

Concerto In D 1931 Violin And Piano

Contains a wide range of essays reflecting the breadth of Stravinsky's musical achievement.

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This book constitutes both a study and a historical musicological analysis of Sir William Walton's Violin Concerto, treating the form of the violin concerto in general in England, as it developed between 1900 and 1940, taking into consideration the works of Charles Villiers Stanford, Edward Elgar, Samuel Coleridge-Taylor, Frederick Delius, Ralph Vaughan Williams, Arthur Somervell, Arnold Bax and Benjamin Britten. The study is divided into three parts: - The Violin Concerto in England between 1900-1920: Stanford, Elgar, Coleridge-Taylor, Delius. - The Violin Concerto in England between 1920 and 1940: Vaughan Williams, Somervell, Bax, Britten. - William Walton's Violin Concerto The book opens with a brief description of the form of the Violin Concerto between the 19th and 20th centuries in Europe. This description is intended to provide both a familiarity with the fundamental characteristics of this musical form during the period under examination, and the beginning of a comparison between different national compositional styles. Each section is introduced with a portrait of the historical musical character in England during the respective period, and presents, after a biographical introduction to the respective composers, a formal structural, harmonic and aesthetic analysis (this analysis being embedded within a general discussion of the concertos themselves). In addition, a study of the technical and interpretative aspects of the concerto and a reflection on the relationship between composer and performer form part of the analysis. At the close of each section a comparative overview is also given. The first and second parts are developed entirely in relation to the third, which treats, exclusively and in considerable depth, Sir William Walton's Violin Concerto, the work to which the greatest attention is devoted. The appendix provides various unpublished texts concerning some of the concertos treated (with particular reference to Walton's) that were gathered during research. It is hoped that these will prove useful in enriching and completing a reflection, begun in the book, on the decidedly performative and interpretative aspect of violin music produced by British composers in the first half of the 20th century. Currently there are no modern texts that approach the violin concertos of this period in an exhaustive way. This text proposes to fill the gap, drawing the attention of scholars, musicologists and musicians to the appeal of this repertoire, composed of works of great artistic value that have been, for too long, unjustly forgotten. The volume will be useful to university and conservatory students, musicologists, composers, violinists and musicians in general, in as much as it treats, in specialized yet accessible language, the aspects of the concerto that are of interest to the author. The study is enriched by the inclusion of unpublished documents (letters and essays written by both the composers themselves and by those to whom the concertos were dedicated), that will help to illuminate the myriad cultural and personal circumstances that fed and gave life to these great works.

Double Lives: Film Composers in the Concert Hall is a collection of fifteen essays dealing with 'iconic' film composers who, perhaps to the surprise of many fans of film music, nevertheless maintained lifelong careers as composers for the concert hall. Featured composers include Erich Wolfgang Korngold, Franz Waxman, Miklós Rózsa, Bernard Herrmann, Nino Rota, Leonard Rosenman, and Ennio Morricone. Progressing in chronological order, the chapters offer accounts of the various composers' concert-hall careers and descriptions of their concert-hall styles. Each chapter compares the composer's music for films with his or her music for the concert hall, and speculates as to how music in one arena might have affected music in the other. For each composer discussed in the book, complete filmographies and complete works lists are included as appendices. Double Lives: Film Composers in the Concert Hall is accessible for scholars, researchers, and general readers with an interest in film music and concert music.

Tatjana Goldberg reveals the extent to which gender and socially constructed identity influenced female violinists' 'separate but unequal' status in a great male-dominated virtuoso lineage by focussing on the few that stood out: the American Maud Powell (1867–1920), Australian-born Alma Moodie (1898–1943), and the British Marie Hall (1884–1956). Despite breaking down traditional gender-based patriarchal social and cultural norms, becoming celebrated soloists, and greatly contributing towards violin works and the early recording industry (Powell and Hall), they received little historical recognition. Goldberg provides a more complete picture of their artistic achievements and the impact they had on audiences.

This guide to the concerto consists of four parts corresponding to the major periods of music-baroque, classical, romantic and 20th century-through which the concerto evolved. Within these sections, attention is given to geographical regions where different approaches to concerto style are found.

First published in 2001, this work provides detailed information taken from the 'Programmes-as-Broadcast' daily log of output held at the BBC Written Archives Centre in Caversham. Arranged in chronological order, entries are given for broadcasts of first performances of musical works in the United Kingdom, and include details of: the date of the broadcast, the composer, the title of the work, performers and conductor. In addition to its usefulness as a reference tool, the Chronicle enables us to gauge the trends in twentieth-century British musical life, and the role of the BBC in their promotion.

