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모차르트

Piano Concerto No. 20 in D minor K 466 피아노 협주곡 제20번 D단조

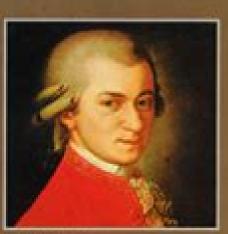
- 1 Allegro (13'42)
- 2 [Romance (9'55)
- 3 II Rondo-Allegro assai (7'36)

Piano Concerto No. 21 in C major KA67 피아노 협주곡 제21번 C장조

- 4 | Allegro maestoso (14'00)
- 5 Andante (5'52)
- 6

 - Allegro vivace assai (6'54)





Johns Pierce, Pierce Sover Philhamonic Ochestra Zdenick Restrick, Conductor

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Mozart Piano Concertos No 10 Vol 10

Yi-Tong Ma

Mozart Piano Concertos No 10 Vol 10:

Schwann Opus Vol. 10 Becky Barnhart, 1999-12 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 precursers of Schumann whose work offers a synthesis of radical experiments and traditional tenets He concludes by suggesting that concertos of Lizst 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 Mozart's Piano Concertos Simon P. Keefe, 2001 This study investigates the interactive relationship between the piano and the orchestra in Mozart's concertos by exploring the historical implications and hermeneutic potential of dramatic dialogue Billboard ,1969-06-07 In its 114th year Billboard remains the world's premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends New York Musical Review and Choral Advocate ,1862 Concertos John Irving, 2017-07-05 Mozart s piano concertos stand alongside his operas and symphonies as his most frequently performed and best loved music They have attracted the attention of generations of musicologists who have explored their manifold meanings from a variety of viewpoints In this study John Irving brings together the various strands of scholarship surrounding Mozart's concertos including analytical approaches aspects of performance practice and issues of compositional genesis based on investigation of manuscript and early printed editions Treating the concertos collectively as a repertoire rather than as individual works the first section of the book tackles broad thematic issues such as the role of the piano concerto in Mozart s quasi freelance life in late eighteenth century Vienna the origin of his concertos in earlier traditions of concerto writing eighteenth century theoretical frameworks for the understanding of movement forms subsequent historical shifts in the perception of the concerto s form listening strategies and performance practices. This is followed by a documentary register which proceeds through all 23 original works drawing together information on the source materials Accounts of the concertos compositional genesis early performance history and reception are also included here drawing extensively on the Mozart family correspondence and other contemporary reports Drawing together and synthesizing this wealth of material Irving provides an invaluable reference source for those already familiar with this The Monthly Musical Record ,1884 Historical Musicology Stephen A. Crist, Roberta Montemorra repertoire Marvin, 2004 How do we know what notes a composer intended in a given piece how those notes should be played and sung the nature of musical life in Bach's Leipzig Schubert's Vienna how music related to literature and other arts and social

