

Solos for Trombone

44 RECITAL PIECES WITH PIANO ACCOMPANIMENT

Compiled and Edited or Arranged
by Alan Raph



CARL FISCHER®

Solos From Trombone 44 Recital Pieces With Piano Accompaniment

Victor M. Corman



Solos From Trombone 44 Recital Pieces With Piano Accompaniment:

ITA Journal ,2003 *Catalog of Published Concert Music by American Composers* ,1965 Catalog of Published Concert Music by American Composers United States Information Agency. Information Center Service,1965 **The trumpets, cornets, trombones, tubas and instruments of percussion** Richard Hofmann,1893 *The Instrumentalist* ,2002 **The strings** Richard Hofmann,1893 **Portuguese Piano Music** Nancy Lee Harper,2013-01-10 As the first book of its kind Nancy Lee Harper s Portuguese Piano Music An Introduction and Annotated Bibliography fills the gap in the historical record of Portuguese piano music from its start in the 18th century to the present While although Spanish piano music is well documented owing to the reputation of such composers as Isaac Alb niz Enrique Granados and Manuel de Falla our knowledge of compositions in the tradition of Portuguese piano music has not fared as well barring the work of Carlos Seixas 1704 1742 This obscurity however reflects poorly on the history of early piano music in light of the many compositions written for fortepiano on behalf of the Portuguese court during the first half of the 18th century Indeed it was in the royal halls of King John V during his reign from 1706 to 1750 where the early fortepiano was frequently heard In Portuguese Piano Music Harper explores this rich musical tradition offering a brief introduction to the pianistic history of Portugal and overviews of Portugal s contributions to solo piano music piano in instrumental chamber music piano concerti piano for multiple pianists including with works with electronics and didactic piano While paying close attention to female composers Harper adds an annotated and graded bibliography that presents readers with a comprehensive inventory of compositions Appendixes include a selected discography list of publishers and other types of critical source information To further illustrate its contents Portuguese Piano Music contains a CD on which Harper performs representative repertoire some of which are world premieres This work is aimed at pianists teachers pupils musicologists and music lovers seeking to discover the remarkable world of Portuguese piano music Melody ,1925 Catalog of Copyright Entries Library of Congress. Copyright Office,1961 **A Descriptive Catalogue of the Music of Charles Ives** James B. Sinclair,1999-01-01 This catalogue of the music of Charles Ives contains 728 entries covering all of the prolific composer s works James Sinclair s book presents information produced by recent Ives scholarship and generous commentary on each of Ives s compositions It completes the work begun by musicologist John Kirkpatrick in 1955 when Ives s music manuscripts were deposited in the Yale Music Library Ives s works are arranged alphabetically by title within genres Whenever possible each entry includes the main title and any other titles the composer may have used the forces required the duration headings of movements publication history citation of the first known performance and first recording the derivation of the work listing music on which it may be modeled or from which it may borrow material the principal literature treating the piece and commentary on these and other matters The catalogue also provides musical incipits for all Ives s extant works seven appendixes covering his work lists Quality Photo lists his songbooks a chronology of his life recordings made by Ives and his private publications

and commercial publishers three concordances and four extensive indexes addresses names titles and musical borrowings

Orchestral Music David Daniels,2005-10-13 Familiar to conductors orchestra managers and music librarians this classic sourcebook of information necessary to plan orchestral programs and organize rehearsals has been greatly expanded and revised The fourth edition features nearly 6400 compositions that cover the standard repertoire for American orchestras a 42% increase over the third edition clearer entries and a more useful system of appendixes Included for the first time are entries from the American Symphony Orchestra League s OLIS repertoire database **Musical Courier and Review of Recorded Music** ,1915 *The Etude* ,1900 **Strings and wood-wind combined** Richard Hofmann,1893

International Who's who in Music and Musicians' Directory David M. Cummings,2000 First published in 2000 Routledge is an imprint of Taylor Francis an informa company **John Cage's Concert for Piano and Orchestra** Martin Iddon,Philip Thomas,2020-05-01 John Cage s Concert for Piano and Orchestra is one of the seminal works of the second half of the twentieth century and the centerpiece of the middle period of Cage s output It is a culmination of Cage s work up to that point incorporating notation techniques he had spent the past decade developing techniques which remain radical to this day But despite Cage s vitality to the musical development of the twentieth century and the Concert s centrality to his career the work is still rarely performed and even more rarely examined in detail In this volume Martin Iddon and Philip Thomas provide a rich and critical examination of this enormously significant piece tracing its many contexts and influences particularly Schoenberg jazz and Cage s own compositional practice through a wide and previously untapped range of archival sources Iddon and Thomas explain the Concert through a reading of its many histories especially in performance from the legendary performer disobedience and audience disorder of its 1958 New York premiere to a no less disastrous European premiere later the same year They also highlight the importance of the piano soloist who premiered the piece David Tudor and its use alongside choreographer Merce Cunningham s Antic Meet A careful examination of an apparently bewildering piece the book explores the critical response to the Concert s performances re interrogates the mythology surrounding it and finally turns to the music itself in all its component parts to see what it truly asks of performers and listeners **Music at Michigan** ,1979 **French Music for Low Brass Instruments** John Mark Thompson,Jeffrey Jon Lemke,1994 J Mark Thompson and Jeffrey Jon Lemke have compiled and annotated listings of French literature for tenor trombone bass trombone tuba and bass saxhorn as well as repertoire suitable for the modern euphonium In addition to these solo pieces the authors provide separate listings of pedagogical materials for each of these four instruments Each entry gives the date of composition or publication of the piece the publisher the length the range the level of difficulty an indication of its use as a competition solo at the Paris Conservatory and a description of its musical style or character *School of Music Programs* University of Michigan. School of Music,1945 The Yale Literary Magazine ,1910

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