

Charles Rosen Sonata Forms

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Explore the foundational principles of sonata form through the authoritative work of Charles Rosen. This essential text provides an unparalleled analysis of the structural intricacies and historical development of this pervasive musical form, offering invaluable insights for music theorists, students, and enthusiasts seeking a deeper understanding of classical composition.

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Sonata Forms

"Nobody writes better about music again and again, unerring insight into just the features that make the music special and fine."--The New York Review of Books

Beethoven's Piano Sonatas

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 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 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, 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 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), 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 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 wide range of readers, whether listeners, amateur musicians, or professional pianists. The book includes a CD of Rosen performing extracts from several of the sonatas, illustrating points made in the text.

Piano Notes

Charles Rosen is one of the world's most talented pianists -- and one of music's most astute commentators. Known as a performer of Bach, Beethoven, Stravinsky, and Elliott Carter, he has also written highly acclaimed criticism for sophisticated students and professionals. In Piano Notes, he writes for a broader audience about an old friend -- the piano itself. Drawing upon a lifetime of wisdom and the accumulated

lore of many great performers of the past, Rosen shows why the instrument demands such a stark combination of mental and physical prowess. Readers will gather many little-known insights -- from how pianists vary their posture, to how splicings and microphone placements can ruin recordings, to how the history of composition was dominated by the piano for two centuries. Stories of many great musicians abound. Rosen reveals Nadia Boulanger's favorite way to avoid commenting on the performances of her friends ("You know what I think," spoken with utmost earnestness), why Glenn Gould's recordings suffer from "double-strike" touches, and how even Vladimir Horowitz became enamored of splicing multiple performances into a single recording. Rosen's explanation of the piano's physical pleasures, demands, and discontents will delight and instruct anyone who has ever sat at a keyboard, as well as everyone who loves to listen to the instrument. In the end, he strikes a contemplative note. Western music was built around the piano from the classical era until recently, and for a good part of that time the instrument was an essential acquisition for every middle-class household. Music making was part of the fabric of social life. Yet those days have ended. Fewer people learn the instrument today. The rise of recorded music has homogenized performance styles and greatly reduced the frequency of public concerts. Music will undoubtedly survive, but will the supremely physical experience of playing the piano ever be the same?

Elements of Sonata Theory

Elements of Sonata Theory is a comprehensive, richly detailed rethinking of the basic principles of sonata form in the decades around 1800. This foundational study draws upon the joint strengths of current music history and music theory to outline a new, up-to-date paradigm for understanding the compositional choices found in the instrumental works of Haydn, Mozart, Beethoven, and their contemporaries: sonatas, chamber music, symphonies, overtures, and concertos. In so doing, it also lays out the indispensable groundwork for anyone wishing to confront the later adaptations and deformations of these basic structures in the nineteenth and earlier twentieth centuries. Combining insightful music analysis, contemporary genre theory, and provocative hermeneutic turns, the book brims over with original ideas, bold and fresh ways of awakening the potential meanings within a familiar musical repertory. Sonata Theory grasps individual compositions-and each of the individual moments within them-as creative dialogues with an implicit conceptual background of flexible, ever-changing historical norms and patterns. These norms may be recreated as constellations "compositional defaults," any of which, however, may be stretched, strained, or overridden altogether for individualized structural or expressive purposes. This book maps out the terrain of that conceptual background, against which what actually happens-or does not happen-in any given piece may be assessed and measured. The Elements guides the reader through the standard (and less-than-standard) formatting possibilities within each compositional space in sonata form, while also emphasizing the fundamental role played by processes of large-scale circularity, or "rotation," in the crucially important ordering of musical modules over an entire movement. The book also illuminates new ways of understanding codas and introductions, of confronting the generating processes of minor-mode sonatas, and of grasping the arcs of multimovement cycles as wholes. Its final chapters provide individual studies of alternative sonata types, including "binary" sonata structures, sonata-rondos, and the "first-movement form" of Mozart's concertos.

Classical Style

Presents a detailed analysis of the musical styles and forms developed by Mozart, Haydn, and Beethoven.

