

Franz Asplmayr

Six Quatuors Concertantes Opus 2

Edited by Dennis Monk



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Six Quatuors Concertantes Opus 2

Scott C. Dulebohn



Six Quatuors Concertantes Opus 2:

Six quatuors concertantes, Opus 2 Franz Asplmayr, 1999-01-01 **Eighteen Canzonets for Two and Three Voices** John Travers, Matthew Prior, 2005-01-01 xxii 89 pp *Six Orchestral Serenades from South Germany and Austria, Part 2* Andrew Kearns, 2003-01-01 xv 216 pp *Three Sonatas for Violin, Opus posth.* Pierre Gaviniés, 2011-01-01 **Six duos pour deux bassons** Étienne Ozi, 2000-01-01 The String Quartet, 1750-1797 Mara Parker, 2017-07-05

The second half of the eighteenth century witnessed a flourishing of the string quartet often represented as a smooth and logical progression from first violin dominated homophony to a more equal conversation between the four voices Yet this progression was neither as smooth nor as linear as previously thought as Mara Parker illustrates in her examination of the string quartet during this period Looking at a wide variety of string quartets by composers such as Pleyel Distler and Filtz in addition to Haydn and Mozart the book proposes a new way of describing the relationships between the four instruments in different works Broadly speaking these relationships follow one of four patterns the lecture the polite conversation the debate and the conversation In focusing on these musical discourses it becomes apparent that each work is the product of its composer s stylistic choices location intended performers and intended audience Instead of evolving in a strict and universal sequence the string quartet in the latter half of the eighteenth century was a complex genre with composers mixing and matching musical discourses as circumstances and their own creative impulses required *Arias for Nancy Storace* Dorothea Link, 2002-01-01 xxv 122 pp **The Song of Moses** Thomas Linley, 2000-01-01 **Four Concertos** Giovanni Battista Sammartini, 2002-01-01 xv 186 pp , **The National Union Catalog, Pre-1956 Imprints** Library of Congress, American Library Association. Committee on Resources of American Libraries. National Union Catalog Subcommittee, 1973 **String Quartets in Beethoven's Europe** Nancy November, 2022-04-19

String Quartets in Beethoven s Europe is the first detailed study of string quartets in late eighteenth and early nineteenth century Europe It brings together the work of nine scholars who explore little studied aspects of this multi faceted genre Together this book s chapters deal with compositional responses to Beethoven s string quartets and the prestige of the genre varied compositional practices in string quartet writing with a particular emphasis on texture and performance elements and the reception of Beethoven s string quartets ca 1800 They include discussions of quartets composed for the amateur and connoisseur markets in Beethoven s Europe virtuosity the French Violin School and the quatuor brillant the relationship between quartet composers and their audiences during Beethoven s era and the cross pollination of quartet styles in Europe s musical centers such as Vienna Paris and St Petersburg *Mozart Studies 2* Cliff Eisen, 1997 Published to complement Mozart Studies published in 1991 Mozart Studies 2 offers a forum for the most important trends in recent Mozart scholarship including substantial contributions in gender and genre studies close readings of individual works among them the Prague symphony and Le nozze di Figaro textual and contextual research and new directions in analysis both for the operas and instrumental

music At the same time it also aims to suggest directions for future research In addition to Cliff Eisen the contributors include leading Mozart scholars among them Mary Hunter John Platoff Wolf Dieter Seiffert and Elaine Sisman A *catalogue of a miscellaneous collection of music ... on sale* Calkin and Budd,1844 The Quatuor Concertant in Paris in the Latter Half of the Eighteenth Century Janet M. Levy,1971 Catalogs Harold Reeves (Firm),1919 **The National Union Catalog, Pre-1956 Imprints** ,1968 **Music In European Capitals** Daniel Heartz,2003-05-27 A glittering cultural tour of Europe's major capitals during a period of intense musical change This volume continues the study of the eighteenth century begun in Haydn Mozart and the Viennese School 1740 1780 1995 by focusing on the capital cities other than Vienna that were most important in the creation and diffusion of new music It tells of events in Naples where Vinci and Pergolesi went beyond their pre 1720 models to cultivate opera in a simpler more direct manner soon after christened the galant style No less central was Venice where Vivaldi perfected the concerto on which were patterned the early symphonies and the newer kind of sonata Dresden profited first from all these achievements and became under Hasse's direction the foremost center of Italian opera in Germany Mannheim with its great orchestra did much to shape the modern symphony A few years later Paris became paramount especially for its Opéra Comique during the 1770s the Opéra provided Gluck with a stage on which to cap his long international career The book concludes with a description of Christian Bach in London Paisiello in Saint Petersburg and Boccherini in Madrid This long awaited book offers a view of eighteenth century music that is broad and innovative while remaining sensitive to the values of those times and places One comes away from it with an understanding of the European context behind the triumphs of Haydn and Mozart Lavishly illustrated with music examples and reproductions both in black and white and color this master study will be of inestimable importance to scholars cultural historians performers and all music lovers Der Spiegel von Arkadien, Part 2 Franz Xaver Süssmayr,2014-03-01 Franz Xaver Süssmayr 1766 1803 launched a career as one of the most respected German opera composers of the time with the success of *Der Spiegel von Arkadien* The critical reception was almost uniformly enthusiastic the score was even compared to that of Mozart's *Die Zauberflöte* a rare praise for the time Indeed in the musical high points Süssmayr appears to have benefited from his direct knowledge of Mozart's technique which is also apparent in Süssmayr's completion of the master's *Requiem* Premiering on 14 November 1794 *Der Spiegel von Arkadien* had over sixty five performances in its first year alone It was performed all over Europe both in the original German and in several translations and was revived regularly for over thirty years The enduring performance history attests to some extraordinarily beautiful inspired music in Süssmayr's score music that has been neglected far too long *Two Operas from the Series "Die zweien Anton," Part 2* David J. Buch,2016-01-01 The stunning success of *Der dumme Götter aus dem Gebirge* oder *Die zweien Anton* at Vienna's Theater auf der Wieden 12 July 1789 led quickly to a sequel in the same year *Die verdeckten Sachen* 26 September Like its predecessor the music was a collaborative composition by Franz Xaver Gerl Benedikt Schack Johann Baptist Henneberg and probably Schikaneder himself Mozart had high praise

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