

MOZART'S
CONCERTO
FORM

*The First Movements
of the Piano Concertos*

Denis Forman



Mozarts Concerto Form First Movements Of

Neal Zaslaw



Mozarts Concerto Form First Movements Of:

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

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

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'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: 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.

Applied Forms Ebenezer Prout, 1895

J.C. Bach Paul Corneilson, 2017-07-05 This volume of essays brings together the best of recent scholarship on Johann Christian Bach, the youngest son of J.S. Bach and a friend and mentor of Mozart. J.C. Bach had a cosmopolitan career beginning in Berlin as a pupil of his half brother C.P.E. Bach, then a sojourn to Italy where he studied with Padre Martini in Bologna after making his successful debut with operas for Turin and Naples; he moved to London where he became a leading composer and impresario. The articles selected for this volume represent the principal themes of scholarly research and writing over the past fifty years. The introduction provides a survey of J.C. Bach's career and an overview of recent literature. The collection includes English translations of two articles first published in German in the *Bach Jahrbuch* as well as one article published as recently as 2015. An appendix lists the complete contents of *The Collected Works of Johann Christian Bach* using the Warburton catalogue numbers.

Mozart's Viennese Instrumental Music Simon P. Keefe, 2007 A study of stylistic reinvention: a practically and empirically based theory that explains how innovative putatively inspired ideas take shape in Mozart's works and lead to stylistic reformulation. From close examination of a variety of works, this work shows that stylistic reinvention is a consistent manifestation of stylistic development.

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 **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** Marius Flothuis,2001 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 f r Mozart Forschung Salzburg has been involved with the subject of Mozart s concertos for about 60 years **Concerto for Two Pianos and Orchestra in E Major (1823)** Felix Mendelssohn-Bartholdy,1999-01-01 **A Dictionary of Music and Musicians (A.D. 1450-1889) by Eminent Writers, English and Foreign** George Grove,1879 **Mozart** Royce E. Wates,2010-09-01 Amadeus Mozart An Introduction to the Music the Man and the Myths explores in detail 20 of the composer s major works in the context of his tragically brief life and the turbulent times in which he lived Addressed to non musicians seeking to deepen their technical appreciation for his music while learning more about Mozart the man than the caricature portrayed in the 1986 movie Amadeus this book offers extensive biographical and historical background debunking many well established Mozart myths along with guided study of compositions representing every genre of 18th century music opera concerto symphony church music divertimento and serenade sonata and string quartet Author Royce E Wates a Mozart specialist has taught music history to thousands of non musicians both undergraduates and adults as a Professor of Music at Boston University and from 2002 2004 as director of Boston University s Adult Music Seminar at Tanglewood summer residence of the Boston Symphony Orchestra Mozart An Introduction to the Music the Man and the Myths provides a unique combination of biographical detail up to date research detailed musical analyses and clear definitions of terms Amateurs as well as more advanced musicians will gain a greater understanding of Mozart s encyclopedic mastery *Grove's Dictionary of Music and Musicians* George Grove,John Alexander Fuller-Maitland,Waldo Selden Pratt,Charles Newell Boyd,1911 **Robert Schumann: Piano Concerto** Julian Horton,2023-11-30 Offering a

concise introduction to one of the most important and influential piano concertos in the history of Western music this handbook provides an example of the productive interaction of music history music theory and music analysis It combines an account of the work s genesis Schumann s earlier unsuccessful attempts to compose in the genre and the evolving conception of the piano concerto evident in his critical writing with a detailed yet accessible analysis of each movement which draws on the latest research into the theory and analysis of nineteenth century instrumental forms This handbook also reconstructs the Concerto s critical reception performance history in centres including London Vienna Leipzig and New York and its discography before surveying piano concertos composed under its influence in the century after its completion including well known concertos by Brahms Grieg Tchaikovsky and Rachmaninov as well as lesser known music by Scharwenka Rubinstein Beach Macdowell and Stanford

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

A Dictionary of Music and Musicians (A.D. 1450-1889) by Eminent Writers, English and Foreign ,1889 A

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