



Duo op. 49

By Alexander Tcherepnin (1899-1977)

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Duo For Violin And Violoncello Op 49

S Ben Porath



Duo For Violin And Violoncello Op 49:

Alexander Tcherepnin Liudmila Zinov'evna Korabel'nikova, 2008 Ludmila Korabelnikova recounts the life and times of Alexander Tcherepnin a prolific and often emulated composer who produced four operas 13 ballets four symphonies numerous orchestral and chamber works and more than 200 piano pieces He was born in Russia in 1899 to a family of musicians and artists However Aaron Copland referred to him as an honorary American composer and Toru Takemitsu called him a father figure of Japanese music Korabelnikova focuses not only on the biographical elements of Tcherepnin's story but also on his music and its technical innovations She includes extended quotations by the composer himself and selective analytical commentary based on primary sources and contemporaneous accounts *The Amadeus Book of the Violin* Walter Kolneder, 2023-09-12 Available for the first time in English this book has been considered the best single encyclopedia of the violin for 20 years All aspects of the violin are covered construction history and literature violin playing and teaching and violin virtuosos through the ages *Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles* Felix Mendelssohn, 2020-08-06 Reproduction of the original Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles by Felix Mendelssohn **Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles** Felix Mendelssohn-Bartholdy, 1888 **Musikalische Charakterköpfe** La Mara, 1836 **Musikalische Studienköpfe** La Mara, 1883 **Handbuch der musikalischen Literatur**, 1868 Louis Spohr's Grand Violin School Louis Spohr, 1833

Musical times and singing-class circular, 1889 A Dictionary of Music and Musicians (A.D. 1450-1880) by Eminent Writers, English and Foreign George Grove, 1889 Music, Books on Music, and Sound Recordings Library of Congress, 1987 *Catalog of Copyright Entries* Library of Congress. Copyright Office, 1956 Portuguese Piano Music Nancy Lee Harper, 2013-01-10 As the first book of its kind Nancy Lee Harper's Portuguese Piano Music An Introduction and Annotated Bibliography fills the gap in the historical record of Portuguese piano music from its start in the 18th century to the present While although Spanish piano music is well documented owing to the reputation of such composers as Isaac Alb niz Enrique Granados and Manuel de Falla our knowledge of compositions in the tradition of Portuguese piano music has not fared as well barring the work of Carlos Seixas 1704 1742 This obscurity however reflects poorly on the history of early piano music in light of the many compositions written for fortepiano on behalf of the Portuguese court during the first half of the 18th century Indeed it was in the royal halls of King John V during his reign from 1706 to 1750 where the early fortepiano was frequently heard In Portuguese Piano Music Harper explores this rich musical tradition offering a brief introduction to the pianistic history of Portugal and overviews of Portugal's contributions to solo piano music piano in instrumental chamber music piano concerti piano for multiple pianists including with works with electronics and didactic piano While paying close attention to female composers Harper adds an annotated and graded bibliography that presents readers with a comprehensive inventory of compositions Appendixes include a selected discography list of publishers and other types of

critical source information To further illustrate its contents Portuguese Piano Music contains a CD on which Harper performs representative repertoire some of which are world premieres This work is aimed at pianists teachers pupils musicologists and music lovers seeking to discover the remarkable world of Portuguese piano music A catalogue of a miscellaneous collection of music ... on sale Calkin and Budd,1844

Music Entries at Stationers' Hall, 1710-1818 Mr Michael Kassler,2013-01-28 The British Copyright Act of 1709 protected proprietors of books and music printed after 10 April 1710 who gave copies to the Company of Stationers in London Upon receipt of a copy usually within days of its first publication the Stationers Hall warehouse keeper entered details into a register They included the date of registration the name of the work s proprietor its author or if copyright had been transferred its publisher and the work s full title which normally named the composer and the writer of any text and often named the work s performers and dedicatee Although some publishers put the words Entered at Stationers Hall on title pages without actually depositing copies the information in the registers about the many works that were registered has significant bibliographic value Because the music entries have not previously been printed and access to them has been difficult they generally have been ignored by cataloguers and scholars with the consequence that numerous musical works of this period have been misdated in libraries and reference books This book makes available for the first time the full text of the music entries at Stationers Hall from 1710 to 1810 and abbreviated details of works entered from 1811 to 1818 Its value is enhanced by the inclusion of locations of copies of most works together with indexes of composers authors performers and dedicatees and an explanatory introduction by the compiler

Temporal Processes in Beethoven's Music David B. Greene,1982 **Monthly musical record** ,1888 **Verzeichnis der im Jahre ... im Deutschen Reich und in den Ländern deutschen Sprachgebietes sowie der für den Vertrieb im Deutschen Reich wichtigen, im Auslande erschienenen Musikalien, auch musikalischen Schriften u. Abbildungen** ,1879 **Auction catalogues of books** Puttick and Simpson (messrs.),1846 *Die nat?rliche Klaviertechnik* Rudolf Maria Breithaupt,1912

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