Kp

Piano Phantasy

after Mozart K. 475

Preview File Only

Silvina Milstein

BRITISH MUSIC INFORMATION CENTRE,
10, Stratford Place, London, W.1

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Piano Phantasy after Mozart K. 475 (1992)

piano solo

first performance: Andrew Ball, Oxford New Music Festival, Oxford, 3 November 93

duration 10 minutes

In modelling my piece on Mozart's Phantasy, I was particularly attracted by the implications of the sudden and unexpected modulations of its opening bars. The striking feature about Mozart K. 475 is the extent to which the tonic is weakened such that when the dominant key is finally reached it carries little of its usual reaffirming tension, and seems but a remote tonal area within the continuously shifting tonality. My piece is also centred in C minor and follows a similar tonal and formal design. The feature that I found most striking in the Mozart is how it combines the rigorous symmetries of Classical phrasing with a rhapsodic almost improvisatory feel to the music.

An important motivation was to write a work that had strong links with the traditional piano repertoire and was technically approachable by all pianists, not just specialists in contemporary music.
S.M.

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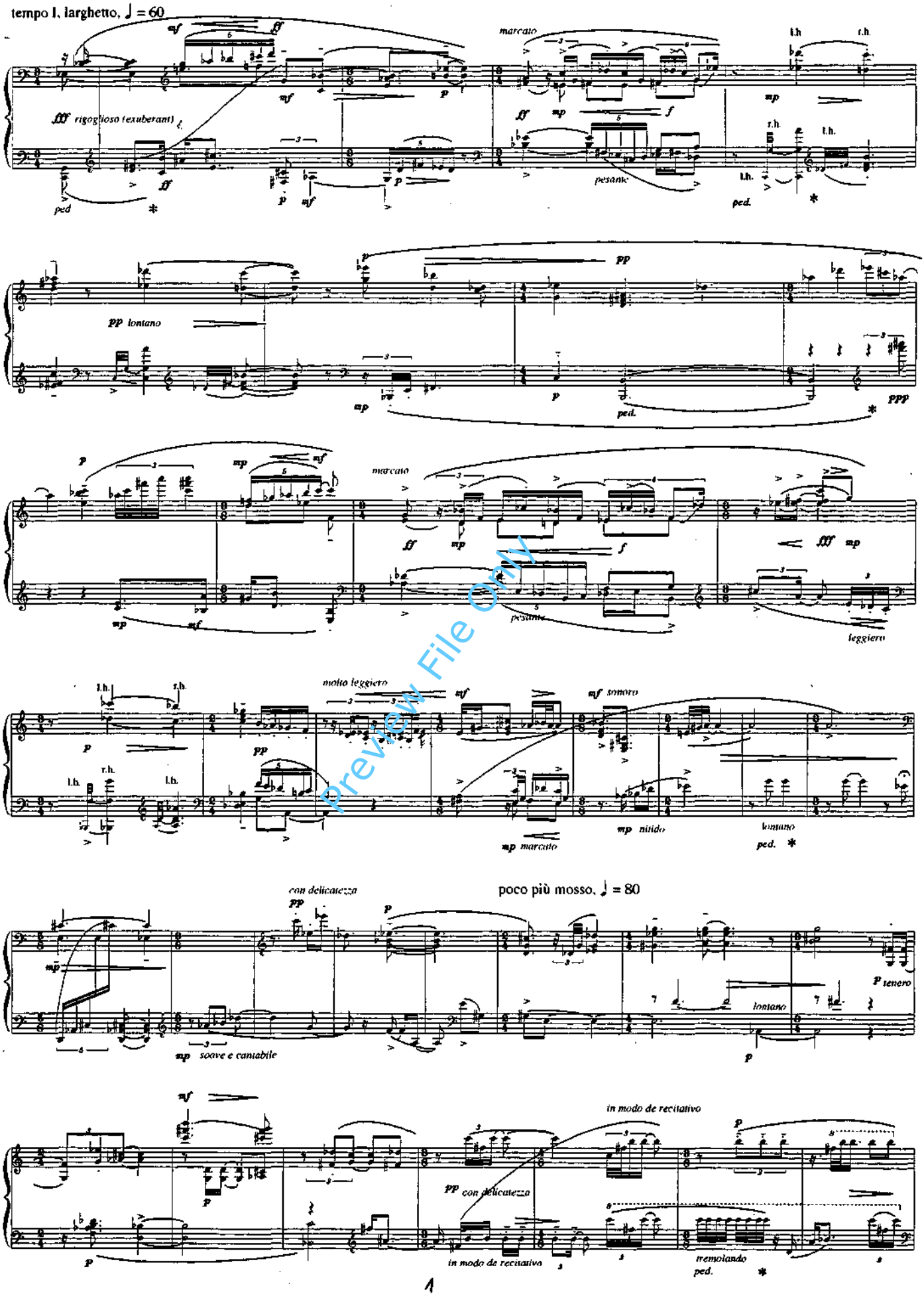

