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Chapter 1 : Nanny, Edouard (composer) - Double Bass (page 1 of 2) | Presto Sheet Music

Published in , the first movement was performed at London's Wigmore Hall on 15 April the following year by Victor Watson (double bass) and Sidney Crooke (piano), and was described a 'Contrabass Concerto by Dragonetti-Nanny.

Venice [edit] Domenico Dragonetti c. He was soon noticed by Doretta, a violinist and composer of ball music, who took him along for public performance in Venice. At the age of twelve, he was placed under the tuition of Berini, the best master for the double bass in Venice, who decided after only eleven lessons that he could not teach the boy anything more. At the age of thirteen, Dragonetti was appointed principal player at the Opera Buffa in Venice. At fourteen he was appointed principal double bass player in the Grand Opera Seria at the San Benedetto theatre. When about eighteen, in Treviso , he was invited to join the quartet of the Tommasini, and was noticed by Morosini , procurator of San Marco , who indulged him in auditioning for the admission in the Chapel of San Marco. He made a first attempt in , which was lost to Antonio Spinelli. He finally joined the institution on 13 September as the last of the five double bass players of the Chapel with a yearly income of 25 ducats. He soon became the principal bassist. He later was offered a place by the Tsar of Russia, which was declined and got him a salary raise in the Chapel. He became very famous at the time, started playing solo pieces, which was exceptional at the time for the double bass, and even got elected as one of the directors of a musical festival held for the coming of fourteen sovereign princes to the republic of Venice. One of his concertos was particularly remarked by the queen of Naples. He was offered another position to the Tsar of Russia, which he declined after the procurators of St Mark increased his salary to an exceptional 50 ducats. That leave was extended for three more years afterwards, but finally Dragonetti never returned to Venice for more than a brief period during the French occupation of the city, Dragonetti had no close family, but had many close friends in the musical world in London. The story that he kept and often traveled with a collection of life-sized cloth mannequins, bringing them to his concerts and having them placed in front row seats of theaters, and even introducing one of these dolls as his wife, is completely unsubstantiated. He was an avid collector, and did indeed collect dolls, sometimes taking one along on trips to amuse the children, of whom he was very fond. He never did learn to speak English, expressing himself in a mixture of Italian, English, French and Venetian dialect, but was an astute businessman, and in fact, helped his surviving family in Venice financially. The authoritative source for information on him is the book of Dr. Fiona Palmer, *Domenico Dragonetti in England* pub. After only a few months, he became very famous in London, and his brilliant career was to last till the end. Later he became intimate with the Prince Consort and the Duke of Leinster. He took part between 1800 and 1801, in forty-six concerts held by the Philharmonic Society of London. At the Italian Opera orchestra, he met the cellist Robert Lindley , who became his close friend and with whom he shared the stand during fifty-two years. At the age of 82, Dragonetti visited Bonn in August to participate in the 3-day music festival held as part of the inauguration of the Beethoven Monument there. In his remains were moved to the Roman Catholic cemetery at Wembley. Vienna[edit] In 1802, Joseph Haydn accepted a lucrative offer from German impresario Johann Peter Salomon to visit England and conduct new symphonies with large orchestras. The visit was a huge success and generated some of his best known work. Another trip was therefore scheduled in 1803. On that second occasion, Haydn met Dragonetti, who became a very good friend, and who visited him in Vienna in 1804. On that first trip to Vienna, Dragonetti also met Beethoven in a famous encounter. Dragonetti was not more remarkable for his astounding execution than for the deep, genuine musical feeling which elevated and ennobled it. He was now - in the spring of 1804, so far as the means are at hand of determining the time - returning to London from a visit to his native city, Venice, and his route took him to Vienna, where he remained several weeks. Beethoven and he soon met and they were mutually pleased with each other. Many years afterwards Dragonetti related the following anecdote to Samuel Appleby, Esq. Beethoven played his part, with his eyes immovably fixed upon his companion, and, in the finale, where the arpeggios occur, was so delighted and excited that at the close he sprang up and threw his arms around both

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player and instrument". The unlucky contrabassist of orchestras had frequent occasions during the next few years to know that this new revelation of the powers and possibilities of their instrument to Beethoven was not forgotten. Dragonetti came back to Vienna for an extensive stay in On that second trip he became friends with composer Simon Sechter , who would become the court organist in , and professor of composition at the Vienna Conservatorium in He wrote piano accompaniments to some of his concert pieces, and they maintained a lifelong correspondence. Style[edit] Dragonetti was known for his formidable strength and stamina. It was particularly important at a time when the role of the double bass in the orchestra was to assist the concertmaster in maintaining the cohesion and establishing the tempo. He had huge hands with strong, broad fingers, which allowed him to play with a taller bridge and strings twice as far from the fingerboard as the other bassists. The physical quality is his huge hand: A hand endowed with five fingers so long, big and agile, that all five, including the bent thumb, go up and down the fingerboard each playing a note. Caffi, This was not at all standard in these times, as most players used to play - in one position - one note with the index finger, and one with the other three fingers in combination. Instruments[edit] Dragonetti was a lover of the fine arts, and a collector of musical instruments as well as many art-related articles, such as original scores and paintings. When he died, the following instruments were dispatched: Mention is made of this on The Contrabass Shoppe web site which says Palmer Clarendon Press Oxford seems to offer the most plausible account. In the Palmer biography, a footnote refers to a account by C. Unfortunately, they were sold and could not be retrieved by their author when he returned to Venice after some years. Today, many of his letters, personal papers, compositions, solos and manuscripts are to be found in the British Library. Some were directly bequeathed by Dragonetti, some were offered by Vincent Novello , and some were bought at auctions. Some of the compositions by Dragonetti include Adagio and Rondo in A major, for double bass and orchestra; Andante and Rondo, for double bass and strings ; Concerto no. There also exists an arrangement of Grande Allegro for double bass and piano by Simon Sechter " in British Museum, London Add, Menuet and Alegro for double bass and piano; Opera for double bass and piano; Sonata for double bass and piano; Allegretto for double bass and piano; Famous solo in E minor for double bass and piano; Adagio and Rondo in C major for double bass and piano; Concerto in G major Andante, Alegretto for double bass and orchestra Serenata, for piano and string bass Solo in D major, for double bass and piano Pezzo Di Concerto Twelve Waltzes for solo double bass Also Concerto in A major for string bass and orchestra. It is now generally believed that it is the work of Edouard Nanny who created it as a tribute to Dragonetti.

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Dragonetti - Concerto in A Major - Double Bass and Piano - edited by Nanny/Sankey - International by International Music Company by International Music Company \$ \$ 95 + \$ shipping.

Chapter 6 : Dahlstrand to Dvorak (DB & PNO)www.nxgvision.com

ERRATA: Piano part: page 8 (1st movement), bar 87 - final chord of bar in right hand should be C/D/F# - a dominant 7th chord in G major Edouard Nanny was an important French double bassist and teacher, also composing and transcribing many works for double bass.

Chapter 7 : Édouard Nanny - Wikipedia

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Chapter 8 : Concerto In A Major Sheet Music By Domenico Dragonetti - Sheet Music Plus

Dragonetti did not write the "famous Dragonetti Concerto" - Edouard Nanny did! Look at all the Dragonetti manuscripts in the British Museum, or any published work by Yorke Edition or Doblinger, and you will see that this present work bears no resemblance to any other work by the Italian virtuoso.

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