

Where To
Download Die 35
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Die 35 Klaviersonaten Band 3

Compiled for intermediate to early-advanced pianists, this 64-page edition includes biographical

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information on
Scarlatti,
performance
notes by the
editor and
composer,
explanations of
ornamentations,
and a discussion
on the influence
of Spanish folk
music on

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Scarlatti's works.
Beethoven's
piano sonatas
form one of the
most important
collections of
works in the
whole history of
music. Spanning
several decades
of his life as a
composer, the

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sonatas soon
came to be seen
as the first body
of substantial
serious works for
piano suited to
performance in
large concert
halls seating
hundreds of
people. In this
comprehensive

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and authoritative
guide, Charles
Rosen places the
works in context
and provides an
understanding of
the formal
principles
involved in
interpreting and
performing this
unique repertoire,

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covering such aspects as sonata form, phrasing, and tempo, as well as the use of pedal and trills. In the second part of his book, he looks at the sonatas individually, from

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the earliest works
of the 1790s
through the
sonatas of
Beethoven's
youthful
popularity of the
early 1800s, the
subsequent years
of mastery, the
years of stress
(1812†"1817),

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and the last three sonatas of the 1820s. Composed as much for private music-making as public recital, Beethoven's sonatas have long formed a bridge between the worlds of the

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salon and the
concert hall. For
today's
audience, Rosen
has written a
guide that brings
out the gravity,
passion, and
humor of these
works and will
enrich the
appreciation of a

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wide range of readers, whether listeners, amateur musicians, or professional pianists. The book includes a CD of Rosen performing extracts from several of the

Where To
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sonatas,
Band 3
illustrating points
made in the text.
The History of
Music
Variationen für
Klavier
Wagners Parsifal
Making Music
Handbuch des
Klavierspiels
Die 35

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*Re-engraved,
corrected editions by
Artur Schnabel, with
Schnabel's notes and
comments in five
languages. Volume
One contains Sonatas
One through
Seventeen and
Volume Two contains
Sonatas Eighteen
through Thirty-Two.
Alberto Ginastera: A*

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Research and Information Guide is the first bio-bibliographic study of the composer and the only published book on the subject in English. This work fills a critical gap in contemporary music studies by enriching our knowledge of one of the most compelling creative

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voices of the Americas. Given the lack of prior systematic attention to Ginastera, this book establishes a firm foundation for future scholarship. It includes a detailed biographical sketch of the composer that quotes extensively from his letters. It summarizes the

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*defining features of
his style and
encompasses his
infrequently explored
late works. It offers
the most
comprehensive
catalogue of
Ginastera's music to
date and provides an
annotated list of his
published writings.
This book contains
over 400 annotated*

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bibliographic entries that refer to critically selected sources in English, Spanish, French, German, and Italian. The last chapter offers new information about archival holdings and internet resources that facilitates research on this composer. An appendix featuring a

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*detailed chronology
of Ginastera's career
completes this work.*

*nach Eigenschriften
und*

Originalausgaben

International Piano

The 35 Piano

*Sonatas, Volume 1 up
to Op. 14*

A Research and

Information Guide

Chopin Studies

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**A guide to music
provides
recommendation
s on one
thousand
recordings that
represent the
best in such
genres as
classical, jazz,
rock, pop, blues,
country, folk,
musicals, hip-
hop, and opera,**

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**with listening
notes,
commentary, and
anecdotes about
performers.**

**In Strong on
Music Vera
Brodsky**

**Lawrence uses
the diaries of
lawyer and music
lover George
Templeton
Strong as a**

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**jumping-off point
from which to
explore every
aspect of New
York City's
musical life in
the mid-
nineteenth
century. This
third and final
volume ranges
across opera,
orchestral and
chamber music,**

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**blackface
minstrels,
military bands,
church choirs,
and even concert
saloons. Among
the many
striking scenes
vividly portrayed
in Repercussions
are the
rapturous
reception of
Verdi's Ballo in**

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Bord. 3
**maschera in
1861; the impact
of the Civil War
on New York's
music scene,
from theaters
closing as their
musicians
enlisted to the
performance of
"The Star-
Spangled
Banner" at every
possible**

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**occasion; and
open-air concerts
in the developing
Central Park.
Throughout,
Lawrence mines
a treasure trove
of primary
source materials
including daily
newspapers,
memoirs, city
directories, and
architectural**

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drawings.