Twelve-tone and serial music were dominant forms of composition following World War II and remained so at least through the mid-1970s. In 1961, Ann Phillips Basart published the pioneering bibliographic work in the field.

A History of Twentieth-Century Music in a Theoretic-Analytical Context is an integrated account of the genres and concepts of twentieth-

century art music, organized topically according to aesthetic, stylistic, technical, and geographic categories, and set within the larger political, social, economic, and cultural framework. While the organization is topical, it is historical within that framework. Musical issues interwoven with political, cultural, and social conditions have had a significant impact on the course of twentieth-century musical tendencies and styles. The goal of this book is to provide a theoretic-analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century. Focusing on the wide variety of theoretical issues spawned by twentieth-century music, *A History of Twentieth-Century Music in a Theoretic-Analytical Context* reflects the theoretical/analytical essence of musical structure and design.

The Hutchinson Concise Dictionary of Music, in 7,500 entries, retains the breadth of coverage, clarity, and accessibility of the highly acclaimed Hutchinson Encyclopedia of Music, from which it is derived.

In *Neoclassical Music in America: Voices of Clarity and Restrain*, music reviewer and scholar, R. James Tobin explores the origins and fate of neoclassicism, arguing how efforts to define musical neoclassicism as a style largely fail because of the stylistic diversity of the music that fall within its scope. Tobin surveys the careers of various figures, drawing especially on early reviews of performances before offering his own critical assessment of individual works. His examination includes such European influencers, as Igor Stravinsky, Paul Hindemith, and Nadia Boulanger, before he turns his attention to Edward Burlingame Hill, Walter Piston, Harold Shapero, Irving Fine, early Lukas Foss, Alexei Haieff, Ingolf Dahl, Louise Talma, John Lessard, Nicolai Lopatnikoff, and Aaron Rabushka

An accessible yet comprehensive guide for the radio listener, record collector, and occasional concertgoer describes more than seven hundred musical pieces and their composers, proceeding chronologically from Vivaldi to Hans Werner Henze

First published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

An unprecedented exploration of Stravinsky's use of the piano as the genesis of all his music - Russian, neoclassical and serial.

A cumulative list of works represented by Library of Congress printed cards.

No musical genre has had a more chequered critical history than the concerto and yet simultaneously retained as consistently prominent a place in the affections of the concert-going public. This volume, one of very few to deal with the genre in its entirety, assumes a broad remit, setting the concerto in its musical and non-musical contexts, examining the concertos that have made important contributions to musical culture, and looking at performance-related topics. A picture emerges of a genre in a continual state of change, re-inventing itself in the process of growth and development and regularly challenging its performers and listeners to broaden the horizons of their musical experience.

Building on the insights of the first volume on *Music and Gesture* (Gritten and King, Ashgate 2006), the rationale for this sequel volume is twofold: first, to clarify the way in which the subject is continuing to take shape by highlighting both central and developing trends, as well as popular and less frequent areas of investigation; second, to provide alternative and complementary insights into the particular areas of the subject articulated in the first volume. The thirteen chapters are structured in a broad narrative trajectory moving from theory to practice, embracing Western and non-Western practices, real and virtual gestures, live and recorded performances, physical and acoustic gestures, visual and auditory perception, among other themes of topical interest. The main areas of enquiry include psychobiology; perception and cognition; philosophy and semiotics; conducting; ensemble work and solo piano playing. The volume is intended to promote and stimulate further research in *Musical Gesture Studies*.

