

Franz Asplmayr

Six Quatuors Concertantes Opus 2

Edited by Dennis Monk



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Six Quatuors Concertantes Opus 2

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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 Four Concertos Giovanni Battista Sammartini, 2002-01-01 xv 186 pp **The Song of Moses** Thomas Linley, 2000-01-01 Two Operas from the Series "Die zween Anton," Part 1 David J. Buch, 2015-01-01 *Der Spiegel von Arkadien* Franz Xaver Süssmayr, David J. Buch, 2014-08-01

Franz Xaver S mayr 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 S mayr appears to have benefited from his direct knowledge of Mozart s technique which is also apparent in S mayr 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 S mayr s score music that has been neglected far too long

L'infedeltà fedele, Part 1 Domenico Cimarosa, 2012-01-01 Arias for Vincenzo Calvesi Dorothea Link, 2011-01-01 Book URL <https://www.areditions.com/rrrr/c084.html> The fourteen arias presented in this volume portray the voice of Vincenzo Calvesi fl 1777 1811 the Mozart tenor who created the role of Ferrando in *Cos fan tutte* in 1790 Dating from the mid to late 1780s when Calvesi was in his prime the arias are composed by Salieri Mart n y Soler Storace Guglielmi and Righini With remarkable consistency they show a two sided singer who excelled at both lyrical and forceful singing All the arias are

presented in the form of vocal scores some taken from eighteenth century editions and some made from orchestral scores

Viola Concerto in E-flat Major Joseph Schubert, 2013-01-01 *German Settings of Ossianic Texts, 1770–1815* Sarah Clemmens Waltz, 2016-01-01 This edition contains vocal works with keyboard accompaniment setting Ossianic texts by German composers James Macpherson's Works of Ossian purported to be prose translations of Gaelic poetry handed down in oral tradition from the third century bard Ossian was viewed as comparable with Homer and Shakespeare Hardly a poet or composer of the period is free of Ossianic influence though very few of the numerous settings of these texts besides Schubert's and Brahms's are known today Among others this volume contains Johann Rudolf Zumsteeg's lengthy Colma known for having influenced Schubert's through composed style and Carl Friedrich Zelter's surprisingly dramatic setting of the same text Other settings are by Neefe Seckendorff Reichardt Kunzen Gtzloff and Himmel and many were distinctly praised by contemporary critics These frequently melodramatic and unusual settings link the Sturm und Drang of the 1770s to nineteenth century musical Romanticism *Liedersammlung für Kinder und Kinderfreunde am Clavier (1791)* David J. Buch, 2014-01-01 The genre of Kinderlieder children's verses set to music with keyboard accompaniment flourished in the German speaking lands in the last third of the eighteenth century The Liedersammlung für Kinder und Kinderfreunde am Clavier 1791 edited by Placidus Partsch was the first collection of such songs to be published in the imperial capital of Vienna it was originally intended to comprise four volumes representing the four seasons of the year though only the volumes titled Frühlingslieder Spring Songs and Winterlieder Winter Songs survive today Eleven composers contributed to this collection including such Viennese musical luminaries as Wolfgang Amadeus Mozart Johann Baptist Wanhal Wenzel Müller and probably Leopold Hofmann Mozart's three contributions to the Frühlingslieder K 596 98 were his last three lieder and among his final works Each of the two surviving volumes contains thirty songs suggesting that all four volumes would have included 120 songs This edition is the first to include all sixty surviving lieder *Der wohlthätige Derwisch* David Joseph Buch, 2010-01-01 lxix 219 pp URL <https://www.areditions.com/r/r/c081.html> *Piano Concerto in E-flat Major, WoO 4* Ludwig van Beethoven, 2010-01-01 The Piano Concerto in E-flat Major WoO 4 is Beethoven's earliest concerto and probably his first work to use any sort of an orchestra Probably composed in 1785 the work is a substantial one with three fully developed movements spread fairly evenly over its thirty five minute length A manuscript copy of the solo piano part no full score has been found contains all tutti sections as well as instrumental cues indicating an orchestra of two flutes two horns and strings In 1943 a workable version for piano and orchestra assembled by Swiss musicologist Willi Hess was published but it was a product of its time and some liberties were taken for instance the endings of the second and third movements were changed The present edition retains Beethoven's scoring and also features parts for bassoons which would normally have played along on the bass line The original endings of the Larghetto and Rondo have been restored original dynamics are closely adhered to thematic material is introduced at logical places and interplay between the soloist and various instruments is featured at a

number of locations Beethoven tightened up this concerto by crossing out measures in all three movements and these have been included in appendices **The New Grove Dictionary of Music and Musicians: Borowski to Canobbio** Stanley Sadie, 2001 Der Stein der Weisen David Joseph Buch, 2007-01-01

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