Variations on the Canon

Masterful essays honoring the great pianist and critic Charles Rosen, on masterpieces from Bach and Beethoven to Chopin, Verdi, and Stockhausen. Charles Rosen, the pianist and man of letters, is perhaps the single most influential writer on music of the past half-century. While Rosen's vast range as a writer and performer is encyclopedic, it has focused particularly on the living "canonical" repertory extending from Bach to Boulez. Inspired in its liveliness and variety of critical approaches by Charles Rosen's challenging work, Variations on the Canon offers original essays by some of the world's most eminent musical scholars. Contributors address such issues as style and compositional technique, genre, influence and modeling, and reception history; develop insights afforded by close examination of compositional sketches; and consider what language and metaphors might most meaningfully convey insights into music. However diverse the modes of inquiry, each essay sheds new

light on the works of those composers posterity has deemed central to the modern Western musical tradition. Contributors: Pierre Boulez, Scott Burnham, Elliott Carter, Robert Curry, Walter Frisch, David Gable, Philip Gossett, Jeffrey Kallberg, Joseph Kerman, Richard Kramer, William Kinderman, Lewis Lockwood, Sir Charles Mackerras, Robert L. Marshall, Robert P. Morgan, Charles Rosen, Julian Rushton, David Schulenberg, László Somfai, Leo Treitler, James Webster, and Robert Winter. Robert Curry is principal of the Conservatorium High School and honorary senior lecturer in the Centre for Medieval Studies, University of Sydney; David Gable is Assistant Professor of Music at Clark-Atlanta University; Robert L. Marshall is Louis, Frances, and Jeffrey Sachar Professor Emeritus of Music at Brandeis University.

Freedom and the Arts

Is there a moment in history when a work receives its ideal interpretation? Or is negotiation always required to preserve the past and accommodate the present? The freedom of interpretation, Charles Rosen suggests in these sparkling explorations of music and literature, exists in a delicate balance with fidelity to the identity of the original work. Rosen cautions us to avoid doctrinaire extremes when approaching art of the past. To understand Shakespeare only as an Elizabethan or Jacobean theatergoer would understand him, or to modernize his plays with no sense of what they bring from his age, deforms the work, making it less ambiguous and inherently less interesting. For a work to remain alive, it must change character over time while preserving a valid witness to its earliest state. When twentieth-century scholars transformed Mozart's bland, idealized nineteenth-century image into that of a modern revolutionary expressionist, they paradoxically restored the reputation he had among his eighteenth-century contemporaries. Mozart became once again a complex innovator, challenging to perform and to understand. Drawing on a variety of critical methods, Rosen maintains that listening or reading with intensity-for pleasure-is the one activity indispensable for full appreciation. It allows us to experience multiple possibilities in literature and music, and to avoid recognizing only the revolutionary elements of artistic production. By reviving the sense that works of art have intrinsic merits that bring pleasure, we justify their continuing existence.

The Romantic Generation

Accompanied by a sound disc (digital; 4 3/4 in.) by the same name which is available in Multimedia : CD 6.

Beethoven's Piano Sonatas

In this comprehensive and authoritative guide, Rosen places Beethoven's sonatas in context and provides an understanding of the formal principles involved in interpreting and performing this unique repertoire. Includes a CD of the author performing extracts from several of the works.

The Classical Style: Haydn, Mozart, Beethoven

In this remarkable study, now an established classic which has remained in print since its first publication in 1971, Charles Rosen surveys the language of the music of the classical period. He concentrates on the three major figures of the time - Haydn, Mozart and Beethoven - because 'it is in terms of their achievements that the musical vernacular can best be defined'. He follows the development of each composer's best-known genres: for Haydn, the symphony and string quartet; for Mozart, the concerto, string quintet and comic opera; for Beethoven, the piano sonata. In addition, the author ranges widely through material which falls outside these categories.

How Sonata Forms

Traditional approaches to musical form have always adopted a top-down perspective whereby a work's form organizes and unifies the individual parts of the work through an overarching logic. How Sonata Forms turns this view on its head, proposing instead that it was the parts that conditioned and enabled the whole. Relying on a corpus of over a thousand works, author Yoel Greenberg illustrates how the elements of sonata form arose independently of one another, with an overarching idea of form only emerging at the tail end of its formative period during the eighteenth century. Appreciation of the bottom-up nature of sonata form's evolution reveals it not as a stable package of features that all serve a common aesthetic or formal goal, but rather as an unstable collection of disparate and sometimes even contradictory common practices. The resolution of these contradictions presents a challenge to

composers, rendering form a creative catalyst in itself, rather than as a compositional convenience. More generally, the deeply diachronic perspective of *How Sonata Forms* offers an alternative to the traditional synchronic outlook that pervades music theory in general and the study of form in particular. Rather than focus on definitions and taxonomies, *How Sonata Forms* proposes a focus on the motion of the system of form as a whole, suggesting that it is often more productive to appreciate the dynamics of a system than it is to rigorously define its parts.