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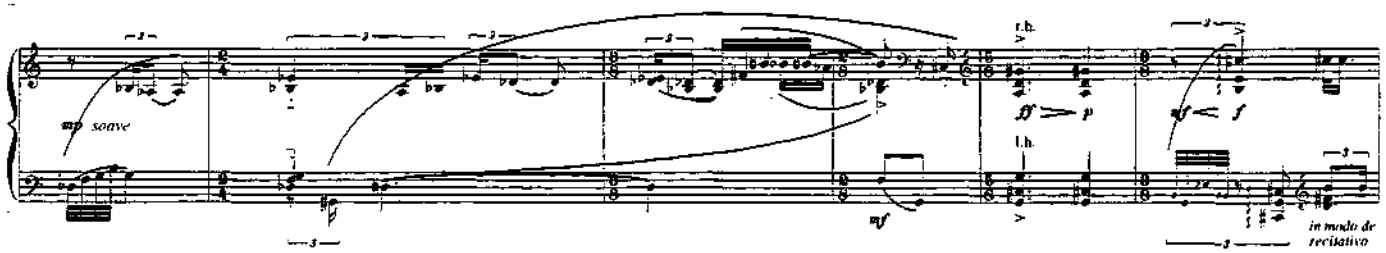
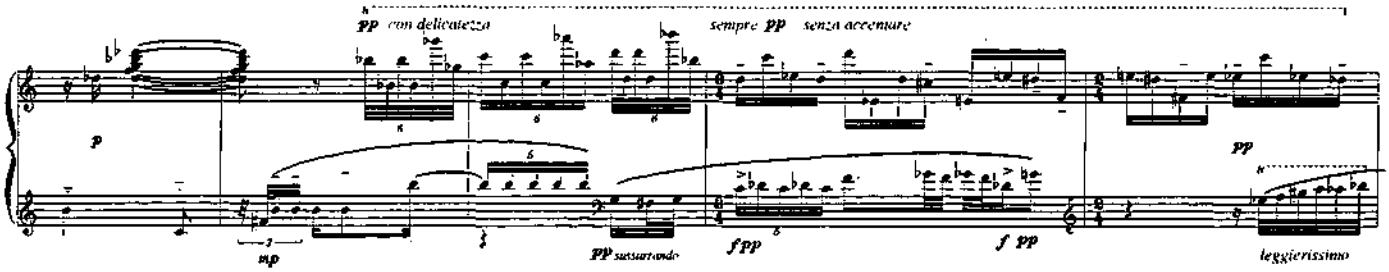
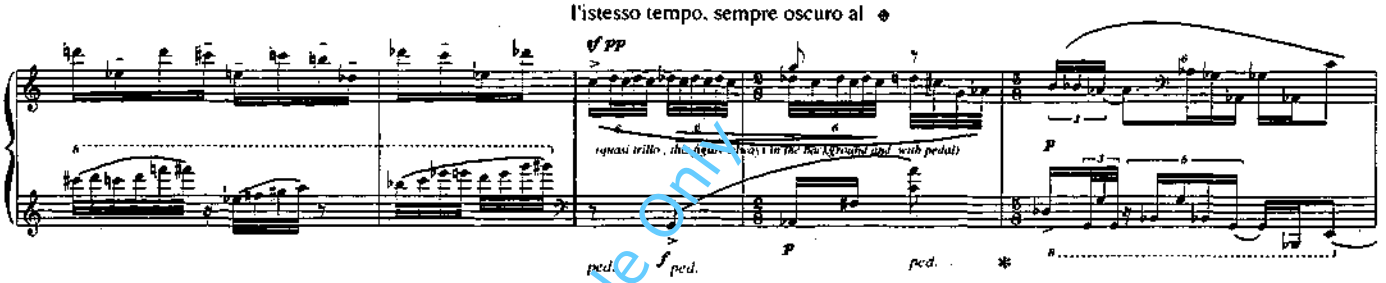


