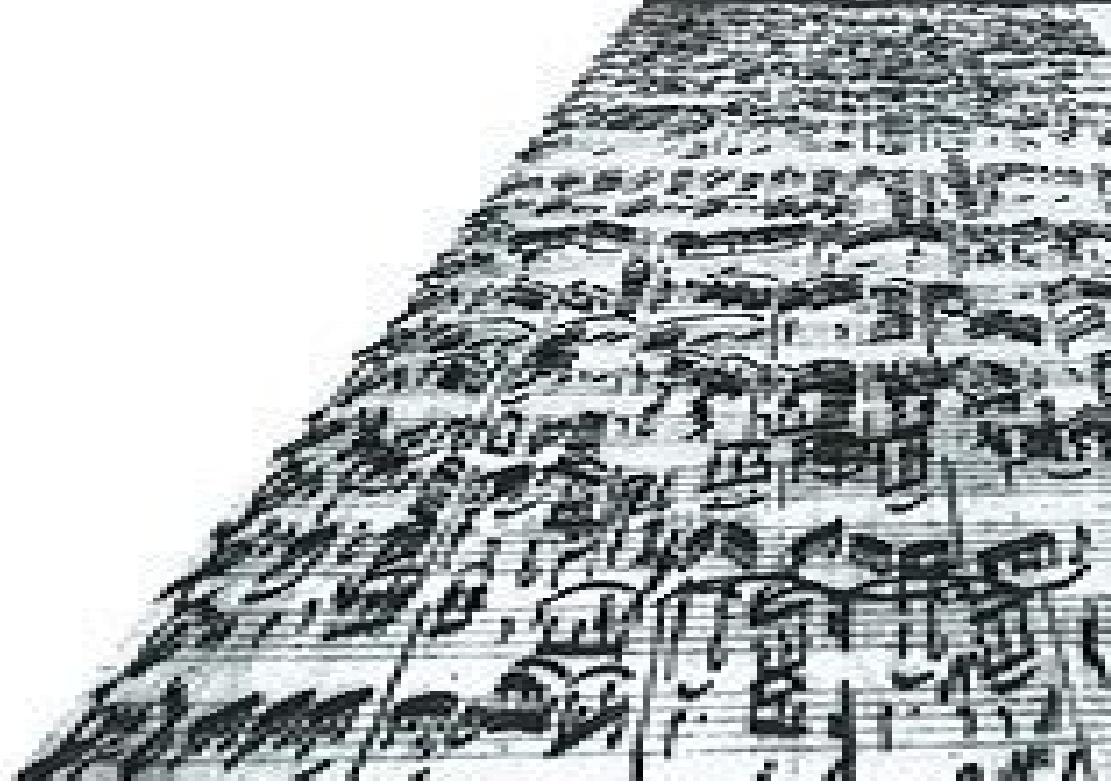


JOHN IRVING

Mozart's

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contexts - sources - style



Mozarts Piano Sonatas Contexts Sources Style

John Martin Harutunian



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Understanding Mozart's Piano Sonatas John Irving, 2016-02-24 Mozart's piano sonatas are among the most familiar of his works and stand alongside those of Haydn and Beethoven as staples of the pianist's repertoire. In this study John Irving looks at a wide selection of contextual situations for Mozart's sonatas focusing on the variety of ways in which they assume identities and achieve meanings. In particular the book seeks to establish the provisionality of the sonatas' notated texts suggesting that the texts are not so much identifiers as possibilities and that their identity resides in the usage. Close attention is paid to reception matters: analytical approaches, organology, the role of autograph manuscripts, early editions and editors and aspects of historical performance practice, all of which go beyond the texts in opening windows onto Mozart's sonatas. Treating the sonatas collectively as a repertoire rather than as individual works, the book surveys broad thematic issues such as the role of historical writing about music in defining a generic space for Mozart's sonatas, their construction within pedagogical traditions, the significance of sound as opposed to sight in these works and, in particular, their sound on fortepianos of the later eighteenth century and the creative role of the performer in their representation beyond the frame of the text. Drawing together and synthesizing this wealth of material, Irving provides an invaluable reference source for those already familiar with this repertoire.

Mozart's Piano Sonatas John Irving, 1997-04-17 An examination of Mozart's piano sonatas showing them to be a microcosm of the composer's changing style.

