

# Mozart Sonata K 457 Analysis

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this edition of mozart s sonata in c minor k 457 reproduces the original music text based on autographs and the earliest editions it also contains editor s fingerings some articulation signs added only by a comparison with authentic mozart s indications in similar passages or phrases and suggested dynamic marks which are provided in small print for advanced students and professional pianists

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 archivalresearch neal zaslau 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 zauberflötist 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 contributors theodore albrecht felicity baker christina bashford peter branscombe cliff eisen simon p keefe leanne langley dorothea link andrew porter robert philip julian rushton elaine sisman neal zaslau

comprehensive and engaging exploration of mozart s greatest works focussing on his dual roles as performer and composer in vienna

building on ideas first advanced by arnold schoenberg and later developed by erwin ratz this book introduces a new theory of form for instrumental music in the classical style the theory provides a broad set of principles and a comprehensive methodology for the analysis of classical form from individual ideas phrases and themes to the large scale organization of complete movements it emphasizes the notion of formal function that is the specific role a given formal unit plays in the structural organization of a classical work

first published in 2004 routledge is an imprint of taylor francis an informa company

music theory is in depth analysis that requires a text and an anthology of music the musical scores that illustrate the theory music for analysis fifth edition is the anthology and can accompany any theory text intended for the theory sequence

mario r mercado explains mozart s pivotal involvement in the profound transformation of keyboard practice in the late eighteenth century as the piano supplanted the harpsichord

and the keyboard instrument exchanged its former continuo role for a new solo role after an intriguing look at Mozart's extraordinary childhood filled with the singular experiences and opportunities that helped form his early career. Mercado examines Mozart's early piano works and the new pianistic idioms that shaped their style, paying particular attention to the Concerto in E-flat major, K. 271, written in 1777, which in its new level of keyboard virtuosity represents a decisive advance in pianistic style. Mercado then scrutinizes the piano genres the composer cultivated during his early maturity: the solo sonata and ensemble sonata as well as smaller solo works and the concerto. With his last two piano concertos and a group of small solo works from the final decade of his life, Mozart took the forms of his era to their limit, creating a musical transition to the nineteenth century.

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