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Nota di contenuto	The chamber music with keyboard in Mozart biography / Martin Harlow -- Mozart's early chamber music with keyboard : traditions of performance, composition, and commodification / Nicholas Baragwanath -- Opus 1, take 2 : Mozart's Mannheim and Paris sonatas for keyboard and violin / Peter Walls -- Mozart's 'Viennese' sonatas for keyboard and violin according to Ferdinand David : a survey of editorial and violin performance practices / Robin Stowell -- Mozart's keyboard trios: styles, textures and contexts / Katalin Komlos -- A winning strike : the miracle of Mozart's 'Kegelstatt' / Colin Lawson -- An experiment in variation : the finale of Mozart's Piano Trio in G, K.496 / Roman

Ivanovitch -- On instrumental sounds, roles, genres and performances : Mozart's Piano Quartets, K.478 and K.493 / Simon P. Keefe -- Enlarging the musical discourse : Mozart's Piano Quartet in G Minor, K. 478 / Robert S. Hatten -- Action, reaction and interaction, and the play of style and genre in Mozart's Piano and Wind Quintet, K.452 / Martin Harlow -- Inhabiting Mozart's chamber music : the fortepianist's tale / John Irving -- Reading between the lines : the notation and performance of Mozart's chamber music with keyboard / Clive Brown -- Private and public forms of art : Charles Rosen on Mozart's chamber music with keyboard / Charles Rosen in conversation.

Sommario/riassunto

Internationally renowned scholars and performers present a wide range of new analytical, historical and critical perspectives on some of Mozart's most popular chamber music: his sonatas with violin, keyboard trios and quartets and the quintet with wind instruments. The chapters trace a broad chronology, from the childhood works, to the Mannheim and Paris sonatas with keyboard and violin, and the mature compositions from his Vienna years. Drawing upon the most recent research, this study serves the reader, be they a performer, listener or scholar, with a collection of writings that demonstrate the composer's innovative developments to generic archetypes and which explore and assess Mozart's creative response to the opportunities afforded by new and diverse instrumental combinations. Manners of performance of this music far removed from our own are revealed, with concluding chapters considering historically informed practice and the challenges for modern performers and audiences.
