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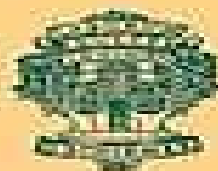
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In C minor

For the Piano

[Köchel 491]

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Concerto No 22 In Eb K 48

William E. Caplin



Concerto No 22 In Eb K 48:

Piano Concerto No. 22 in E-Flat, K. 482 Wolfgang Amadeus Mozart, A Piano Duet for 2 pianos 4 hands composed by Wolfgang Amadeus Mozart *The Secular Commedia* Wye Jamison Allanbrook, Mary Ann Smart, Richard Taruskin, 2014-06-07 Wye Jamison Allanbrook's *The Secular Commedia* is a stimulating and original rethinking of the music of the late eighteenth century. Hearing the symphonies and concertos of Haydn and Mozart with an ear tuned to operatic style as their earliest listeners did, Allanbrook shows that this familiar music is built on a set of mimetic associations drawn from conventional modes of depicting character and emotion in opera buffa. Allanbrook mines a rich trove of writings by eighteenth-century philosophers and music theorists to show that vocal music was considered aesthetically superior to instrumental music and that listeners easily perceived the theatrical tropes that underpinned the style. Tracing Enlightenment notions of character and expression back to Greek and Latin writings about comedy and drama, she strips away preoccupations with symphonic form and teleology to reveal anew the kaleidoscopic variety and gestural vitality of the musical surface. In prose as graceful and nimble as the music she discusses, Allanbrook elucidates the idiom of this period for contemporary readers. With notes, musical examples, and a foreword by editors Mary Ann Smart and Richard Taruskin.

The Penguin Companion to Classical Music Paul Griffiths, 2004-10-07 This superbly authoritative new work provides a comprehensive A-Z guide to some 1000 years of Western music. It explores in detail the lives and achievements of a vast range of composers as well as looking at such key topics as music history from medieval plainchant to contemporary minimalism, performers' theory and jargon. Through Griffiths skilfully blends lightly worn scholarship with personal insight, whether examining the emotional colouring that different musical keys achieve or charting the rise and development of the symphony.

Mozart, Haydn and Early Beethoven, 1781-1802 Daniel Heartz, 2009 A vivid portrait of Mozart and Haydn's greatest achievements and young Beethoven's works under their influence.

The Complete Original Cadenzas to the Piano Concertos Wolfgang Amadeus Mozart, Lili Kraus, 1996-08-01 Many of Mozart's own cadenzas are preserved, but many more that he improvised in performance were never written down. In that spirit, famed pianist Lili Kraus sensed an obligation and a challenge to follow the tradition of using her own cadenzas where no original was available. This collection then

contains Mozart's original cadenzas as well as editorial versions by Ms. Kraus for Concertos 1-27. Complete Mozart Neal Zaslaw, William Cowdery, 1990-11-06 Collection of essays in a single volume for nonspecialists with information about each of Mozart's compositions: where, when, and why it was written; what it is like; and what special significance it may have within the composer's oeuvre.

Holberg Suite Edvard Grieg, 1985-03 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

What to Listen for in Mozart Robert Harris, 2002-06-07 From Simon Schuster What to Listen for in Mozart is Robert Harris's essential introduction to the world's most popular composer An introduction to the music of Wolfgang Amadeus Mozart explores the essentials of his work examining his place in the aristocratic society of the late eighteenth century and discusses his life and death

Mozart the Performer Dorian Bandy, 2023-12-05 An innovative study of the ways performance influenced Mozart's compositional style We know Mozart as one of history's greatest composers But his contemporaries revered him as a multi-instrumentalist a dazzling improviser and the foremost keyboard virtuoso of his time When he composed it was often with a single aim in mind to set the stage quite literally for compelling and captivating performances He wrote piano concertos not with an eye to posterity but to give himself a repertoire with which to flaunt his keyboard wizardry before an awestruck public The same was true of his sonatas string quartets symphonies and operas all of which were painstakingly crafted to produce specific effects on those who played or heard them amusing stirring and ravishing colleagues and consumers alike Mozart the Performer brings to life this elusive side of Mozart's musicianship Dorian Bandy traces the influence of showmanship on Mozart's style showing through detailed analysis and imaginative historical investigation how he conceived his works as a series of dramatic scripts Mozart the Performer is a book for anyone who wishes to engage more deeply with Mozart's artistry and legacy and understand why centuries later his music still captivates us

Structural Novelty and Tradition in the Early Romantic Piano Concerto Stephan D. Lindeman, 1999 Lindeman a musicologist traces and defines the historical development of the concerto form as it passed from Mozart to succeeding generations He then assesses Beethoven's contributions and examines the classical model of the form in the early 19th century by overviewing several early romantic composers' works Subsequent chapters analyze and assess the responses of five precursors of Schumann whose work offers a synthesis of radical experiments and traditional tenets He concludes by suggesting that concertos of Liszt offer a road into further developments of the genre in the second half of the century Illustrated with bandw portraits of composers and excerpts from musical scores Annotation copyrighted by Book News Inc Portland OR