The aim of this dissertation is to present a study and an historical-musicological analysis of the Concerto for Violin and Orchestra of Sir William Walton, discussing more specifically the shape of the Concerto for Violin in England between 1900 and 1940, taking into consideration the works of Charles Villiers Stanford, Edward Elgar, Samuel Coleridge-Taylor, Frederick Delius, Ralph Vaughan Williams, Arthur Somervell, Arnold Bax and Benjamin Britten. The thesis is divided in three parts: - the first discusses the Concertos for Violin and Orchestra of the composers active in England between 1900 and 1920: Stanford*, Elgar, Coleridge-Taylor, Delius. - the second discusses the Concertos for Violin and Orchestra of the composers active in England between 1920 and 1940: Vaughan Williams, Somervell, Bax, Britten. - The third part discusses the Concerto for Violin and Orchestra of William Walton. At the beginning there is a brief digression on the shape of the Concerto for Violin and Orchestra between the XIX and XX century in Europe, aimed to provide base knowledge of the characteristics of this musical form and to initiate a comparison between the various national composing styles. Each part is introduced by means of a generic historical-musical description of England and presents, after a biographical exposition of the composers, a formal, structural, harmonic and aesthetic analysis more or less extensive of the single concerts, along with a study of the technical aspects of the performance and a reflection on the composer-performer relationship. At the end of each part a comparative compendium is presented. The first and second part are entirely developed in function of the third, that discusses exclusively and in a more detailed manner the Concerto for Violin and Orchestra of William Walton, the work that provoked the most interest in me. To conclude the introduction, in the appendix there are some unpublished quotes, gained during the research work for this dissertation, given by well-known composers, regarding some of the discussed concertos, particularly in relation to Walton's. I believe this to be a precious contribution, that enriches and completes a reflection started in the dissertation, on the purely technical aspect of music for violin of British composers in the first half of the XIX century. * Concerto in D major Op.74 (1899), last concerto for violin and orchestra of the XIX century in England. Provides new perspectives on the violin's beloved concert repertoire, its diverse roles in indigenous musical traditions on four continents, and its metaphorical presence in visual arts and literature.

A meticulously-researched biography of the great 20th-century composer by a biographer who is also a musicologist and who worked to get beyond the often unreliable stories Stravinsky told about his life.

A second edition about Stravinsky, with a new chapter about his personal life, an updated register of his works, and a third chapter on the man as composer

'A strong shaping hand and cultivated mind has produced this big, beautiful all-purpose Stravinsky book. Anyone interested in the composer must acquire it.' --'American Record Guide'

Hans Keller's text and Milein Cosman's vibrant illustrations combine to produce a unique and enlightening book on Stravinsky.

The Cambridge Companion to the Concerto Cambridge University Press

Michael Steinberg's 1996 volume *The Symphony: A Reader's Guide* received glowing reviews across America. It was hailed as "wonderfully clear...recommended warmly to music lovers on all levels" (Washington Post), "informed and thoughtful" (Chicago Tribune), and "composed by a master stylist" (San Francisco Chronicle). Seiji Ozawa wrote that "his

beautiful and effortless prose speaks from the heart." Michael Tilson Thomas called *The Symphony* "an essential book for any concertgoer." Now comes the companion volume--*The Concerto: A Listener's Guide*. In this marvelous book, Steinberg discusses over 120 works, ranging from Johann Sebastian Bach in the 1720s to John Adams in 1994. Readers will find here the heart of the standard repertory, among them Bach's Brandenburg Concertos, eighteen of Mozart's piano concertos, all the concertos of Beethoven and Brahms, and major works by Mendelssohn, Schumann, Liszt, Bruch, Dvorak, Tchaikovsky, Grieg, Elgar, Sibelius, Strauss, and Rachmaninoff. The book also provides luminous introductions to the achievement of twentieth-century masters such as Arnold Schoenberg, Be'la Bartok, Igor Stravinsky, Alban Berg, Paul Hindemith, Sergei Prokofiev, Aaron Copland, and Elliott Carter. Steinberg examines the work of these musical giants with unflagging enthusiasm and bright style. He is a master of capturing the expressive, dramatic, and emotional values of the music and of conveying the historical and personal context in which these wondrous works were composed. His writing blends impeccable scholarship, deeply felt love of music, and entertaining whimsy. Here then is a superb journey through one of music's richest and most diverse forms, with Michael Steinberg along as host, guide, and the best of companions.

With extracts from the composer's letters, writings, interviews and broadcasts, and supported by evidence from his sketchbooks and manuscripts, *The Orchestral Music of Michael Tippett* explores Tippett's intentions and argues that the experiences that triggered his creative impulses are integral to understanding his music. In his discussion of Tippett's creative process, Thomas Schuttenhelm attempts to recapture the circumstances under which Tippett's orchestral works were created, to document how his visionary aspirations were developed and sustained throughout the creative cycle, and to chart how conception was transmuted from idea through to performance. Analysing Tippett's orchestral works throughout his long career, from the *Symphonic Movement* of 1931 to his final masterpiece *The Rose Lake* in 1991-3, Schuttenhelm explores each work in detail to provide a comprehensive commentary on one of the most influential British composers of the twentieth century.

