

Six Orchestral Serenades from South Germany and Austria

Part 2:
Salzburg, Thurn und Taxis,
and Oettingen-Wallerstein

Edited by Andrew Kossman

Six Orchestral Serenades From South Germany And Austria Part 2

Anthony DelDonna



Six Orchestral Serenades From South Germany And Austria Part 2:

Six Orchestral Serenades from South Germany and Austria, Part 2 Andrew Kearns, 2003-01-01 xv 216 pp *Six Orchestral Serenades from South Germany and Austria, Part 1* Andrew Kearns, 2003-01-01 xv 220 pp *Eighteen Canzonets for Two and Three Voices* John Travers, Matthew Prior, 2005-01-01 xxii 89 pp Three Sonatas for Violin, Opus posth. Pierre Gaviniés, 2011-01-01 Notes Music Library Association, 2004 *The Career of an Eighteenth-century Kapellmeister* Sterling E. Murray, 2014 A unique look at the career of a little known contemporary of Haydn and Mozart presented against a fascinating background of court musical life in late eighteenth century Germany Today the classical style is defined by the music of a handful of composers Haydn and Mozart being the most prominent As a result the accomplishments of these masters have all but eclipsed the music of most of their contemporaries In this book Sterling Murray examines one of the most talented of this group Antonio Rosetti Born around 1750 and trained in Bohemia Rosetti spent most of his creative life in Germany where he served as music director to the Prince of Oettingen Wallerstein between 1773 and 1789 and then the Duke of Mecklenburg Schwerin until his death in 1792 The Career of an Eighteenth Century Kapellmeister offers the first comprehensive study of Rosetti s life The events of the composer s biography are unfolded against a vivid picture of musical life at the two small German courts where Rosetti was employed The second half of the book is devoted to an examination of form and style in Rosetti s music illustrated with full score musical examples in the text and on a complementary website What emerges from this investigation is a portrait of a composer who having conquered the stylistic language of his day challenged those conventions to produce imaginative and highly creative works of great beauty Sterling E Murray is professor emeritus of the School of Music at West Chester University in West Chester Pennsylvania **Bibliographic Guide to Music** New York Public Library. Music Division, 2004 **Arias for Francesco Benucci** Dorothea Link, 2004-01-01 xxvi 122 pp 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 zween Anton," Part 2** David J. Buch, 2016-01-01 The stunning success of *Der dumme Görtner aus dem Gebirge* oder *Die zween 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 for the Antons and he composed his final set of piano variations on one of the most celebrated arias in *Die verdeckten Sachen* Ein Weib ist das herrlichste Ding auf der Welt This edition will present this aria for the first time in its original orchestration With the recent identification of performing materials for *Die verdeckten Sachen* in Rudolstadt Thuringia we can now investigate this opera in detail *Genre in Eighteenth-century Music* Anthony DelDonna, 2008 **Six Sextets for Flute, Oboe, Violin, Two Violas, and Cello** Paul Wranitzky, 2012-01-01 Edition URL <https://www.areditions.com/rrrrc/c087.html> Performance parts also available C87P1 Sextet No 1 in B flat Major Parts fl ob vn va 1 va 2 vc 22 00C87P2 Sextet No 2 in G Major Parts fl ob vn va 1 va 2 vc 22 00C87P3 Sextet No 3 in C Minor Parts fl ob vn va 1 va 2 vc 30 00C87P4 Sextet No 4 in C Major Parts fl ob vn va 1 va 2 vc 30 00 **Two Operas from the Series "Die zween Anton," Part 1** David J. Buch, 2015-01-01 [Six Keyboard Concertos, Op. 3](https://www.areditions.com/rrrrc/c092.html) Johann Samuel Schroeter, 2013-01-01 Book URL <https://www.areditions.com/rrrrc/c092.html> Johann Samuel Schroeter ca 1752 88 was one of the foremost pianists of his generation Born in Germany he toured the continent as a child prodigy alongside his sister Corona until settling in London in 1772 where he was mentored by J C Bach and then became music master to Queen Charlotte Charles Burney praised him for his neat and exquisite performance and Charlotte Papendiek a court attendant said he was truly an enchanting player His six keyboard concertos op 3 London 1774 were his most popular works circulating in more than seven editions across Europe Mozart thought very highly of them recommending them to his father and sister This first critical edition of Schroeter's opus 3 includes twenty three cadenzas five by Mozart and eighteen by anonymous authors preserved in three libraries giving a deeper sense of the importance of the keyboard concerto both at home with a simple cadenza in an English musical commonplace book and at court with a beautiful set of cadenzas prepared for the electoral court at Dresden **Emanuel Aloys Förster: Six String Quartets, Op. 7** Emanuel Aloys Förster, 2016-02-29 Emanuel Aloys Förster 1748 1823 was among the most significant composers of Viennese chamber music at the turn of the nineteenth century The three sets of six string quartets that he published are exemplary works in the genre at that time fine examples of the intellectually and emotionally engaging nature of classical string quartets Yet these works are not part of the standard chamber music repertoire nor are they much discussed by musicologists except in terms of the supposed influence between Förster and Beethoven This discussion typically relates to Förster's first set of string quartets op 7 1794 but without detailed consideration of the music or discussion of the other quartets that he composed Thus our assessment of this important composer in general and his contributions to Viennese string quartet culture around 1800 in particular is hampered by a narrowness of vision This new edition of Förster's op 7 not only helps with comparison to Beethoven but shows his own command of the four string instruments expressive resources A notable feature of the opus is the use of the solo cello in its high register These works were dedicated to Friedrich Wilhelm II 1744 97 king of Prussia from 1786 who was himself a cellist Performance parts are available as separate purchases

L'infedeltà fedele, Part 1 Domenico Cimarosa, 2012-01-01 **Der Spiegel von Arkadien** Franz Xaver Süssmayr, David J. Buch, 2014-08-01 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.

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. He 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, Gutzlaff, 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 wohltätige Derwisch David Joseph Buch, 2010-01-01 lxix + 219 pp. URL: <https://www.areditions.com/rrr/c081.html>

This book delves into Six Orchestral Serenades From South Germany And Austria Part 2. Six Orchestral Serenades From South Germany And Austria Part 2 is an essential topic that needs to be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Six Orchestral Serenades From South Germany And Austria Part 2, encompassing both the fundamentals and more intricate discussions.

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 - Chapter 4: Six Orchestral Serenades From South Germany And Austria Part 2 in Specific Contexts
 - Chapter 5: Conclusion
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