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Pierre van Maldere

SIX SYMPHONIES  
*A PIÙ STRUMENTI*

Opus 4

Edited by Craig Lister

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# Six Symphonies A Piu Strumenti Opus 4

**David Baud**



## Six Symphonies A Piu Strumenti Opus 4:

*Six symphonies a più strumenti, Opus 4* Pierre van Maldere, 1990-01-01      *Six Symphonies* Antonio Brioschi, 1998-01-01  
The introd includes notes on the composer the music of this edition and on performance Plates p xv xvi reproduce the t p one p of music from handwritten score dated 1734 of the Symphony in E flat major Music found on p 1 53 Music followed by a Critical report p 55 59 detailing sources editorial method critical notes and commentary      **Six quatuors concertantes, Opus 2** Franz Asplmayr, 1999-01-01      *Six Orchestral Serenades from South Germany and Austria, Part 2* Andrew Kearns, 2003-01-01 xv 216 pp      *Six duos pour deux bassons* Étienne Ozi, 2000-01-01      **Four Viennese String Quintets** Cliff Eisen, 1998-01-01      **Three Sonatas for Violin, Opus posth.** Pierre Gaviniés, 2011-01-01      **Arias for Nancy Storace** Dorothea Link, 2002-01-01 xxv 122 pp      *Four Concertos* Giovanni Battista Sammartini, 2002-01-01 xv 186 pp  
*Eighteen Canzonets for Two and Three Voices* John Travers, Matthew Prior, 2005-01-01 xxii 89 pp      **The Song of Moses** Thomas Linley, 2000-01-01      **Orchestral Music in Print**, 1997      **The String Quartets of Joseph Haydn** Floyd Grave, Margaret Grave, 2006-03-09 Renowned music historians Floyd and Margaret Grave present a fresh perspective on a comprehensive survey of the works This thorough and unique analysis offers new insights into the creation of the quartets the wealth of musical customs and conventions on which they draw the scope of their innovations and their significance as reflections of Haydn s artistic personality Each set of quartets is characterized in terms of its particular mix of structural conventions and novelties stylistic allusions and its special points of connection with other opus groups in the series Throughout the book the authors draw attention to the boundless supply of compositional strategies by which Haydn appears to be continually rethinking reevaluating and refining the quartet s potentials They also lucidly describe Haydn s famous penchant for wit humor and compositional artifice illuminating the unexpected connections he draws between seemingly unrelated ideas his irony and his lightning bolts of surprise and thwarted expectation Approaching the quartets from a variety of vantage points the authors correct many prevailing assumptions about convention innovation and developing compositional technique in the music of Haydn and his contemporaries      *Symphonies, Part 1* John Marsh, 2001-01-01  
*Journal of the American Musicological Society* American Musicological Society, 1991      **Arias for Francesco Benucci** Dorothea Link, 2004-01-01 xxvi 122 pp      **Mass in D Minor** Antonio Salieri, 2002-01-01      **Stabat Mater** Girolamo Abos, 2003-01-01 Pagination xix 75 pp Parts available 18 00 per set      *Der wohlthätige Derwisch* David Joseph Buch, 2010-01-01 lxix 219 pp URL <https://www.areditions.com/rr/rrc/c081.html>      **Arias for Vincenzo Calvesi** Dorothea Link, 2011-01-01 Book URL <https://www.areditions.com/rr/rrc/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

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