The Creative Process in Music from Mozart to Kurtág William Kinderman, 2012-09-16 Great music arouses wonder: how did the composer create such an original work of art? What was the artist's inspiration and how did that idea become a reality? Cultural products inevitably arise from a context, a submerged landscape that is often not easily accessible. To bring such things to light, studies of the creative process find their cutting edge by probing beyond the surface, opening new perspectives on the apparently familiar. In this intriguing study, William Kinderman opens the door to the composer's workshop, investigating not just the final outcome but the process of creative endeavor in music. Focusing on the stages of composition, Kinderman maintains that the most rigorous basis for the study of artistic creativity comes not from anecdotal or autobiographical reports but from original handwritten sketches, drafts, revised manuscripts and corrected proof sheets. He explores works of major composers from the eighteenth century to the present, from Mozart's piano music and Beethoven's Piano Trio in F to Kurtág's *Kafka Fragments* and *Hommage à R. Sch.* Other chapters examine Robert Schumann's *Fantasie in C*, Mahler's Fifth Symphony and Bartók's *Dance Suite*. Kinderman's analysis takes the form of genetic criticism, tracing the genesis of these cultural works, exploring their aesthetic meaning and mapping the continuity of a central European tradition that has displayed remarkable vitality for over two centuries, as accumulated legacies assumed importance for later generations. Revealing the diversity of sources, rejected passages and movements, fragmentary unfinished works and aborted projects that were absorbed into finished compositions, *The Creative Process in Music from Mozart to Kurtág* illustrates the wealth of insight that can be gained through studying the

creative process *The Cambridge Companion to Mozart* Simon P. Keefe, 2003-05-22 The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time Bringing the most recent scholarship into the public arena this volume bridges the gap between scholarly and popular images of the composer enhancing the readers appreciation of Mozart and his extraordinary output regardless of their prior knowledge of the music Part I situates Mozart in the context of late eighteenth century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition Part II surveys Mozart s works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death Part IV offers insight into Mozart s career as a performer as well as theoretical and practical perspectives on historically informed performances of his music

Interpreting Mozart Eva Badura-Skoda, Paul Badura-Skoda, 2018-12-07 Originally published in German as *Interpreting Mozart on the Keyboard* in 1957 this definitive work on the performance of Mozart s works has greatly influenced students and scholars of keyboard literature and of Mozart Now in a completely updated and revised edition this book includes the last half century of scholarship on Mozart s music addressing the elements of performance and problems that may occur in performing Mozart s works on modern instruments *Mozart* Simon P. Keefe, 2018-10-24 This volume of essays on Wolfgang Amadeus Mozart reflects scholarly advances made over the last thirty years The studies are broad and focused demonstrating a large number of viewpoints methodologies and orientations and the material spans a wide range of subject areas including biography vocal music instrumental music and performance Written by leading researchers from Europe and North America these previously published articles and book chapters are representative of both the most frequently discussed and debated issues in Mozart studies and the challenging exciting nature of Mozart scholarship in general The volume is essential reading for researchers students and scholars of Mozart s music **Mozart's Viennese Instrumental Music** Simon P. Keefe, 2007 A study of stylistic re invention a practically and empirically based theory that explains how innovative putatively inspired ideas take shape in Mozart s works and lead to stylistic re formulation From close examination of a variety of works this work shows that stylistic re invention is a consistent manifestation of stylistic development

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

Haydn's and Mozart's Sonata Styles John Martin Harutunian, 2005 This book presents a clear and comprehensive picture of these two great figures of Western music As contemporaneous composers Franz Joseph Haydn and Wolfgang Amadeus Mozart spoke the same musical language of late eighteenth century Classicism They shared the summit in the development of a procedure known as sonata style

Words about Mozart Dorothea Link, Judith Nagley, 2005 Published as a tribute to the late Stanley Sadie these eleven essays look at compositional and performance matters consider new archival research and provide an overview of work since the bicentenary in 1991 *Words About Mozart* is published as a tribute to the late Stanley Sadie musicologist critic and editor of *The New Grove Dictionary of Music and Musicians* Of the eleven essays presented here three focus on compositional matters Julian Rushton examines the dramatic meaning of a recurring motif in *Idomeneo* Elaine Sisman sifts through the facts surrounding the genesis of Mozart's Haydn quartets and Simon Keefe matches up pairs of piano sonatas and concertos on the basis of their common compositional features Cliff Eisen considers some problems of performing practice posed by the solo keyboard parts in Mozart's concertos and Robert Philip surveys tempo fluctuations in a selection of historical recordings Felicity Baker's detailed analysis of aspects of the *Don Giovanni* libretto is a welcome contribution from the field of literary criticism Three studies offer new archival research Neal Zaslaw uncovers the background to one of Mozart's nonsense compositions Dorothea Link examines the Viennese Hofkapelle and creates a new context for understanding Mozart's court appointment and Theodore Albrecht proposes a candidate for Mozart's Zauberkunstler Christina Bashford considers an aspect of Mozart reception in 19th century England connected with John Ella and Peter Branscombe presents a comprehensive overview of research published since the bicentenary in 1991 The volume includes a full bibliography of Stanley Sadie's publications and broadcasts

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