Music and Sentiment

How does a work of music stir the senses, creating feelings of joy, sadness, elation, or nostalgia? Though sentiment and emotion play a vital role in the composition, performance, and appreciation of music, rarely have these elements been fully observed. In this succinct and penetrating book, Charles Rosen draws upon more than a half century as a performer and critic to reveal how composers from Bach to Berg have used sound to represent and communicate emotion in mystifyingly beautiful ways. Through a range of musical examples, Rosen details the array of stylistic devices and techniques used to represent or convey sentiment. This is not, however, a listener's guide to any "correct" response to a particular piece. Instead, Rosen provides the tools and terms with which to appreciate this central aspect of musical aesthetics, and indeed explores the phenomenon of contradictory sentiments embodied in a single motif or melody. Taking examples from Chopin, Schumann, Wagner, and Liszt, he traces the use of radically changing intensities in the Romantic works of the nineteenth century and devotes an entire chapter to the key of C minor. He identifies a "unity of sentiment" in Baroque music and goes on to contrast it with the "obsessive sentiments" of later composers including Puccini, Strauss, and Stravinsky. A profound and moving work, *Music and Sentiment* is an invitation to a greater appreciation of the crafts of composition and performance.

Classical Form

Building on ideas first advanced by Arnold Schoenberg and later developed by Erwin Ratz, this book introduces a new theory of form for instrumental music in the classical style. The theory provides a broad set of principles and a comprehensive methodology for the analysis of classical form, from individual ideas, phrases, and themes to the large-scale organization of complete movements. It emphasizes the notion of formal function, that is, the specific role a given formal unit plays in the structural organization of a classical work.

Explorations in Schenkerian Analysis

Displays the range and diversity of Schenkerian studies today in fifteen essays covering music from Bach through Debussy and Strauss.

Formal Functions in Perspective

Presents thirteen studies that engage with the notion of formal function in a variety of ways

Critical Entertainments

This collection of essays by gifted musician and writer Rosen covers a broad range of musical forms, historical periods, and issues. They court controversy and offer enlightenment on subjects as diverse as music dictionaries and the aesthetics of stage fright.

Schubert's Late Music

A thematic exploration of Schubert's style, applied in readings of his instrumental and vocal literature by international scholars.

The Joy of Playing, the Joy of Thinking

Brilliant, practical, and humorous conversations with one of the twentieth-century's greatest musicologists on art, culture, and the physical pain of playing a difficult passage until one attains its rewards. Throughout his life, Charles Rosen combined formidable intelligence with immense skill as a concert pianist. He began studying at Juilliard at age seven and went on to inspire a generation of scholars to combine history, aesthetics, and score analysis in what became known as "new musicology." *The Joy of Playing, the Joy of Thinking* presents a masterclass for music lovers. In interviews originally conducted

and published in French, Rosen's friend Catherine Temerson asks carefully crafted questions to elicit his insights on the evolution of music—not to mention painting, theater, science, and modernism. Rosen touches on the usefulness of aesthetic reflection, the pleasure of overcoming stage fright, and the drama of conquering a technically difficult passage. He tells vivid stories on composers from Chopin and Wagner to Stravinsky and Elliott Carter. In Temerson's questions and Rosen's responses arise conundrums both practical and metaphysical. Is it possible to understand a work without analyzing it? Does music exist if it isn't played? Throughout, Rosen returns to the theme of sensuality, arguing that if one does not possess a physical craving to play an instrument, then one should choose another pursuit. Rosen takes readers to the heart of the musical matter. "Music is a way of instructing the soul, making it more sensitive," he says, "but it is useful only insofar as it is pleasurable. This pleasure is manifest to anyone who experiences music as an inexorable need of body and mind."

Gli equivoci nel sembiante

Opera in three acts.

Critical Entertainments

This collection of essays by gifted musician and writer Rosen covers a broad range of musical forms, historical periods, and issues. They court controversy and offer enlightenment on subjects as diverse as music dictionaries and the aesthetics of stage fright.

Engaging Haydn

Haydn is enjoying renewed appreciation: this book explores fresh approaches to his music and the cultural forces affecting it.

