



TWO-PIANO SERIES

Arthur
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Symphonie n° 3

« SYMPHONIE LITURGIQUE »

arrangement pour deux pianos / arrangement for two pianos
Bearbeitung für zwei Klaviere

Dimitri Chostakovitch



Symphony No 4 For 2 Pianos 4 Hands

Clifford Lane



Symphony No 4 For 2 Pianos 4 Hands:

Orchestral Music David Daniels, 2005-10-13 Also Available Orchestral Music Online This fourth edition of the highly acclaimed classic sourcebook for planning orchestral programs and organizing rehearsals has been expanded and revised to feature 42% more compositions over the third edition with clearer entries and a more useful system of appendixes Compositions cover the standard repertoire for American orchestra Features from the previous edition that have changed and new additions include Larger physical format 8 5 x 11 vs 5 5 x 8 5 Expanded to 6400 entries and almost 900 composers only 4200 in 3rd Ed Merged with the American Symphony Orchestra League's OLIS Orchestra Library Information Service Enhanced specific information on woodwind brass doublings Lists of required percussion equipment for many works New more intuitive format for instrumentation More contents notes and durations of individual movements Composers citizenship birth and death dates and places integrated into the listings Listings of useful websites for orchestra professionals *Album of Piano Duos* Mrs. Crosby Adams, 1926 Daniels' Orchestral Music David Daniels, David W. Oertel, David A. Rahbee, 2022-06-30 Daniels Orchestral Music is the gold standard for all orchestral professionals from conductors librarians programmers students administrators and publishers to even instructors seeking to research and plan an orchestral program whether for a single concert or a full season This sixth edition celebrating the fiftieth anniversary of the original edition has the largest increase in entries for a new edition of Orchestral Music 65% more works roughly 14 050 total and 85% more composers 2 202 total compared to the fifth edition Composition details are gleaned from personal inspection of scores by orchestral conductors making it a reliable one stop resource for repertoire Users will find all the familiar and useful features of the fifth edition as well as significant updates and corrections Works are organized alphabetically by composer and title containing information on duration instrumentation date of composition publication movements and special accommodations if any Individual appendices make it easy to browse works with chorus solo voices or solo instruments Other appendices list orchestral works by instrumentation and duration as well as works intended for youth concerts Also included are significant anniversaries of composers composer groups for thematic programming a title index an introduction to Nieweg charts essential bibliography internet sources institutions and organizations and a directory of publishers necessary for the orchestra professional This trusted work used around the globe is a must have for orchestral professionals whether conductors or orchestra librarians administrators involved in artistic planning music students considering orchestral conducting authors of program notes publishers and music dealers and instructors of conducting **Concerto no. 4 in D minor for pianoforte and orchestra op. 70** Anton Rubinstein, 1905 *Symphony No. 2* Alexander Borodin, 2008 Orchestra 2 2 1 2 2 4 2 3 0 timp str ISMN 979 0 800001 86 4 **The Collected Writings of Franz Liszt** Janita R. Hall-Swadley, 2013-12-19 In Dramaturgical Leaves Essays about Musical Works for the Stage and Queries about the Stage Its Composers and Performers the third volume in Janita R Hall Swadley's *The Collected Writings of Franz Liszt* Liszt heralds his