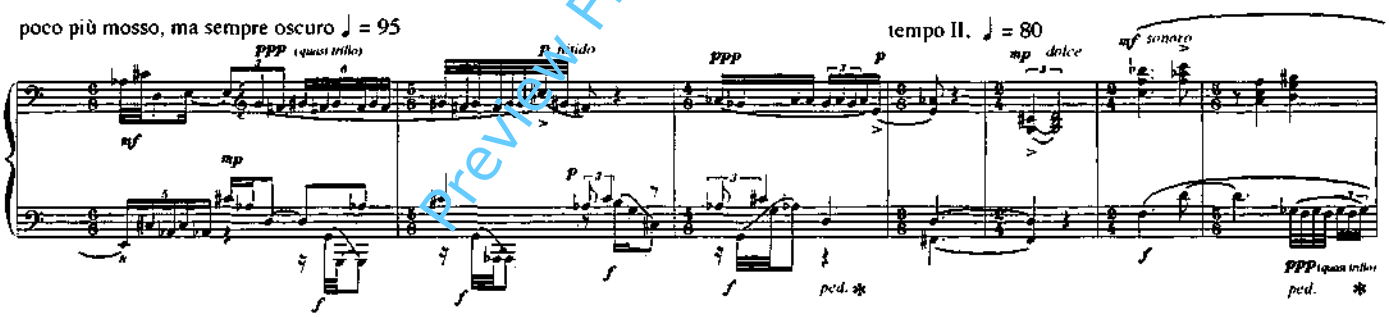


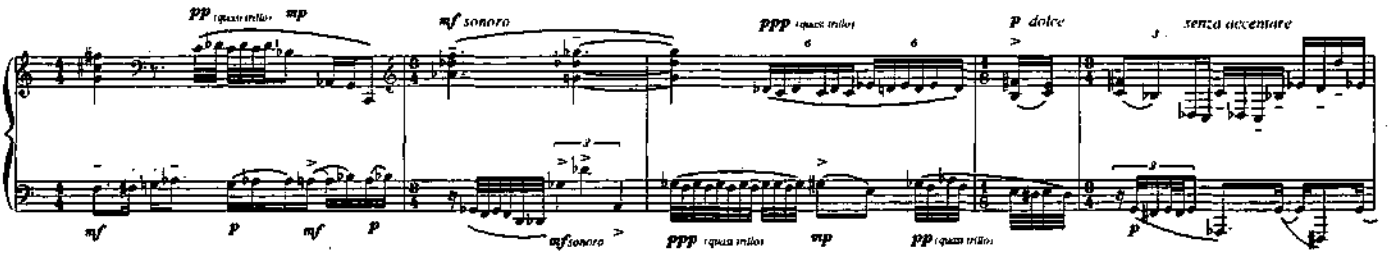
l'istesso tempo, sempre oscuro al

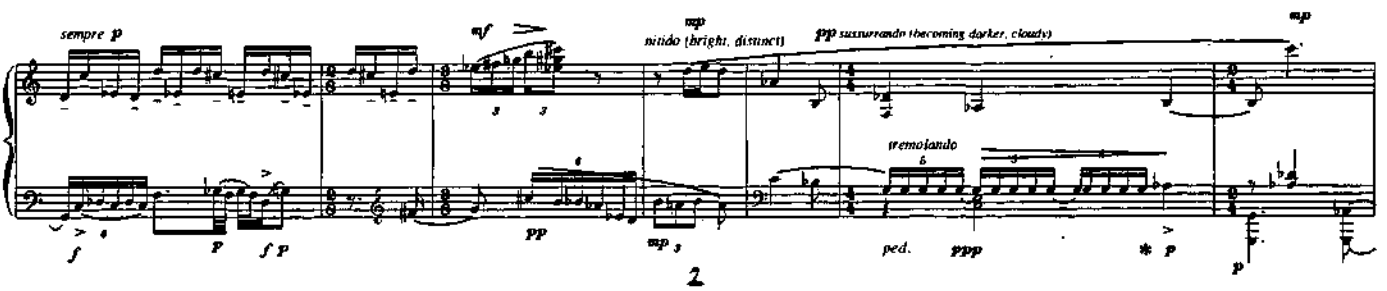


