



The Concerto

Don Michael Randel



The Concerto:

The ^AConcerto Michael Steinberg, 2000-10-26 Michael Steinberg's 1996 volume *The Symphony A Reader's Guide* received glowing reviews across America. It was hailed as wonderfully clear, recommended warmly to music lovers on all levels. *Washington Post* informed and thoughtful, *Chicago Tribune* and composed by a master stylist. *San Francisco Chronicle* Seiji Ozawa wrote that his beautiful and effortless prose speaks from the heart. Michael Tilson Thomas called *The Symphony* an essential book for any concertgoer. Now comes the companion volume *The Concerto A Listener's Guide*. In this marvelous book, Steinberg discusses over 120 works ranging from Johann Sebastian Bach in the 1720s to John Adams in 1994. Readers will find here the heart of the standard repertory among them: Bach's Brandenburg Concertos, eighteen of Mozart's piano concertos, all the concertos of Beethoven and Brahms, and major works by Mendelssohn, Schumann, Liszt, Bruch, Dvorak, Tchaikovsky, Grieg, Elgar, Sibelius, Strauss, and Rachmaninoff. The book also provides luminous introductions to the achievement of twentieth-century masters such as Arnold Schoenberg, Bela Bartok, Igor Stravinsky, Alban Berg, Paul Hindemith, Sergei Prokofiev, Aaron Copland, and Elliott Carter. Steinberg examines the work of these musical giants with unflagging enthusiasm and bright style. He is a master of capturing the expressive, dramatic, and emotional values of the music and of conveying the historical and personal context in which these wondrous works were composed. His writing blends impeccable scholarship, deeply felt love of music, and entertaining whimsy. Here then is a superb journey through one of music's richest and most diverse forms, with Michael Steinberg along as host, guide, and the best of companions. **A**

History of the Concerto Michael Thomas Roeder, 1994 *A History of the Concerto* may be read from cover to cover, but readers may also use the extensive index to focus on specific concertos and their composers. Numerous musical examples illuminate critical points. While some readers may want to study the more detailed analyses with scores in hand, this is not essential for an understanding of the text. **The Concerto** Stephan D. Lindeman, 2006 Twelve-tone and serial music were dominant forms of composition following World War II and remained so at least through the mid 1970s. In 1961 Ann Phillips Basart published the pioneering bibliographic work in the field.

The Concerto Michael Steinberg, 2000-10-26 Michael Steinberg's 1996 volume *The Symphony A Reader's Guide* received glowing reviews across America. It was hailed as wonderfully clear, recommended warmly to music lovers on all levels. *Washington Post* informed and thoughtful, *Chicago Tribune* and composed by a master stylist. *San Francisco Chronicle* Seiji Ozawa wrote that his beautiful and effortless prose speaks from the heart. Michael Tilson Thomas called *The Symphony* an essential book for any concertgoer. Now comes the companion volume *The Concerto A Listener's Guide*. In this marvelous book, Steinberg discusses over 120 works ranging from Johann Sebastian Bach in the 1720s to John Adams in 1994. Readers will find here the heart of the standard repertory among them: Bach's Brandenburg Concertos, eighteen of Mozart's piano concertos, all the concertos of Beethoven and Brahms, and major works by Mendelssohn, Schumann, Liszt, Bruch, Dvorak, Tchaikovsky, Grieg, Elgar, Sibelius, Strauss, and Rachmaninoff. The

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The Concerto Abraham Veinus,1964-01-01 The first thorough English language exploration of the concerto as a musical form this is an oft quoted authoritative survey Examining the social economic and personal factors that influenced the concerto s growth the work also summarizes the contributions of theorists composers and musicians and defines the genre s terms and the changing nature *The Cambridge Companion to the Concerto* Simon P. Keefe,2005-10-27 A rare volume dedicated entirely to scholarship on the genre of the concerto

Concerti Grossi - The Complete Compositions Pasquale De Marco,2025-07-24 Concerti Grossi The Complete Compositions is the definitive collection of concerti grossi by the world s greatest composers including Handel Bach Vivaldi and Telemann These works are essential listening for any lover of Baroque music and this volume presents them in their entirety with detailed notes on each piece The concerto grosso is a form of Baroque music that originated in Italy in the early 18th century It is a concerto for a small group of soloists the concertino and a larger group of accompanying instruments the ripieno The concerto grosso was a popular form of music throughout the 18th century and it was composed by many of the leading composers of the period The concerti grossi in this volume are some of the most famous and beloved works of the Baroque era Handel s Concerto Grosso in B flat major Op 6 No 12 is one of the most popular concerti grossi ever written Bach s Brandenburg Concerto No 5 in D major BWV 1050 is another masterpiece of the genre Vivaldi s Concerto Grosso in D minor Op 3 No 11 is a virtuosic work that showcases the talents of the soloists Telemann s Concerto Grosso in G major TWV 43 G1 is a lively and energetic work that is sure to get your toes tapping These are just a few of the many concerti grossi that you will find in this volume With its comprehensive collection of works by the world s greatest composers Concerti Grossi The Complete Compositions is the essential guide to this important genre of Baroque music Whether you are a seasoned music lover or a newcomer to Baroque music you will find something to enjoy in this volume The concerti grossi in this collection are some of the most beautiful and exciting music ever written They are sure to provide you with hours of listening pleasure If you like this book write a review

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Concerto no. I for the piano, op. 15 Ludwig van Beethoven, 1929

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