admiration for early nineteenth century opera and musical stage works He honors Gluck the musical prophet as the cultivator of dramatic truth in the Romantic opera Orpheus expounds on Beethoven's harmonic inventions and innovative treatment of form in Fidelio and argues for the latter's incidental music to Goethe's Egmont as the epitome of music organicism a complete unity of words and tone He also comments on Weber's Euryanthe as offering the most progressive musical characterizations and declamation even more so than his popular work Der Freischütz and on how both works prefigure Wagner's music dramas awards Mendelssohn whose genius Liszt ranks only slightly less than Beethoven's top honors for creating in Midsummer's Night Dream the highest standards of music poetry suggests how Scribe and Meyerbeer's Robert the Devil paints a mental image of art's eternal flames where poet and musician share equal space in the development of music tragedy reveals how the poetic deficiencies in the libretto to Schubert's Alfonso and Estrella are too easily overlooked because of the music's melodic and lyrical supremacy and offers in contrast Auber's Mute from Portici a remarkable text by many historically picturesque musical motives that are universal and nationalistic at the same time Finally Liszt offers an early gender study in music in his essay about Bellini's Montague and Capulet as well as its impact on nineteenth century audiences a look at Boieldieu's White Lady as a sublime depiction of literary music and Donizetti's Favorite as colored with a special type of imagery a *laterna magica* in Liszt's hand The beloved soprano Pauline Viardot Garcia receives special attention in an essay devoted entirely to her and Liszt proffers a critique of *entr'acte* music as a pointless tradition that dethrones music and insults the artist and composer by making music a palate cleanser This volume includes a detailed discussion about what it meant to be patronized by Liszt and how his support financial literary and musical helped shape many a music career It also offers commentary on how gender in opera was sometimes obscured not only for dramatic interest but also as part of the process of outlining a nation's identity as well as a thorough study of Liszt's concepts of Gestalt theory the Archetype and his musical *Weltanschauung* his musical world view all revealing his contribution to 19th century music philosophy as it relates to opera Finally a historical review of *entr'acte* music is presented how it began and how it developed to clarify Liszt's stance against it making this volume a necessary read for music historians serious musicians and music connoisseurs alike

The Monthly Musical Record, 1885 [Monthly musical record](#), 1890 *The Boston Composers Project* Boston Area Music Libraries, 1983 The bibliography lists nearly 5 000 compositions by 200 composers of jazz and art music indicating where scores or realizations can be purchased rented or borrowed and which Boston area libraries have them in their collections

[The Etude](#), 1900 [A Dictionary of Music and Musicians](#) George Grove, 1879 [Catalog of Copyright Entries](#) Library of Congress. Copyright Office, 1954 [A Chronological History of Australian Composers and Their Compositions](#) Stephen Pleskun, 2012-01-17 This book is volume 1 of a 4 volume series the first 3 of which have been published by Xlibris and the 4th almost complete for imminent delivery In its entirety this work is the most comprehensive and accurate account of Australian Classical Music making ever undertaken The 4 volumes cover

the period from 1901 2012 and include more than 800 composers famous and obscure with more than 30 000 compositions including details of their premieres where when and by whom Individual performers ensembles orchestras opera and ballet companies music educators instrument makers entrepreneurs academics philanthropists musicologists and critics are included as part of the story The foundation and demise of music institutions venues and festivals is recorded chronologically Altogether an extensive picture of Australian Classical Music production and performance can be gleaned in any given year This book is distinct insofar as it can be read conventionally from cover to cover or one may choose a composer performer and follow his her career year by year or one may open the book at random and delight in the unusual and esoteric information therein This book and its companion volumes are valuable and indispensable works for the serious music student professional musician performing amateur cultural aficionado and inquisitive lay person and should be in the library of every reputable music conservatorium worldwide

Holberg Suite Edvard Grieg, 1885-03 Aus Holbergs Zeit Suite im alten Stil Op 40 now more commonly known as the Holberg Suite was written in 1884 for the 200th anniversary celebration of playwright Ludvig Holberg s birth Originally for piano the composer scored it for strings the following year conducting the newly completed arrangement at a March concert in Bergen The Suite consists of a Prelude and four dances characteristic of the 18th century The work was meant to capture the feel of the era of Holberg s lifetime and has become one of Grieg s most beloved and performed works especially in the present setting for strings This new edition by Richard W Sargeant Jr has been thoroughly researched to bring you a beautiful score as the composer intended it

Programme Boston Symphony Orchestra, 1908

The National Union Catalog, Pre-1956 Imprints ,1970

Gustav Mahler's Eighth Symphony Richard Specht, 1916

A Dictionary of Music and Musicians (A.D. 1450-1889) by Eminent Writers, English and Foreign ,1889

University Musical Encyclopedia: University dictionary of music and musicians ,1910

Departments of State and Justice, the Judiciary, and Related Agencies Appropriations for 1957: Department of State; Refugee Relief Program United States. Congress. House. Committee on Appropriations, 1956

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