Lists classical and operatic recordings that are specifically available in the new (and desirable) compact disc format. Individual titles are graded for their appropriateness to specific types and sizes of libraries. The main portion covers some 160 composers whose works are important in constituting a nuclear library collection of "serious" music. There are over 1,200 titles included and individually numbered (and fully cross-referenced) and graded. For numerous works, two or more performances are cited in order to provide the librarian with greater choices; monophonic works are specifically indicated. Many of the works are annotated. Annotation copyrighted by Book News, Inc., Portland, OR

Since the eighteenth century, violin concertos have provided a showcase for dramatic interplay between a soloist's virtuosity and the blended sonority of an orchestra's many instruments. Using this genre to showcase skill and ingenuity, composers cemented the violin concerto as a key genre of classical music and gifted our ears with such timeless masterpieces as Vivaldi's *Four Seasons*. In *Experiencing the Violin Concerto*, Franco Sciannameo draws on his years of scholarship and violin performance to trace the genre through Baroque, Classical, and modern periods. Along the way, he explores the social and personal histories of composers, and the fabulous virtuosos who performed concertos, and audiences they conquered worldwide. Inviting readers to consider not only the components of the music but also the power of perception and experience, Sciannameo recreates the atmosphere of a live performance as he paints a narrative history of technique and innovation. *Experiencing the Violin Concerto* uses descriptions in place of technical jargon to make the world of classical music accessible to amateur music lovers. As part of the *Listener's Companion* series, the volume gives readers an enhanced experience of key works by investigating the environments in which the works were written and first performed as well as those in which they are enjoyed today.

Maurice Ravel: A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him, his compositions, and his influence as a composer and theorist.

Best remembered for his operas and his *War Requiem*, Benjamin Britten's radical politics and his sexuality have also ensured that he remains a controversial public figure. *Journeying Boy* is a selection of his diaries that offer the reader an unseen insight into this complex man. Encompassing the years 1928-1938, they explore some key periods of Britten's life - his early compositions, his education first under composer Frank Bridge and then at the Royal College of Music, an unhappy but productive period studying under John Ireland and Ralph Vaughan Williams, and his reluctant and often painful process of parting from the warm, safe environment of his family home and his beloved mother. The diaries cast light on an often misrepresented musician whose technique, originality and musical prowess have entranced audiences for generations and who continues to inspire composers and musicians around the world.

His fascinating exploration takes you inside the rich music and colorful lives of the world's greatest classical composers. From Bach to Stravinsky and beyond, you will learn how the unique life stories of these gifted composers are reflected in the musical masterpieces that we enjoy to this day. Designed as an introductory book on classical music, this comprehensive collection presents biographical snapshots of the major composers in the context of distinct historical and stylistic periods and in relation to their notable contemporaries. Special attention is given to recognizing their prominent musical works. The book delineates the many forms of instrumental and vocal music; and it explores the "basics" of tonality, musical structure, performance criteria, the orchestra and its instruments, orchestration, chamber music, and the cataloguing of musical works. As well, the newcomer to classical music will find advice on building a musical library. This book is an excellent source of information about classical music in a unique and entertaining format. It will help lay the foundation for a lifelong love of classical music, through the great musical heritage of these fine composers.

"The Facts On File Dictionary of Music provides in-depth explanations and examples of more than 3

This book, written by a team of craftsmen, historians, and critics, covers the making of violins and bows, and traces the

story of the violin from its rapid rise to prominence to its current repertoire

Stravinsky in the Americas explores the “pre-Craft” period of Igor Stravinsky’s life, from when he first landed on American shores in 1925 to the end of World War II in 1945. Through a rich archival trove of ephemera, correspondence, photographs, and other documents, eminent musicologist H. Colin Slim examines the twenty-year period that began with Stravinsky as a radical European art-music composer and ended with him as a popular figure in American culture. This collection traces Stravinsky’s rise to fame—catapulted in large part by his collaborations with Hollywood and Disney and marked by his extra-marital affairs, his grappling with feelings of anti-Semitism, and his encounters with contemporary musicians as the music industry was emerging and taking shape in midcentury America. Slim’s lively narrative records the composer’s larger-than-life persona through a close look at his transatlantic tours and domestic excursions, where Stravinsky’s personal and professional life collided in often-dramatic ways.

Kirill Kondrashin: His Life in Music presents a full biography of the artist, from his humble background and early conducting experience at age 17, through his 20 years in Leningrad and at the Bolshoi Theatre; from his breaking with the Bolshoi and the expanded symphonic career that followed, through his defection in 1978 and his unexpected death of a heart attack in 1981. Twenty photos are included, as well as a full discography, bibliography, and index.

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