poco più mosso, ma sempre oscuro ♩ = 95

tempo II. ♩ = 80







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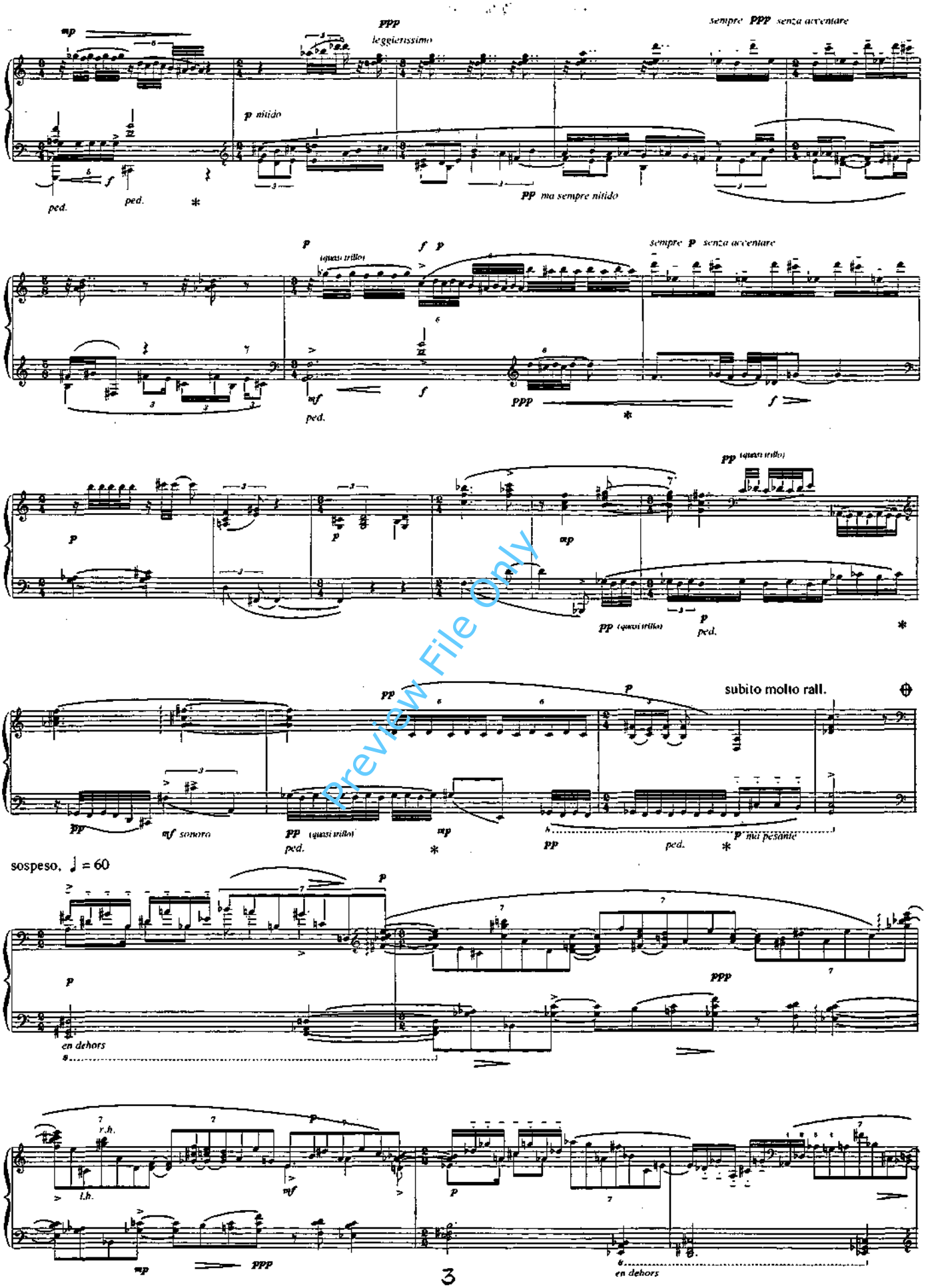

