
Concerto In D 1931 Violin And Piano

William Walton and the Violin Concerto in England between 1900 and 1940
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The Concerto
Transatlantic Tours and Domestic Excursions from Wartime Los Angeles (1925-1945)
His Life in Music
The Hutchinson Concise Dictionary of Music
Writings, Prints and Drawings
A Research and Information Guide
A Guide to Research
Creative Development and the Compositional Process
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The Composer and His Works
The Diaries of the Young Benjamin Britten 1928-1938
A Listener's Companion
A Basic Classical and Operatic Recordings Collection on Compact Discs for Libraries
Kirill Kondrashin
Voices of Clarity and Restraint
Presented by Guest Artists, Faculty and Students
An Introduction to the Fascinating World of Classical Music
Stravinsky
Music and phonorecords
The Orchestral Music of Michael Tippett
Double Lives: Film Composers in the Concert Hall
The 100 Greatest Composers and Their Musical Works
Library of Congress Catalog

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William Walton and the Violin Concerto in England between 1900 and 1940 Routledge

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.

William Walton and the Violin Concerto in England between the 1900 and 1940: from Elgar to Britten Cambridge Scholars Publishing

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

The Concerto Routledge

'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'

Transatlantic Tours and Domestic Excursions from Wartime Los Angeles (1925-1945) Univ of California Press

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.

Univ of California Press

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.

His Life in Music Rowman & Littlefield

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.

The Hutchinson Concise Dictionary of Music Boydell & Brewer Ltd

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.

Writings, Prints and Drawings Routledge

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.

A Research and Information Guide Cambridge University Press

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

A Guide to Research Cambridge University Press

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.

Creative Development and the Compositional Process Universal-Publishers

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.

Experiencing the Violin Concerto Routledge

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, Dvora'k, 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 Barto'k, 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.

Stravinsky's Piano The Cambridge Companion to the Concerto

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.

A Chronicle of First Broadcast Performances of Musical Works in the United Kingdom, 1923-1996 Rowman & Littlefield

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

Programs Scarecrow Press

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

New Perspectives on Music and Gesture Oxford University Press

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.

National Union Catalog Paolo Petrocelli

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

A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries Routledge

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.

The Violin Taylor & Francis

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.

[The Handbook for Non-musicians](#) Oxford University Press on Demand

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.