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## MIKAYLA YOUNG

*Theœ complete piano sonatas* Alfred Music

A profound transformation of keyboard practice occurred. The piano supplanted the harpsichord, and the keyboard instrument exchanged its former continuo role for a new solo role. Mercado explains Mozart's pivotal involvement in this transformation by dividing his life and career into three distinct periods. First, he looks at Mozart's extraordinary childhood, which produced the singular experiences and opportunities that helped form his early career. Mercado then.

[Klaviersonaten Serie I, Band 1.](#) Columbia University Press

Vols. 3-24 include Index novorum librorum.

*The Complete Piano Sonatas, Volume 1* Nabu Press

Since his death in 1935, Heinrich Schenker's influence on music theory has steadily increased. This indexed guide to an archive of Schenker's manuscripts is augmented by the Nachlass of his pupil Jonas and his close friend Violin. The catalog describes each manuscript and provides access to Schenker's critical works, his annotated scores and performance comments, his correspondence with Furtwöngler, Schoenberg, and others, and his diaries (1896-1935). The Jonas collection is at the University of California, Riverside.

[The 35 Piano Sonatas, Volume 1 up to Op. 14](#) Taylor & Francis

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

[Mozart's Piano Sonatas](#) Cambridge Scholars Publishing

These three volumes, in practical urtext-pedagogical editions, are designed with the idea that these precious works will be performed on the modern piano. With respect to the original text, Dr. Hinson offers many valuable, stylistically faithful suggestions for interpretation. Volume I is appropriate for progressing intermediate students, and provides a most effective introduction to the great Viennese Classical style.

**Piano Sonatas, Volume 1 (Nos. 1-8)** Alfred Publishing Company

A critical edition of 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 each sonata, including history, full assessment of the sources and detailed notes on interpretation. Introductory CD included.

*Sonata in D Major, K. 311* Alfred Music

Titles: \* Sonata No. 1: Opus 2, No. 1 in F Minor \* Sonata No. 2: Opus 2, No. 2 in A Major \* Sonata No. 3: Opus 2, No. 3 in C Major \* Sonata No. 4: Opus 7, E-Flat Major \* Sonata No. 5: Opus 10, No. 1 in C Minor \* Sonata No. 6: Opus 10, No. 2 in F Major \* Sonata No. 7: Opus 10, No. 3 in D Major \* Sonata No. 8: Opus 13, C Minor "Pathetique" \* Sonata No. 9: Opus 14, No. 1 in E Major \* Sonata No. 10: Opus 14, No. 2 in G Major \* Sonata No. 11: Opus 22, B-Flat Major \* Sonata No. 12: Opus 26, A-Flat

Major \* Sonata No. 13: Opus 27, No. 1 in E-Flat Major \* Sonata No. 14: Opus 27, No. 2 in C-Sharp Minor "Moonlight Sonata" \* Sonata No. 15: Opus 28, D Major

**Haydn -- The Complete Piano Sonatas** Hal Leonard Corporation

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 ["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 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 interpretation of Beethoven's music. Valuable performance recommendations, helpful fingering suggestions and ornament realizations are offered in this comprehensive critical body of Beethoven's sonatas. Where performance options are open to interpretation, other editors' conclusions are noted, enabling students and teachers to make informed performance decisions.

[Klaviersonaten](#) Univ of California Press

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.

**The Creation of Beethoven's 35 Piano Sonatas** Alfred Music

This Companion to Schubert examines the career, music, and reception of one of the most popular yet misunderstood and elusive composers. Sixteen chapters by leading Schubert scholars make up three parts. The first seeks to situate the social, cultural, and musical climate in which Schubert lived and worked, the second surveys the scope of his musical achievement, and the third charts the course of his reception from the perceptions of his contemporaries to the assessments of posterity. Myths and legends about Schubert the man are explored critically and the full range of his musical accomplishment is examined.

*Classical Keyboard Music in Print, 1993* Wentworth Press

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.