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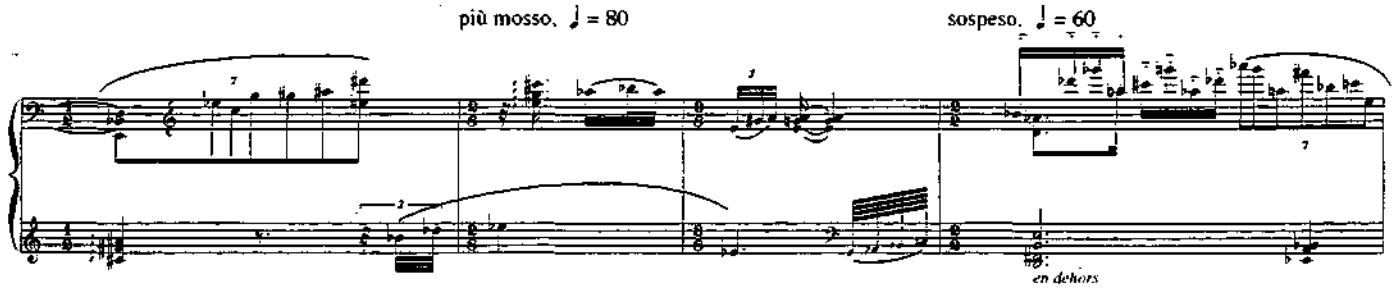