Beethoven's 32 Piano Sonatas

In *Beethoven's 32 Piano Sonatas*, renowned performer and pedagogue Stewart Gordon addresses textual issues, Beethoven's pianos, performance practices, composer's indications, and the composer's development, pointing to patterns of structure, sonority, keyboard technique, and emotional meaning. In addition, each sonata appears in a helpful outline-chart format for easy-access reference

Form in Tonal Music

Paris at the turn of the 20th century was obsessed with the interrelations of the arts. It was a time when artists and writers spoke of poetry as music, sounds as colors, and paintings as symphonies. The music of Claude Debussy, with its unique textures and dazzling colors, was the perfect counterpart to the bold new styles of painting in France. Paul Roberts probes the sources of Debussy's artistic inspiration, relating the "impressionist" titles to the artistic and literary ferment of the time. He also draws on his own performing experience to touch on all the principal technical problems for a performer of Debussy's piano music. His many suggestions about interpreting the music will be particularly valuable to performers as well as listeners.

Images

Analyzing Classical Form offers an approach to the analysis of musical form that is especially suited for classroom use at both undergraduate and graduate levels. Students will learn how to make complete harmonic and formal analyses of music drawn from the instrumental works of Haydn, Mozart, and Beethoven.

Analyzing Classical Form

Interprets an eighteenth-century musical repertoire in sociable terms, both technically (specific musical patterns) and affectively (predominant emotional registers of the music).

The Romantic Generation

A Flute solo with Piano Accompaniment composed by Franz Joseph Haydn.

The Sonata Since Beethoven

With their insistence that form is a dialectical process in the music of Beethoven, Theodor Adorno and Carl Dahlhaus emerge as the guardians of a long-standing critical tradition in which Hegelian concepts have been brought to bear on the question of musical form. Janet Schmalfeldt's ground-breaking account of the development of this Beethoven-Hegelian tradition restores to the term "form" some of its philosophical associations in the early nineteenth century, when profound cultural changes were yielding new relationships between composers and their listeners, and when music itself—in particular, instrumental music—became a topic for renewed philosophical investigation. Precedents for Adorno's and Dahlhaus's concept of form as process arise in the *Athenäum* Fragments of Friedrich Schlegel and in the *Encyclopaedia Logic* of Hegel. The metaphor common to all these sources is the notion of becoming; it is the idea of form coming into being that this study explores in respect to music by Beethoven, Schubert, Mendelssohn, Chopin, and Schumann. A critical assessment of Dahlhaus's preoccupation with the opening of Beethoven's "Tempest" Sonata serves as the author's starting point for the translation of philosophical ideas into music-analytical terms—ones that encourage listening "both forward and backward," as Adorno has recommended. Thanks to the ever-growing familiarity of late eighteenth-century audiences with formal conventions, composers could increasingly trust that performers and listeners would be responsive to striking formal transformations. The author's analytic method strives to capture the dynamic, quasi-narrative nature of such transformations, rather than only their end results. This experiential approach to the perception of form invites listeners and especially performers to participate in the interpretation of processes by which, for example, a brooding introduction-like opening must inevitably become the essential main theme in Schubert's Sonata, Op. 42, or in which tremendous formal expansions in movements by Mendelssohn offer a dazzling opportunity for multiple retrospective reinterpretations. Above all, *In the Process of Becoming* proposes new ways of hearing beloved works of the romantic generation as representative of their striving for novel, intensely self-reflective modes of communication.

Instrumental Music in an Age of Sociability

The tone of the debates among Caplin, Hepokoski, and Webster (in the form of comments on each author's essay and then responses to the comments), though tactful, is obliquely blunt and tendentious; like the best of tennis pros, each author strives to serve an ace and defends the net against a passing shot (with Caplin, the ace is for formal function; with Hepokoski for Sonata Theory and dialogic form; with Webster for multivalent analysis). But we can trust that this provocative exchange will thoroughly invigorate discussions about classical form and encourage diverse approaches to its analysis.

Sonata in G Major

Cecilia, a fifteenth-century Christian martyr, has long been considered the patron saint of music. In this pathbreaking volume, ten of the best known scholars in the newly emerging field of feminist musicology explore both how gender has helped shape genres and works of music and how music has contributed to prevailing notions of gender. The musical subjects include concert music, both instrumental and vocal, and the vernacular genres of ballads, salon music, and contemporary African American rap. The essays raise issues not only of gender but also of race and class, moving among musical practices of the courtly ruling class and the elite discourse of the twentieth-century modernist movement to practices surrounding marginal girls in Renaissance Venice and the largely white middle-class experiences of magazine and balladry.