**Indispensable for
scholars,
Repercussions
will also
fascinate music
fans with its
witty writing and
detailed
descriptions of
the cultural life
of America's first
metropolis.**

Formerly a

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**concert pianist,
Vera Brodsky**

**Lawrence spent
the last third of
her life as a
historian of
American music
(she died in
1996). She was
editor of The
Piano Works of
Louis Moreau
Gottschalk and
The Complete**

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**Works of Scott
Joplin. On
Volume 1: "A
marvelous book.
There is nothing
like it in the
literature of
American
music."—Harold
C. Schonberg,
New York Times
Book Review On
Volume 2: "A
monumental achi**

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**event."—Victo
r Fell Yellin,
Opera Quarterly
Das Echo
Neue Ausgabe
sämtlicher
Werke:
Supplement
Sonate, piano
Piano Sonatas,
Volume 1 (Nos.
1-8)
Praeludium und
Fugen im**

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**Quintenzirkel aus
dem
Wohltemperirten
Klavier
Sonatas, Volume
1**

Beethoven's piano sonatas are a cornerstone of the piano repertoire and favourites of both the concert hall and recording studio. The sonatas have been

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the subject of much scholarship, but no single study gives an adequate account of the processes by which these sonatas were composed and published. With source materials such as sketches and correspondence increasingly available, the time is ripe for a close study of the

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history of these works. Barry Cooper, who in 2007 produced a new edition of all 35 sonatas, including three that are often overlooked, examines each sonata in turn, addressing questions such as: Why were they written? Why did they turn out as they did? How did they come into being and

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how did they reach
their final form?

Drawing on the
composer's sketches,
autograph scores and
early printed editions,
as well as contextual
material such as
correspondence,
Cooper explores the
links between the
notes and symbols
found in the musical
texts of the sonatas,

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and the environment that brought them about. The result is a biography not of the composer, but of the works themselves.

Die 35

KlaviersonatenThe 35 piano sonatas: Op. 57 ('Appassionata'), F minorInternational PianoThe 35 Piano Sonatas, Volume 1 up to Op. 14OUP Oxford

Where To
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Beethoven
Catalogue

A Listener's Life List
Neue Ausgabe
sämtlicher Werke:
Supplement. Wkgr.28.
Bearbeitungen,
Ergänzungen und
Übertragungen
fremder Werke. Abt.1.
Bearbeitungen von
Werken Georg
Friedrich Händels
The Monthly Musical

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Record

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Classical Keyboard
Music in Print, 1993

**Dies ist die
erste, große z
usammenfassend
e Darstellung
der Geschichte
der
musikalischen
Interpretation
in den letzten**

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beiden

Jahrhunderten.

Für das 20.

Jahrhundert

gibt es eine

solche bislang

überhaupt noch

nicht - für

das 19.

Jahrhundert

ist die

Untersuchung

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Band 3

**deshalb so auf
schlussreich,
weil sich hier
"Interpretatio
n" im engeren
Sinne erst
herausbildet
und die
Begriffs- und
Ideengeschicht
e ihren
Ausgangspunkt**

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Klaversonaten
Band 3

**nimmt. Durch
diese
Zusammenschau
lassen sich
Entwicklungen
bis heute
historisch
einordnen und
verstehen. In
den ersten
drei Bänden
wird der Blick**

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Klaversonaten

**auf die
wesentlichen
Aspekte von
Interpretation
gerichtet: auf
die
grundlegenden
Ideen, auf
Medien und
Institutionen,
aber auch auf
die Praxis**

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Klaversonaten

**(Tempo,
Dynamik und
Klangfarbe,
Instrumente,
Stimme,
Körper,
Räume). Ihre
Geschichte im
19. und 20.
Jahrhundert
wird jeweils n
achgezeichnet.**

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Klaversonaten

**Band 4 fasst
einzelne
Personen und
ihre
künstlerischen
Konzeptionen
ins Auge und
fragt nach dem
Spezifischen
ihrer
"Generation",
wobei auch die**

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Klaversonaten
Band 3
**Wechselwirkung
en mit der
Kompositions-
und Repertoire
geschichte
einen
breiteren Raum
einnehmen. Die
Bände sind von
rund 40 intern
ationalen
Fachautorinnen**

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Klaversonaten
und -autoren
Band 3
verfasst.

Gegenstand von
Band 1 sind
die
ästhetischen
Ideen, die der
musikalischen
Interpretation
zu Grunde
liegen, ihr
nachfolgen

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Klaversonaten

oder sie
Band 3
begleiten.

Grundlage der
Betrachtung
sind die
Quellen und
Zeugnisse zur
musikalischen
Interpretation
, wie sie in
ästhetischen
und

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**theoretischen
Abhandlungen,
in Lehrwerken
und im
Feuilleton, in
Briefen und
biographischen
Schriften
begegnen. Die
Autorinnen und
Autoren Tobias
Janz, Reinhard**

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**Kapp, Janina
Klassen, Heinz
von Loesch,
Andreas Meyer,
Arne Stollberg
Nachdruck des
Originals von
1910.**

**Scarlatti --
Selected
Sonatas
Beethoven's**

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Piano Sonatas

Zweiter Band

Musicologica

Austriaca

Musikalische

Formenlehre

Robert

Schumann und

die Selbstrefl

exion in der

Musik

A critical edition of

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the 35 Piano
Sonatas by
specialist Professor
Barry Cooper.

