

Mozart Sonata K 279 Analysis

Mozart's Piano SonatasMozartMozart's Piano MusicMozart -- Piano Sonatas, Vol 1Piano Sonata No. 16 in C Major, K 545 and Piano Sonata No. 1 in C Major, K 279KlaviersonatenClassical Keyboard Music in Print, 1993Sonata I, K. 279American Record LetterAudio CatalogSchwann OpusMusical Heritage ReviewTeachers College Studies in EducationThe Piano QuarterlyThe Piano Sonatas and Fantasies: K331, 332, 333, 475; 545, 570, 576, 396, 397, 533, 494Advanced HarmonyHarmony in Tonal MusicThe Evolution of Mozart's Pianistic StyleThe Harrison Catalog of Stereophonic RecordsThe Gramophone John Irving Wolfgang Amadeus Mozart William Kinderman Stewart Gordon Wolfgang Mozart Wolfgang Amadeus Mozart Wolfgang Amadeus Mozart Suburban Audio Visual Service (La Grange, Ill.) Columbia University. Teachers College Wolfgang Amadeus Mozart Robert W. Ottman Joel Lester Mario Raymond Mercado

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an examination of mozart s piano sonatas showing them to be a microcosm of the composer s changing style

wolfgang amadeus mozart s piano sonata no 1 in c major k 279 reprinted from the breilkopf hrtel edition

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

essential to the library of every pianist this two volume critical edition from dr stewart gordon a world renowned professor of keyboard studies at the university of southern california s thornton school of music provides all the tools necessary for stylistic performance dr gordon s thorough research of the earliest available sources as well as careful study of all modern

editions has captured the most accurate reflection of the composer's intent this newly engraved edition contains helpful fingering suggestions and performance recommendations including possible realizations for all ornamentation also included is a discussion of Mozart and the early piano as well as considerations for tempos and for period appropriate ornamentation and improvisation these volumes also present a useful list of recordings of the complete Mozart piano sonatas an extensive bibliography a reference chart of autographs and early editions and detailed analysis of the form of each sonata movement the sonatas in each volume are organized by Köchel K number volume I contains nine sonatas K 279 284 and 309 311 188 pages comb bound

Mozart's piano sonata no 16 in C major K 545 was written in 1788 and is sometimes known by the title *Sonata facile* or *Sonata semplice* since its publication in 1805 14 years after the composer's death it has become perhaps the most popular and best loved of the Mozart piano sonatas K 545 is in three movements the well known Allegro an Andante and a lively Rondo Allegretto the sonata no 1 in C major K 279 was written in 1774 when the composer was just 18 years old and is the first of the 18 Mozart piano sonatas K 279 is in three movements an Allegro a lyrical Andante and a brilliant Allegro finale

accompanying sound disc contains a large number of the music examples from the textbook

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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