanse of the evocative analysis, we

will embark upon an introspective exploration of the book is key subjects, dissect their captivating publishing style, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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