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Concerto in B Minor Op. 61 Eulenburg
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Written by a violin virtuoso, this piece is an effective showpiece and became popular in Russia and then worldwide.
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Concerto for violin and orchestra, B minor, op. 61
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Concerto No. 2, Op. 7 in B Minor
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MORNING AMERICA BOOK CLUB PICK! • Ray McMillian is a Black classical musician on the rise—undeterred by the pressure and prejudice of the classical music world—when a shocking theft sends him on a desperate quest to recover his great-great-grandfather’s heirloom violin on the eve of the most prestigious musical competition in the world. “I loved The Violin Conspiracy for

exactly the same reasons I loved The Queen's Gambit: a surprising, beautifully rendered underdog hero I cared about deeply and a fascinating, cutthroat world I knew nothing about—in this case, classical music.”
—Chris Bohjalian, #1 New York Times bestselling author of The Flight Attendant and Hour of the Witch Growing up Black in rural North Carolina, Ray McMillian's life

is already mapped out. But Ray has a gift and a dream—he's determined to become a world-class professional violinist, and nothing will stand in his way. Not his mother, who wants him to stop making such a racket; not the fact that he can't afford a violin suitable to his talents; not even the racism inherent in the world of classical music. When he discovers that his beat-up, family fiddle is

actually a priceless Stradivarius, all his dreams suddenly seem within reach, and together, Ray and his violin take the world by storm. But on the eve of the renowned and cutthroat Tchaikovsky Competition—the Olympics of classical music—the violin is stolen, a ransom note for five million dollars left in its place. Without it, Ray feels like he's lost a piece of himself. As the competition

approaches, Ray must not only reclaim his precious violin, but prove to himself—and the world—that no matter the outcome, there has always been a truly great musician within him.

Concerto no. 3, opus 61 in B minor, for violin and piano

Alfred Music Niccolo Paganini was widely recognized as the greatest violinist of all time and his compositions for violin, not surprisingly,

are some of the most fantastic ever written. Hector Berlioz commented "...broad Italian melodies full of passionate ardour, seldom found in the best pages of dramatic composers...h armonies are always clear, simple, and of extraordinary sonorousness. His orchestration is brilliant and energetic without being noisy." Kalmus is proud to present the second violin concerto by the master,

Paganini. For the advanced player.. Kalmus Editions are primarily reprints of Urtext Editions, reasonably priced and readily available. They are a must for students, teachers, and performers. Piano Concertos of Bach, Beethoven & Brahms Alfred Music This practice and performance edition of one of the most beloved pieces in the modern violin

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Violin concerto no. 3 in B minor, op. 61 Edition

Peters (Music Sales America). Oscar Rieding's Air Varie Op. 23 No. 3 for violin with piano accompaniment.

Concerto No. 2, Op. 32 in B Minor for the Violin Legare Street Press A Violin solo with Piano Accompaniment composed by Carl Lipinsky. Concerto No.

2 in B Minor, Op. 7 Anchor Franck's Piano Concerto in B minor is an early work written when he was only 13 years old to showcase his piano talents. A fragment of one of his two piano youthful concertos (likely this one) was performed in Paris at 62nd concert of L'Athénée musical on February 23, 1837 featuring the composer as soloist and the orchestra conducted by J.J. Vidal but there doesn't seem to be

any further record of a performance in Franck's lifetime. In the manuscript the orchestra parts contain very few dynamic markings and almost no articulations. These have been supplied by the editor for balance and style. Franck calls for a pair of horns in D and a second pair in B basso. The first pair (in D) take the upper notes only when all four horns are playing; the second pair (in B basso) play throughout

the entire work. The horn parts have therefore been reorganized for the present edition so that Horns 1 & 2 play the original D parts when all four horns are playing and take music originally assigned to the B basso parts elsewhere. Since Horns 3 & 4, Trumpets and Trombones seldom play, the editor has provided cues for these

sparse parts so that the work can be performed with a smaller orchestra. While the piano solo in the manuscript has been marked with dynamics throughout, there are few articulations. The few that are indicated have been also been applied to parallel passages by the editor. As Franck left phrasing, pedaling, articulations for the soloist

to decide (as was the tradition), the editor has not supplied any. Richard W. Sargeant, Jr.'s, newly engraved edition is based directly upon the composer's manuscript preserved at the French National Library, brings to life an early but impressive work that is undeservedly overlooked and neglected. IMSLP page YouTube (listen)