

The background of the cover features a sepia-toned illustration of a grand piano with its lid open. In the upper left corner, there is a faint, profile portrait of Wolfgang Amadeus Mozart. The overall color palette is warm, with shades of beige, brown, and cream.

MOZART & HIS PIANO CONCERTOS

CUTHBERT GIRDLESTONE

Mozart His Piano Concertos

Wolfgang Amadeus Mozart



Mozart His Piano Concertos:

Mozart's Piano Concertos Marius Flothuis, 2021-11-22 Mozart's Piano Concertos especially those composed during the years 1784-91 are still held in high esteem two centuries later by both amateur music lovers and professional musicians. Strangely enough, only very few comprehensive studies exist on this remarkable section of Mozart's output. The present study, first published in German in a slightly abridged form, deals with Mozart's evolution as a composer of piano concertos, sheds light on the connections between the concertos and other fields of creative activity as well as on those with other composers of his time. Finally, attention is paid to problems of performance practice. The author, born in 1914, emeritus professor of Utrecht University and former chairman of the Zentralinstitut für Mozart-Forschung Salzburg, has been involved with the subject of Mozart's concertos for about 60 years. **Mozart and His Piano Concertos** Cuthbert Girdlestone, 2012-11-12

Classic of music criticism provides detailed studies of 23 of Mozart's piano concertos, offering 417 musical examples and authoritative information on the works, form, tone, style, and balance. *Mozart's Piano Concertos* C. M.

Girdlestone, 2013-01-04 This early work on Mozart's Piano Concertos is both expensive and hard to find in its first edition. It contains analyses of the themes and structure of some of Mozart's greatest piano compositions. This is a fascinating work and thoroughly recommended for anyone interested in music theory. Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce. We are republishing these classic works in affordable, high-quality modern editions using the original text and artwork. **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.

Mozart: Piano Concertos Nos. 20 and 21 David Grayson, 1998 This guide to Mozart's two most popular piano concertos, the D minor K 466 and the C major K 467, the so-called Elvira Madigan, presents the historical background of the works, placing them within the context of Mozart's compositional and performance activities at a time when his reputation as both composer and pianist was at its peak. The special nature of the concerto as both a form and genre is explored through a selective survey of some of the approaches that various critics have taken in discussing Mozart's concertos. The concluding chapter discusses a wide range of issues of interest to modern performers.

Mozart's Piano Concertos Neal Zaslaw, 1996 A celebration and exploration of a monumental achievement. **Mozart's Piano 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 repertoire

Mozart's Concerto Form Denis Forman, 1971 This book is the first truly comprehensive analysis of the first movements ever attempted The beginning of the book devoted to the evolution of Mozart's concertos provides a discussion of the search by North German composers including members of the Bach family for a concerto form that would give more prominence to solo instruments a critical element in the development of the extended aria Against this background the author then discusses the evolution of Mozart's concertos in terms of the six early works based on Johann Christian Bach's London Galant form the innovative principles and methods present in the seven Melodic concertos and the absolute departure from both Galant and Melodic works evident in the last four concertos which are truly symphonic differing from all of Mozart's previous concertos in scale texture and structure and employing a different method of treating thematic material The second section of the book a detailed lucid and stimulating exposition of all the first movements discusses Mozart's compositional technique and his conception of the purpose of concerto composition

A Companion to Mozart's Piano Concertos Arthur Hutchings, 1950 Now regarded by many in the music world as a classic Hutchings study of Mozart's piano concertos provides a clear approach supported by numerous musical illustrations and biographical notes to each work

Piano Concerto No. 23 in A, K. 488, 1985-03 A duet for Piano composed by Wolfgang Amadeus Mozart for two pianos and four hands

Mozart Piano Concerto in C Major Wolfgang Amadeus Mozart, 1970-04 An original concept in one volume a study size score of a major musical work and a comprehensive body of tools for the study of that work

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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

Mozart David Foil,Wolfgang Amadeus Mozart,1996-01-09 The Black Dog Music Library presents Wolfgang Amadeus Mozart s Piano Concertos **Piano Concerto No.23 in a Major - A Score for Solo Piano K.488 (1786)**

Wolfgang Amadeus Mozart,2013-01-01 **Piano Concertos Nos. 23-27 in Full Score** Wolfgang Amadeus Mozart,2013-06-03 Mozart s last five piano concertos in full score plus cadenzas for Nos 23 and 27 and the Concerto Rondo in D Major K 382 Reprinted from authoritative Breitkopf H rtel edition Study score *Mozart's Piano Concertos* Cuthbert Girdlestone,1948 **Mozart's Piano Music** William Kinderman,2006-11-30 Mozart s emergence as a mature artist coincides with the rise to prominence of the piano an instrument that came alive under his fingers and served as medium for many of his finest compositions In Mozart s Piano Music William Kinderman reconsiders common assumptions about Mozart s life and art while offering comprehensive and incisive commentary on the solo music and concertos After placing Mozart s pianistic legacy in its larger biographical and cultural context Kinderman addresses the lively gestural and structural aspects of Mozart s musical language and explores the nature of his creative process Incorporating the most recent research throughout this encompassing study Kinderman expertly surveys each of the major genres of the keyboard music including the four hand and two piano works Beyond examining issues such as Mozart s earliest childhood compositions his musical rhetoric and expression the social context of his Viennese concertos and affinities between his piano works and operas Kinderman s main emphasis falls on detailed discussion of selected individual compositions **Piano Concertos Nos. 23-27 in Full Score** Wolfgang Amadeus Mozart,1978-01-01 Republication of portions of Serie 16 Concerte pour das Pianoforte of Wolfgang Amadeus Mozart s Werke Kritisch durchgesehene Gesammtausgabe originally published by Breitkopf Heartel Leipzig 1877 1879 *Mozart Piano Concertos* Philip Radcliffe,1978

Mozart His Piano Concertos Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become much more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Mozart His Piano Concertos**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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