In the Process of Becoming

The eleven essays that comprise this volume represent some of the most significant strands of current Schubert research. Arising from an international conference organized by the Schubert Institute (UK) and the University of Leeds in 2000, the emphasis of the papers is on issues of performance practice, analysis and hermeneutics. In the opening essay of the book, Charles Rosen illuminates some of Schubert's compositional practices and their implications for performers. Further performance problems are explored by Walther Dörner who highlights the paradox between Schubert's precise notation of pitches and rhythm and his imprecision in relation to dynamics and articulation. As Roy Howat makes clear in his essay, the performer needs to read between the lines of even the best Schubert editions. Aspects of Schubert's style are explored in other essays. Clive McClelland discusses the composer's use of *ombra* style, while Brian Newbould examines Schubert's techniques of compression and expansion as illustrated in his dances and in sonata movements. Robert Hatten explores the G major Piano Sonata as pastoral, and James Sobaskie and Nicholas Rast provide complementary

analyses of the A minor Quartet. The organization of musical time in Schubert and his relationship in this regard to later composers is the subject of Susanne Kogler's essay, while Walburga Litschauer discusses Schubert's early piano sonatas and previously unknown versions of them. Various enigmas surrounding Schubert's life and music are discussed by Roger Neighbour. With contributions from both internationally acclaimed and younger scholars, this volume represents a further step in the multifaceted direction that Schubert research is taking.

Haydn

Elements of Sonata Theory is a comprehensive, richly detailed rethinking of the basic principles of sonata form in the decades around 1800. This foundational study draws upon the joint strengths of current music history and music theory to outline a new, up-to-date paradigm for understanding the compositional choices found in the instrumental works of Haydn, Mozart, Beethoven, and their contemporaries: sonatas, chamber music, symphonies, overtures, and concertos. In so doing, it also lays out the indispensable groundwork for anyone wishing to confront the later adaptations and deformations of these basic structures in the nineteenth and earlier twentieth centuries. Combining insightful music analysis, contemporary genre theory, and provocative hermeneutic turns, the book brims over with original ideas, bold and fresh ways of awakening the potential meanings within a familiar musical repertory. Sonata Theory grasps individual compositions-and each of the individual moments within them-as creative dialogues with an implicit conceptual background of flexible, ever-changing historical norms and patterns. These norms may be recreated as constellations "compositional defaults," any of which, however, may be stretched, strained, or overridden altogether for individualized structural or expressive purposes. This book maps out the terrain of that conceptual background, against which what actually happens-or does not happen-in any given piece may be assessed and measured. The *Elements* guides the reader through the standard (and less-than-standard) formatting possibilities within each compositional space in sonata form, while also emphasizing the fundamental role played by processes of large-scale circularity, or "rotation," in the crucially important ordering of musical modules over an entire movement. The book also illuminates new ways of understanding codas and introductions, of confronting the generating processes of minor-mode sonatas, and of grasping the arcs of multimovement cycles as wholes. Its final chapters provide individual studies of alternative sonata types, including "binary" sonata structures, sonata-rondos, and the "first-movement form" of Mozart's concertos.

Musical Form, Forms & Formenlehre

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Cecilia Reclaimed

REFLECTIONS: THE PIANO MUSIC OF MAURICE RAVEL

Schubert the Progressive

When the second volume of de La Grange's monumental study of Mahler appeared, it was hailed in *The New Yorker*, *The Washington Post*, *The Los Angeles Times*, and many other publications as an indispensable portrait of the great composer. Here at last is the third volume of this magisterial work. Ranging from 1904 to 1907, it explores Mahler's final years as administrator, producer, and conductor of the Vienna Opera. It was a time of intense inner struggle, with Mahler's energy and creative powers drained by the competing demands of running the Hofoper and struggling for recognition as a composer. And they were tragic years as well, especially 1907, Mahler's last year in Vienna, when the death of his daughter and the diagnosis of heart disease forced him to leave the Opera. Throughout the book, de La Grange offers true-to-life portraits of Mahler the human being, the family man, and the composer, and he weaves in innumerable testimonies and anecdotes that throw new light on the great composer's complex personality. The product of forty years of research, here is the definitive study of a musical giant. It is, as *The Wall Street Journal* said of volume two, "a work of the first importance, one that nobody seriously interested in Mahler can possibly afford to skip."

Beethoven and His Nine Symphonies

Elements of Sonata Theory