currents in different times and places what attitudes musicians and music lovers had toward the music that they heard and made We know all this from musical manuscripts and prints opera libretti composers letters reviews in newspapers and magazines archival data contemporary pedagogical writings essays on aesthetics and much else Some of these categories of sources are the bedrock of music history and musicology Others have begun to be examined only in recent years Furthermore musicologists including biographers of famous composers now explore these various kinds of sources in a variety of ways some of them richly traditional and others exciting and novel These seventeen essays all newly written use a wide array of source materials to probe issues pertaining to a cross section of musical works and musical life from the sixteenth through the twentieth centuries The resulting pluralistic profile of current musicology will prove welcome to anyone fascinated by the problems of reconstructing reimagining sometimes the evanescent musical art of the past and pondering its implications for musical life today and in the future Roberta Montemorra Marvin is Director of Research and Development for International Programs University of Iowa Stephen A Crist is Associate Professor and Chair of the Music Department at Emory University New York Weekly Review, 1862 A Chord in Time: The Evolution of the Augmented Sixth from Monteverdi to Mahler Mark Ellis, 2017-07-05 For centuries the augmented sixth sonority has fascinated composers and intrigued music analysts Here Dr Mark Ellis presents a series of musical examples illustrating the evolution of the augmented sixth and the changing contexts in which it can be found Surprisingly the sonority emerged from one of the last remnants of modal counterpoint to survive into the tonal era the Phrygian Cadence In the Baroque period the terrible dissonance was nearly always associated with negative textual imagery Charpentier described the augmented sixth as poignantly expressive J S Bach considered an occurrence of the chord in one of his forebear s motets remarkably bold During Bach s composing lifetime the augmented sixth evolved from a relatively rare chromaticism to an almost commonplace element within the tonal spectrum the chord reflects particular chronological and stylistic strata in his music Theorists began cautiously to accept the chord but its inversional possibilities proved particularly contentious as commentaries by writers as diverse as Muffat Marpurg and Rousseau reveal During the eighteenth century the augmented sixth became increasingly significant in instrumental repertoires it was perhaps Vivaldi who first liberated the chord from its negative textual associations By the later eighteenth century the chord began to function almost as a signpost to indicate important structural boundaries within sonata form The chord did not however entirely lose its darker undertone it signifies for example the theme of revenge in Mozart s Don Giovanni Romantic composers uncovered far reaching tonal ambiguities inherent in the augmented sixth Chopin's Nocturnes often seem beguilingly simple but the surface tranquillity masks the composer's strikingly original harmonic experiments Wagner's much analyzed Tristan Chord resolves according to some theorists on an augmented sixth In Tristan und Isolde the chord s mercurial **Five Straight Lines** Andrew Gant, 2021-11-18 Fascinating Composer Andrew Gant is a masterful guide introducing readers to the major players and key themes of an entrancing topic

BBC History Magazine Whether you prefer Baroque or pop Theremins or violins the music you love and listen to shapes your world But what shaped the music Ranging across time and space this book takes us on a grand musical tour from music s origins in prehistory right up to the twenty first century Charting the leaps in technology thought and practice that led to extraordinary revolutions of music in each age the book takes us through medieval Europe Renaissance Italy and Jazz era America to reveal the rich history of music we still listen to today From Mozart to McCartney Schubert to Schoenberg Professor Andrew Gant brings to life the people who made the music their techniques and instruments as well as the places their music was played from sombre churches to rowdy taverns stately courts to our very own homes **Copyright Entries** Library of Congress. Copyright Office,1977 The Gramophone, 1926 **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 Billboard, 1992-07-04 In its 114th year Billboard remains the world's premier weekly music publication and intended it a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends The Concerto Stephan D. Lindeman, 2006 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 Billboard, 1979-05-05 In its 114th year Billboard remains the world's premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends

Monthly musical record ,1881 Schwann Opus ,2001 Concertos Wolfgang Amadeus Mozart,2000-01-01 Mozart s supremacy as a composer is nowhere more apparent than in his piano concertos which were a lifelong preoccupation for him from 1767 when he was 11 years old until 1791 the year of his death The remarkably precocious works in this volume written in 1776 and 1777 foreshadow the even greater piano concertos to come Each exhibits the qualities for which their successors are justly celebrated keyboard mastery experimentation with texture and a natural sensitivity to form and balance Despite his youth Mozart captured the spirit of his times with these compositions reflecting an eighteenth century mood of elegance and refinement This volume includes the Triple Concerto No 7 in F K 242 Mozart s only concerto for three pianos with the composer s cadenzas for all three movements Also here are the Concerto No 8 in C K 246 and Concerto No 9 in E flat K 271

offering a contrast in moods the former in the lighthearted refined galant spirit the latter a work of dramatic emotional character The concluding music in this prized compilation is the world famous Double Concerto No 10 in E flat K 365 written for the composer himself and his sister Nannerl Pianists and all lovers of fine music will welcome this valuable compilation of seminal works reproduced complete and unabridged from the authoritative Breitkopf H rtel Complete Works edition Included as well as appendixes are Mozart s original cadenzas for Concerto No 9 and reproductions of the rare autograph sketches of cadenzas for the Double Concerto

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