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Mozart Wind & String Concertos

A. Hyatt King



BBC Publications

Mozart Wind And String Concertos

Simon P. Keefe



Mozart Wind And String Concertos:

Mozart Wind and String Concertos Alec Hyatt King, 1978 Mozart wrote his first concerto at the age of ten and completed his last a few weeks before his death In the intervening twenty five years he composed over fifty concertos for various instruments The most numerous are of course those for the piano which are the subject of a separate BBC Music Guide by Philip Radcliffe This volume is dedicated to Mozart's other concertos those for wind and stringed instruments masterpieces such as the powerful Sinfonia Concertante in E flat and the lyrical Clarinet Concerto or the Flute Concerto in G and the last two Horn Concertos all perfect of their kind

Mozart Wind & String Concertos Alec Hyatt King, 1986 An excellent series of music guides formerly known as the BBC Music Guides This much praised series gives an overall view of the subject showing how particular works came to be written their significance in the general history of the genre and how the form was developed by the composer There are detailed examinations of important works or movements with musical examples Highly recommended for GCSE and A level students

Mozart Wind and string Concertos. [Mit Noten.] (1. publ.) Alexander Hyatt King, 1978

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'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** Neal Zaslaw,1996 A celebration and exploration of a monumental achievement **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 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 f r Mozart Forschung Salzburg has been involved with the subject of Mozart's concertos for about 60 years **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 **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 **The Violin** Mark Katz,2006-02-09 The violin was first mentioned in a book in the sixteenth century An abundant and diverse literature on the instrument has grown since then and a complete general guide to these materials has not been produced in the modern era The last Edward Heron Allen's *De Fidiculis Bibliographia* was published in1894 This book fills that void organizing and annotating information on the violin from a variety of fields and sources It provides a comprehensive though selective guide to all facets of the instrument The book is divided into 4 main parts Reference and General Studies Acoustics and Construction Violin Playing Performance Practice and Music and Violinists Composers and Violin Teachers It will serve as a ready reference for students and scholars and is a welcome addition to the esteemed Routledge Music Bibliography series **A History of the Concerto** Michael Thomas Roeder,1994 A History of the Concerto may be read from cover to cover but readers may also use the extensive

index to focus on specific concertos and their composers Numerous musical examples illuminate critical points While some readers may want to study the more detailed analyses with scores in hand this is not essential for an understanding of the text

The Concerto Michael Steinberg, 2000-10-26 Michael Steinberg's 1996 volume *The Symphony A Reader's Guide* received glowing reviews across America It was hailed as wonderfully clear recommended warmly to music lovers on all levels Washington Post informed and thoughtful Chicago Tribune and composed by a master stylist San Francisco Chronicle Seiji Ozawa wrote that his beautiful and effortless prose speaks from the heart Michael Tilson Thomas called *The Symphony* an essential book for any concertgoer Now comes the companion volume *The Concerto A Listener's Guide* In this marvelous book Steinberg discusses over 120 works ranging from Johann Sebastian Bach in the 1720s to John Adams in 1994 Readers will find here the heart of the standard repertory among them Bach's Brandenburg Concertos eighteen of Mozart's piano concertos all the concertos of Beethoven and Brahms and major works by Mendelssohn Schumann Liszt Bruch Dvorak Tchaikovsky Grieg Elgar Sibelius Strauss and Rachmaninoff The book also provides luminous introductions to the achievement of twentieth century masters such as Arnold Schoenberg Bela Bartok Igor Stravinsky Alban Berg Paul Hindemith Sergei Prokofiev Aaron Copland and Elliott Carter Steinberg examines the work of these musical giants with unflagging enthusiasm and bright style He is a master of capturing the expressive dramatic and emotional values of the music and of conveying the historical and personal context in which these wondrous works were composed His writing blends impeccable scholarship deeply felt love of music and entertaining whimsy Here then is a superb journey through one of music's richest and most diverse forms with Michael Steinberg along as host guide and the best of companions

Classical Music Alexander J. Morin, 2002 Encompassing more than five hundred classical composers past and present this listener's guide to classical music discusses the best recordings of symphonies operas choral pieces chamber music and more by the world's leading composers as performed by a variety of outstanding musicians and conductors and includes essays on the classical repertory composers instruments and more Original

[The Collected Writings of Franz Liszt](#) Janita R. Hall-Swadley, 2013-12-19 In *Dramaturgical Leaves Essays about Musical Works for the Stage and Queries about the Stage Its Composers and Performers* the third volume in Janita R Hall Swadley's *The Collected Writings of Franz Liszt* Liszt heralds his admiration for early nineteenth century opera and musical stage works He honors Gluck the musical prophet as the cultivator of dramatic truth in the Romantic opera *Orpheus* expounds on Beethoven's harmonic inventions and innovative treatment of form in *Fidelio* and argues for the latter's incidental music to Goethe's *Egmont* as the epitome of music organicism a complete unity of words and tone He also comments on Weber's *Euryanthe* as offering the most progressive musical characterizations and declamation even more so than his popular work *Der Freischütz* and on how both works prefigure Wagner's music dramas awards Mendelssohn whose genius Liszt ranks only slightly less than Beethoven's top honors for creating in *Midsummer's Night Dream* the highest standards of music poetry suggests how Scribe and Meyerbeer

s Robert the Devil paints a mental image of art's eternal flames where poet and musician share equal space in the development of music tragedy reveals how the poetic deficiencies in the libretto to Schubert's Alfonso and Estrella are too easily overlooked because of the music's melodic and lyrical supremacy and offers in contrast Auber's Mute from Portici a remarkable text by many historically picturesque musical motives that are universal and nationalistic at the same time Finally Liszt offers an early gender study in music in his essay about Bellini's Montague and Capulet as well as its impact on nineteenth century audiences a look at Boieldieu's White Lady as a sublime depiction of literary music and Donizetti's Favorite as colored with a special type of imagery a *laterna magica* in Liszt's hand The beloved soprano Pauline Viardot Garcia receives special attention in an essay devoted entirely to her and Liszt proffers a critique of entr'acte music as a pointless tradition that dethrones music and insults the artist and composer by making music a palate cleanser This volume includes a detailed discussion about what it meant to be patronized by Liszt and how his support financial literary and musical helped shape many a music career It also offers commentary on how gender in opera was sometimes obscured not only for dramatic interest but also as part of the process of outlining a nation's identity as well as a thorough study of Liszt's concepts of Gestalt theory the Archetype and his musical *Weltanschauung* his musical world view all revealing his contribution to 19th century music philosophy as it relates to opera Finally a historical review of entr'acte music is presented how it began and how it developed to clarify Liszt's stance against it making this volume a necessary read for music historians serious musicians and music connoisseurs alike Israel Studies in Musicology, 1996 **Mozart in Vienna** Simon P. Keefe, 2017-09-21 Comprehensive and engaging exploration of Mozart's greatest works focussing on his dual roles as performer and composer in Vienna *The Cambridge Companion to the Concerto* Simon P. Keefe, 2005-10-27 A rare volume dedicated entirely to scholarship on the genre of the concerto **International Who's who in Music and Musicians' Directory** David M. Cummings, 2000 First published in 2000 Routledge is an imprint of Taylor Francis an informa company

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