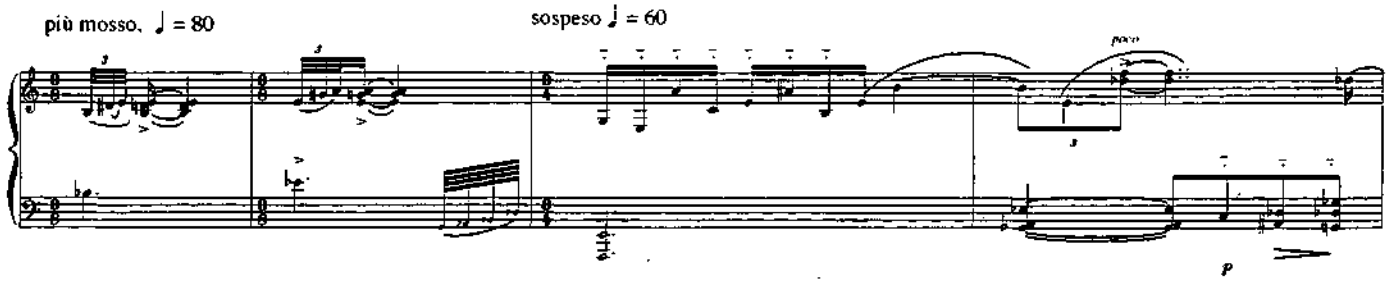

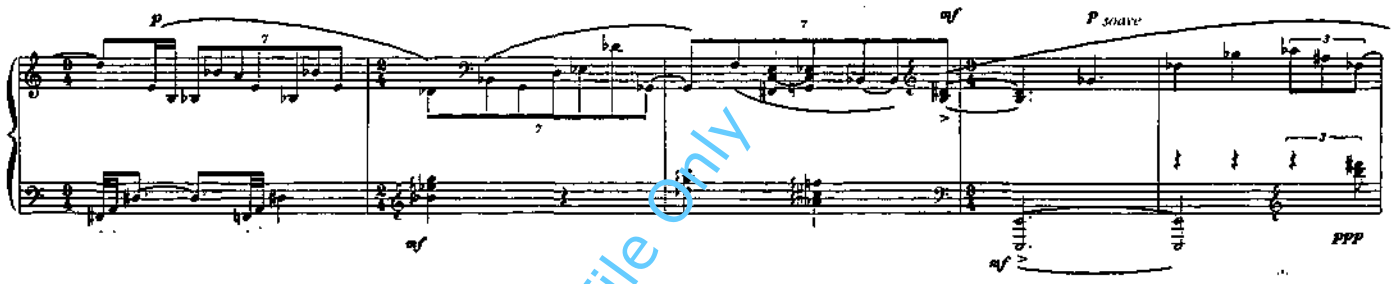

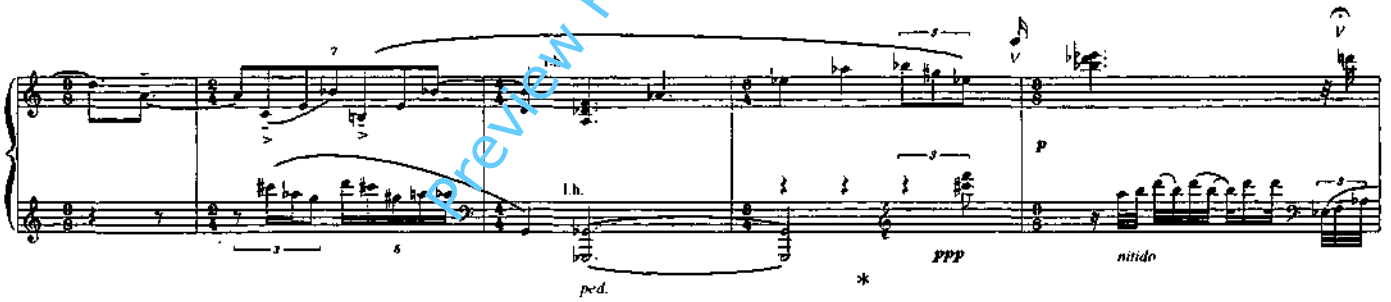

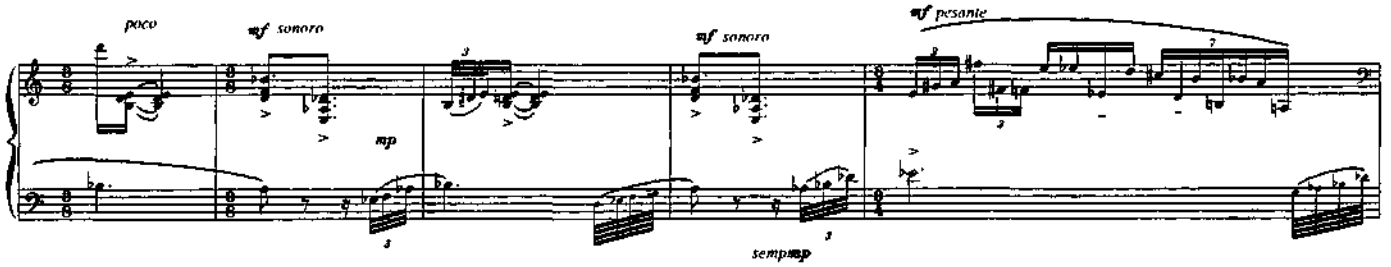