Classical Form William E. Caplin, 2000-12-28 Building on ideas first advanced by Arnold Schoenberg and later developed by Erwin Ratz this book introduces a new theory of form for instrumental music in the classical style The theory provides a broad set of principles and a comprehensive methodology for the analysis of classical form from individual ideas phrases and themes to the large-scale organization of complete movements It emphasizes the notion of formal function that is the specific role a given formal unit plays in the structural organization of a classical work

Ornamentation and Improvisation in Mozart Frederick Neumann, 2019-01-15 This book is a sequel to Frederick Neumann's Ornamentation in Baroque and Post Baroque Music With Special Emphasis on J S Bach Princeton 1978 In the

present volume the first work on this subject for Mozart's music the author continues his important contributions to the search for historically correct performance practices and to the liberation of the performer from improperly conceived and overly restrictive interpretation of musical scores The first part of this book attempts to free ornamentation in Mozart from rigorism that has resulted from confusing the pure abstraction of ornament tables with concrete musical situations The second part deals with pitches that were not written in the score yet often intended to be added when Mozart left white spots in his notation These additions range from single notes to lengthy cadenzas The problem addressed is the question of where such additions are possible or necessary and how they might best be designed Professor Neumann draws on an immense knowledge of the literature written during Mozart's time and on his own comprehension of the subtleties of Mozart's music and musical styles Refusing to interpret the sources dogmatically he frees performers of Mozart from the rigid principles too often imposed by modern scholars Frederick Neumann is Professor of Music Emeritus at the University of Richmond Originally published in 1986 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Dennis Brain on Record, 1996 *The Gramophone*, 1925

Elements of Sonata Theory James Hepokoski, Warren Darcy, 2011-02-11 Elements of Sonata Theory is a comprehensive richly detailed rethinking of the basic principles of sonata form in the decades around 1800 This foundational study draws upon the joint strengths of current music history and music theory to outline a new up to date paradigm for understanding the compositional choices found in the instrumental works of Haydn Mozart Beethoven and their contemporaries sonatas chamber music symphonies overtures and concertos In so doing it also lays out the indispensable groundwork for anyone wishing to confront the later adaptations and deformations of these basic structures in the nineteenth and earlier twentieth centuries Combining insightful music analysis contemporary genre theory and provocative hermeneutic turns the book brims over with original ideas bold and fresh ways of awakening the potential meanings within a familiar musical repertory Sonata Theory grasps individual compositions and each of the individual moments within them as creative dialogues with an implicit conceptual background of flexible ever changing historical norms and patterns These norms may be recreated as constellations compositional defaults any of which however may be stretched strained or overridden altogether for individualized structural or expressive purposes This book maps out the terrain of that conceptual background against which what actually happens or does not happen in any given piece may be assessed and measured The Elements guides the reader through the standard and less than standard formatting possibilities within each compositional space in sonata form while also emphasizing the fundamental role played by processes of large scale circularity or rotation in the

crucially important ordering of musical modules over an entire movement The book also illuminates new ways of understanding codas and introductions of confronting the generating processes of minor mode sonatas and of grasping the arcs of multimovement cycles as wholes Its final chapters provide individual studies of alternative sonata types including binary sonata structures sonata rondos and the first movement form of Mozart s concertos *Milwaukee* ,1982-07

Catalogue of Gramophone Records Wandsworth Public Libraries,1970 **The Flute Book** Nancy Toff,2012-08-02
Teachers and flutists at all levels have praised Nancy Toff sThe Flute Book a unique one stop guide to the flute and its music Organized into four main parts The Instrument Performance The Music and Repertoire Catalog the book begins with a description of the instrument and its making offers information on choosing and caring for a flute sketches a history of the flute and discusses differences between members of the flute family In the Performance section readers learn about breathing tone vibrato articulation technique style performing and recording In the extensive analysis of flute literature that follows Toff places individual pieces in historical context The book ends with a comprehensive catalog of solo and chamber repertoire and includes appendices with fingering charts as well as lists of current flute manufacturers repair shops sources for flute music and books and flute clubs and related organizations worldwide In this Third Edition Toff has updated the book to reflect technology s advancements like new digital recording technology and recordings more prevalent online availability over the last decade She has also accounted for new scholarship on baroque literature recent developments such as the contrabass flute quarter tone flute and various manufacturing refinements and experiments consumers purchase prices for flutes and a thoroughly updated repertoire catalog and appendices **The Strad** ,1923 **Schwann Long Playing Record Catalog** ,1969

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