[The Music Forum](#) Alfred Music

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**The Evolution of Mozart's Pianistic Style** OUP Oxford

The Music Forum

**Sonatas, Volume 2** Routledge

Muzio Clementi (1752-1832) was a famed composer, pianist, pedagogue, conductor, music publisher, editor, and piano manufacturer. Although born in Italy, he spent most of his life in England. In his time, he was known as "the father of the pianoforte," "father of modern piano technique", and "father of Romantic pianistic virtuosity." This is Volume 1 of Clementi's Sonatas. Titles: \* Opus 2, No. 1 in C major \* Opus 12, No. 1 in B-flat major \* Opus 26, No. 2 in F-sharp minor \* Opus 26, No. 3 in D major \* Opus 34, No. 1 in C major \* Opus 36, No. 1 in A major \* Opus 36, No. 2 in F major

[Heinrich Schenker, Oswald Jonas, Moriz Violin](#) Alfred Music

The Textbook of Applied Psychoanalysis is a unique and original contribution to the field of psychoanalysis. Emphasizing and underscoring the need for interdisciplinary discourse in understanding the dialectical relationship between mind and culture, this volume addresses a multiplicity of realms. These include anthropology, religion, philosophy, history, as well as evolutionary psychology, medicine, race, poverty, migration, and prejudice. Dimensions of social praxis such as education, health policy, and cyberpsychology are also addressed. The enrichment of our understanding of the fine arts (e.g. painting, sculpture, poetry) and performing arts (e.g. music, dance, cinema) by the application of psychoanalytic principles and the enhancement of psychoanalysis by bringing such arts to bear upon it also form areas of this book's concern. This magisterial volume brings distinguished psychoanalysts, philosophers, musicians, poets, businessmen, architects, and movie critics together to create a chorus of modern, anthropologically-informed and culturally sensitive psychoanalysis.

*Acta Musicologica* Hal Leonard Corporation

These three volumes, in practical urtext-pedagogical editions, are designed with the idea that these precious works will be performed on the modern piano. With respect to the original text, Dr. Hinson offers many valuable, stylistically faithful suggestions for interpretation. Volume I is especially appropriate for progressing intermediate students, and provides a most effective introduction to the great Viennese Classical style.

*Klaviersonaten* Routledge

An examination of Mozart's piano sonatas, showing them to be a microcosm of the composer's changing style.

*Making Music* Cambridge University Press

How is "rhythm" experienced? What role does "rhythm" play in musicians' search for a collective musical identity? These questions are answered in this book on the fascinating blend of musical styles and influences within contemporary Malagasy music. Madagascar is the fourth largest island in the world, "the footprint between Africa and Asia," with a history marked by many waves of migration. Over the centuries, a wide range of styles of music, of instruments and of dance have become a part of the island's musical palette. Despite this and the resulting diversity of regional musical particularities, musicians claim there is one element they all share: a common rhythmical base. To explore this claim and the meaning of "rhythm" in the Malagasy context, Jenny Fuhr makes

use of her dual role as musician and researcher. Self-reflexive field research combined with learning to play and perform Malagasy music enables a profound intercultural dialogue. This book shows how her intense involvement in music-making and a constant dialogue between musical experiences and discourses opens up new paths of understanding. In doing so, it challenges prevalent Western analytical perspectives on music and demonstrates the need for a more performance-based approach to ethnomusicology.

*Cocktail Piano* Cambridge University Press

In España: Six Album Leaves, Op. 165, Albéniz magically transports the listener to colorful locations, each with its own special Spanish flavor. These musical "postcards" are not particularly difficult to play, and are somewhere between the late intermediate and early advanced levels. This edition aids in interpretation through added fingerings, pedal and indications for subtle changes in tempo, which are integral to the performance of Spanish music. Dr. Kuehl-White studied in Barcelona with legendary Spanish pianist Alicia de Larrocha, who provided a tremendous legacy regarding the performance practice traditions of Albéniz's music. España was initially published with many errors and omissions. Over the years, editors have produced new editions with some corrections, but little interpretive assistance. This edition not only contains numerous corrections, but also aids in interpretation through various additions in the score. Titles: \* Prélude \* Tango \* Malagueña \* Serenata \* Capricho Catalán \* Zortzico

**Haydn, Joseph - Complete Piano Sonatas Volume II** OUP Oxford

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