## Piano Concerto 1 Op 25 G Minor

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includes 26 preludes op 28 nos 1 24 prelude in c sharp minor op 45 prelude in a flat major 27 etudes op 10 nos 1 12 op 25 nos 1 12 trois nouvelles etudes

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as a pianist rosenthal was unparalleled his legato touch came from chopin through his pupil mikuli his awareness of composition was developed by liszt his brahms interpretation shaped by the composer himself and his ingeniously crafted piano paraphrases memorialized his friendship with johann strauss ii yet rosenthal s pianistic abilities were married to a rare intellectual erudition a knowledge of literature history philology science philosophy and society that few pianists have ever matched let alone surpassed in these striking pieces we see every facet of rosenthal memoirist social critic pedagogue and virtuoso he could write with gravity and pathos yet his famous and sometimes devastating wit is legendary this volume combines rosenthal s writings with critical assessments of the pianist by such contemporaries as eduard hanslick edward prime stevenson and hugo wolf it is rounded out with an illuminating preface by charles rosen perhaps rosenthal s most renowned pupil a discography and concertography and a cd featuring never before released rosenthal recordings

lindeman a musicologist traces and defines the historical development of the concerto form as it passed from mozart to succeeding generations he then assesses beethoven s contributions and examines the classical model of the form in the early 19th century by overviewing several early romantic composers works subsequent chapters analyze and assess the responses of five precursers of schumann whose work offers a synthesis of radical experiments and traditional tenets he concludes by suggesting that concertos of lizst offer a road into further developments of the genre in the second half of the century illustrated with bandw portraits of composers and excerpts from musical scores annotation copyrighted by book news inc portland or

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