Includes a general
introduction
covering
performance
practice, including
tempo,
articulation,
pedalling and
dynamics and
commentary to

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each sonata,
including history,
full assessment of
the sources and
detailed notes on
interpretation.

Introductory CD
included.

In Literatur, Film
und bildender
Kunst ist
gleichermaßen zu
beobachten: Ab
einem bestimmten

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Stadium von
Modernität
beginnen die
Künste, die
Bedingungen ihrer
Entstehung und
Wirkung zum
Inhalt der
Darstellung zu
machen. Wie aber
ist es um die Musik
bestellt? Besitzt sie
als rein klangliches
Medium ebenfalls

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Klaversonaten
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die Kapazität zur
ästhetischen
Selbstreflexion?
Anhand von Robert
Schumanns Instru-
mentalwerken
werden erstmals
selbstreflexive
musikalische
Techniken
monographisch
untersucht. Seine
Musik weist
Techniken auf,

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Band 3

mittels derer die Hörer das Stadium selbstvergessener Verzauberung für die distanzierte Begutachtung der Komposition hinter sich lassen. Die vieldiskutierten frühen Klavierwerke und auch die oft vernachlässigten Kompositionen der

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1840er-50er Jahre
offenbaren neue
Sinnschichten. Mit
dem konstitutiven
Zweifel am
gewählten
Ausdrucksmedium
erweist sich
Schumann als
musikalischer
Wegbereiter der
ästhetischen
Moderne.
Der komponierte

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Zweifel

Sonate ... piano
solo

Geschichte der
musikalischen
Interpretation im
19. und 20.

Jahrhundert, Band
1: Ästhetik - Ideen

The 35 piano
sonatas: Op. 57
('Appassionata'), F
minor

The 35 piano

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Klaviersonaten
Band 3
sonatas: Op. 22, B
flat major

A Short
Companion

***Beethoven wrote
32 sonatas for
piano. Volume 1,
edited by Stewart
Gordon, includes
the first 8 sonatas
(Op. 2, Nos. 1-3;
Op. 7; Op. 10, Nos.
1-3; and Op. 13***

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["Pathétique"],
written between
1795 and 1799.
Since these
autographs no
longer exist, this
edition is based on
the first editions,
published by
various Viennese
engravers. Dr.
Gordon discusses
a variety of topics

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***including
Beethoven's life;
the pianos of his
time and their
limitations;
Beethoven's use of
articulation,
ornamentation,
tempo; and the
age-old challenge
of attempting to
determine the
definitive***

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*interpretation of
Beethoven's
music. Valuable
performance
recommendations,
helpful fingering
suggestions and
ornament
realizations are
offered in this
comprehensive
critical body of
Beethoven's*

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***sonatas. Where
performance
options are open
to interpretation,
other editors'
conclusions are
noted, enabling
students and
teachers to make
informed
performance
decisions.
Includes music.***

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***Grundriss der
Kompositionslehre
ein Beitrag zur
Geschichte der
katholischen
Kirchenmusik im
18. und 19.
Jahrhundert
The New York
Music Scene in the
Days of George
Templeton Strong,
Volume 3:***

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Klaversonaten
**Repercussions,
Band 3
1857-1862**

Mit Beiblatt

**Deutsche Export
Revue.**

Wochenzeitung

Für Politik,

**Literatur, Export
und Import**

**European Music
Catalogue**

**Kriterien d. Kompo
sitionstechnik**

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Combining musical insight with the most recent research, William Kinderman's Beethoven is both a richly drawn portrait of the man and a guide to his music. Kinderman traces the composer's intellectual and musical development from

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*the early works
written in Bonn to
the Ninth Symphony
and the late
quartets, looking at
compositions from
different and original
perspectives that
show Beethoven's
art as a union of
sensuous and
rational, of
expression and*

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structure. In analyses of individual pieces, Kinderman shows that the deepening of Beethoven's musical thought was a continuous process over decades of his life. In this new updated edition, Kinderman gives more attention

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*to the composer's
early chamber
music, his songs,
his opera Fidelio,
and to a number of
often-neglected
works of the
composer's later
years and
fascinating projects
left incomplete. A
revised view
emerges from this of*

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Beethoven's aesthetics and the musical meaning of his works. Rather than the conventional image of a heroic and tormented figure, Kinderman provides a more complex, more fully rounded account of the composer. Although

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Beethoven's deafness and his other personal crises are addressed, together with this ever-increasing commitment to his art, so too are the lighter aspects of his personality: his humor, his love of puns, his great

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Klaversonaten

*delight in
juxtaposing the
exalted and the
commonplace.*

Klavier-Sonaten

Ludwig van

Beethovens Leben

Kinsky-Halm WoO

59

*An Index to the
Literature Available
in a Selected Group
of Musicological*

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*Publications
Catalogue of the
Allen A. Brown
Collection of Music
in the Public Library
of the City of Boston
The Creation of
Beethoven's 35
Piano Sonatas*