

Die 35 Klaviersonaten Band 3

Klaviersonaten,band 3Notationskunde 17. und 18. JahrhundertDie Klaviersonate im Russland der zweiten Hälfte des 20. JahrhundertsHandbuch der Fugen-KompositionL van Beethovens sämtliche Klavier,3Sämtliche Klaviersonaten, Band IIISämtliche Werke: Klavier-Sonaten und -Variationen (Op. 1-2, 5, 9, 21, Nr. 1-2, 24, 35)Franz SchubertHistorische MusikwissenschaftKlaviersonate A-MollXII KlaviersonatenDas Klavier und seine KundenL van Beethovens sämtliche Klavier,1Joseph Haydn WerkeMusikalisches Erbe und GegenwartThe Cambridge Companion to SchubertStudien zum Sonatensatz in den Klaviersonaten Joseph HaydnsDie sechs Sammlungen von Sonaten, Freien Fantasien und RondosHandbuch der MusikinstrumenteUniversum Franz Schubert Karin Paulsmeier Anastasia Yasko Hugo Riemann Hugo Remann Christoph Flamm Johannes Brahms Andrea Lindmayr-Brandl Michele Calella Franz Schubert Christian Gottlob Neefe Kristina Demandt Hugo Remann Hanspeter Bennwitz Christopher H. Gibbs Uwe Holl Carl Philipp Emanuel Bach Hugo Riemann Klaviersonaten,band 3 Notationskunde 17. und 18. Jahrhundert Die Klaviersonate im Russland der zweiten Hälfte des 20. Jahrhunderts Handbuch der Fugen-Komposition L van Beethovens sämtliche Klavier,3 Sämtliche Klaviersonaten, Band III Sämtliche Werke: Klavier-Sonaten und -Variationen (Op. 1-2, 5, 9, 21, Nr. 1-2, 24, 35) Franz Schubert Historische Musikwissenschaft Klaviersonate A-Moll XII Klaviersonaten Das Klavier und seine Kunden L van Beethovens sämtliche Klavier,1 Joseph Haydn Werke Musikalisches Erbe und Gegenwart The Cambridge Companion to Schubert Studien zum Sonatensatz in den Klaviersonaten Joseph Haydns Die sechs Sammlungen von Sonaten, Freien Fantasien und Rondos Handbuch der Musikinstrumente Universum Franz Schubert Karin Paulsmeier Anastasia Yasko Hugo Riemann Hugo Remann Christoph Flamm Johannes Brahms Andrea Lindmayr-Brandl Michele Calella Franz Schubert Christian Gottlob Neefe Kristina Demandt Hugo Remann Hanspeter Bennwitz Christopher H. Gibbs Uwe Holl Carl Philipp Emanuel Bach Hugo Riemann

grundlage des musikunterrichts die vorliegende notationskunde ist aus der unterrichtstätigkeit der autorin an der schola cantorum basiliensis hervorgegangen ihre besonderheit besteht darin dass sie theoretische voraussetzungen mit den erfahrungen der musikalischen praxis verbindet dabei ist das ziel das jeweils originale schriftbild einer musik zum

selbstverständlichen Ausgangspunkt der Interpretation werden zu lassen in Analogie zur neuen Musik des 20. und 21. Jahrhunderts bei der die analytische und künstlerische Auseinandersetzung in der Regel ebenfalls den Weg über deren schriftliche Darstellung nimmt. Dieser Zielsetzung entsprechend sind sowohl Musikerinnen und Musiker als auch musiktheoretisch interessierte gleichermaßen angesprochen. Im Anschluss an diese Publikation sollen zwei weitere Bände erscheinen, die sich mit der Notation früherer Jahrhunderte befassen: Notation des 15. und 16. Jahrhunderts und Notation des späten 12. bis 14. Jahrhunderts. Aus dem Inhalt: Geschichtliche Voraussetzungen der Notation des 17. Jahrhunderts, rhythmische Grundbewegungen und darauf bezogene Proportionen in der ersten Hälfte des 17. Jahrhunderts, Erweiterung der Proportionsvorschriften und Bedeutungswandel des Begriffs Proportion, Übergänge zum Taktsystem der musikalischen Klassik, *battuta* und *tact tempo giusto* und Tempowörter, Aufführungspraktische Konsequenzen.

Die Gattung Klaviersonate stellt ein komplexes und traditionsbeladenes Untersuchungsfeld dar. Auch wenn sie am Anfang ihrer Entwicklungsgeschichte in Russland eine neue Herausforderung für die Komponisten darstellte, leistete sie im 20. Jahrhundert einen bedeutenden Beitrag zur Weiterentwicklung des Klavierrepertoires. Im Fokus dieser Untersuchung stehen Klaviersonaten von acht ausgewählten russischen Komponisten: Innen, Georgij Swiridow, Rodion Schtschedrin, Sergei Slonimski, Samuil Feinberg, Mieczysław Weinberg, Sofia Gubaidulina, Alfred Schnittke und Galina Ustwolskaja. Die Untersuchung hat gezeigt, dass die Klaviersonaten russischer Komponisten nach dem Zweiten Weltkrieg aufgrund der verschiedenen stilistischen Aufbrüche eine gewisse Freiheit etabliert haben. Doch trotz radikaler Veränderungen der musikalischen Sprache und neuer experimenteller Kompositionstechniken wurde eine Balance zwischen Tradition und Innovation beibehalten, welche die Gattung vor der Auflösung bewahrt hat.

Fragmente spielen im Werk von Franz Schubert eine außergewöhnlich große Rolle. Neben so bekannten Werken wie der unvollendeten oder der Reliquien-Sonate finden sich in Schuberts Œuvre etwa 200 weitere fragmentarische Kompositionen. Im weitesten Sinn ist die vorliegende Studie die erste umfassende Untersuchung von Schuberts fragmentarischem Werk, in der auch grundlegende Fragen zur Definition und Kategorisierung diskutiert werden. Die Analyse ausgewählter Kompositionsfragmente gibt zusammen mit einer übersichtlichen Darstellung aller fragmentarischen Werke Schuberts einen außergewöhnlichen Einblick in die Arbeitsweise des Komponisten. Mit der zugrundeliegenden Fragmenttheorie bildet diese Studie über den Einzelfall hinaus ein Basiswerk für Untersuchungen zum fragmentarischen

in der kunst

grundsätzliches und interdisziplinäres welches sind die fragen und methoden der historischen musikwissenschaft und im rahmen aktueller debatten in kunst literatur und kulturwissenschaft kann sie damit anschluss an diese disziplinen finden die autoren des bandes erörtern musikalische und musikwissenschaftliche phänomene aus geschichte und gegenwart und erproben zugänge aus historischer soziologischer ästhetischer medientheoretischer philologischer oder kulturwissenschaftlicher sicht

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

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