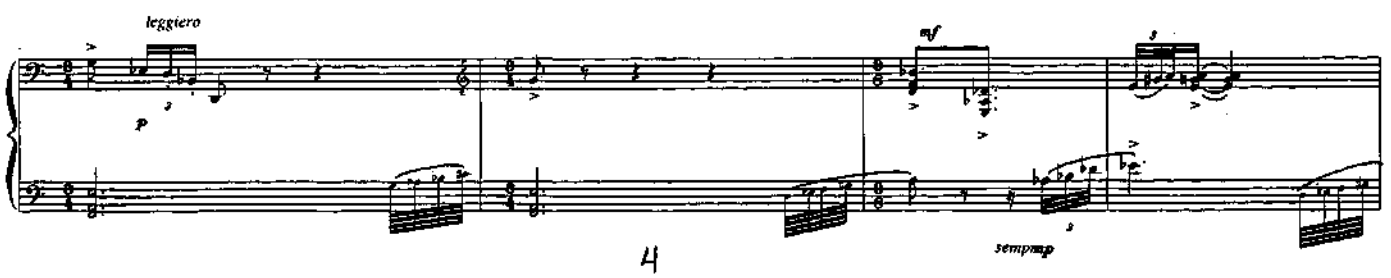

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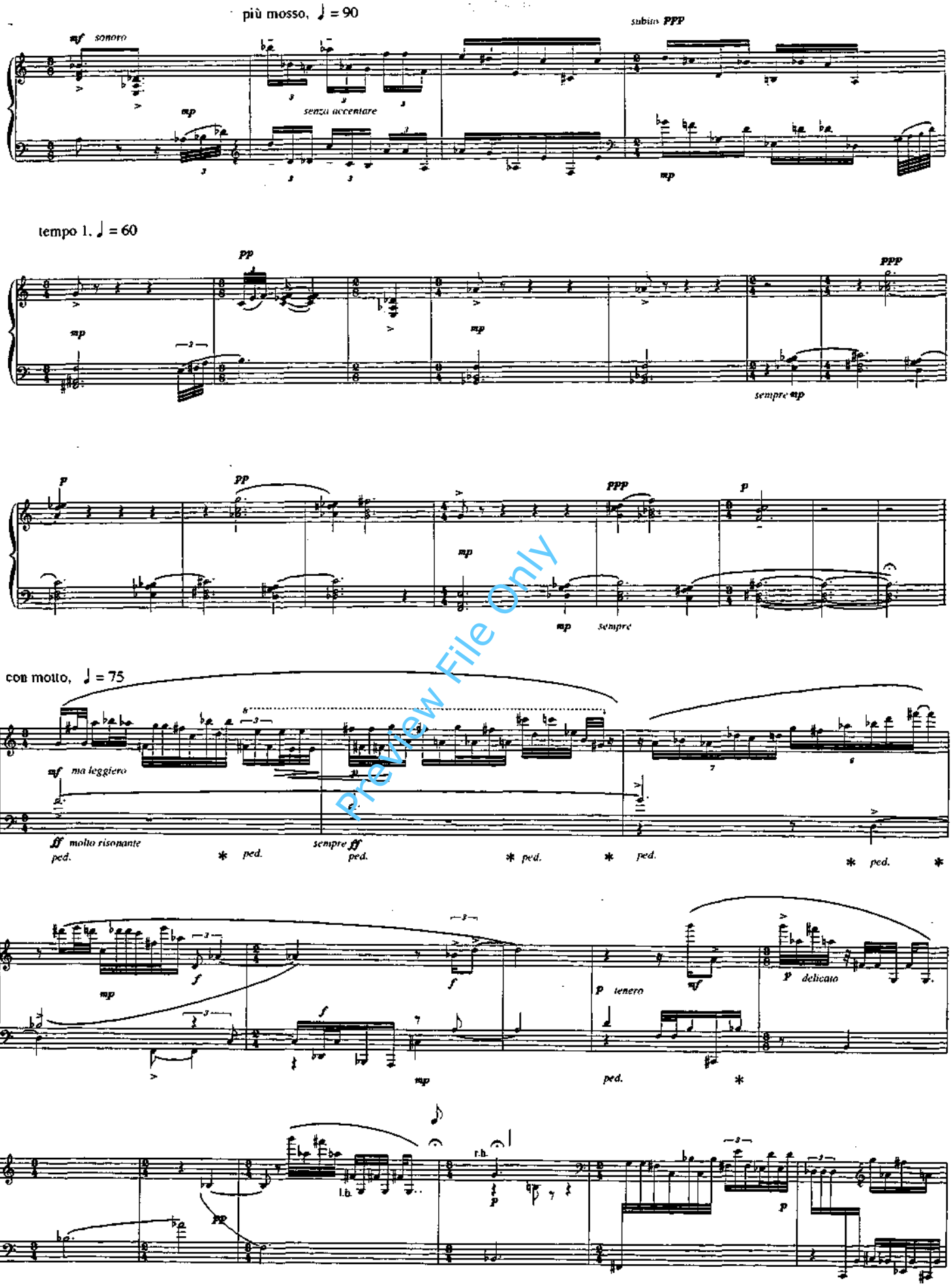

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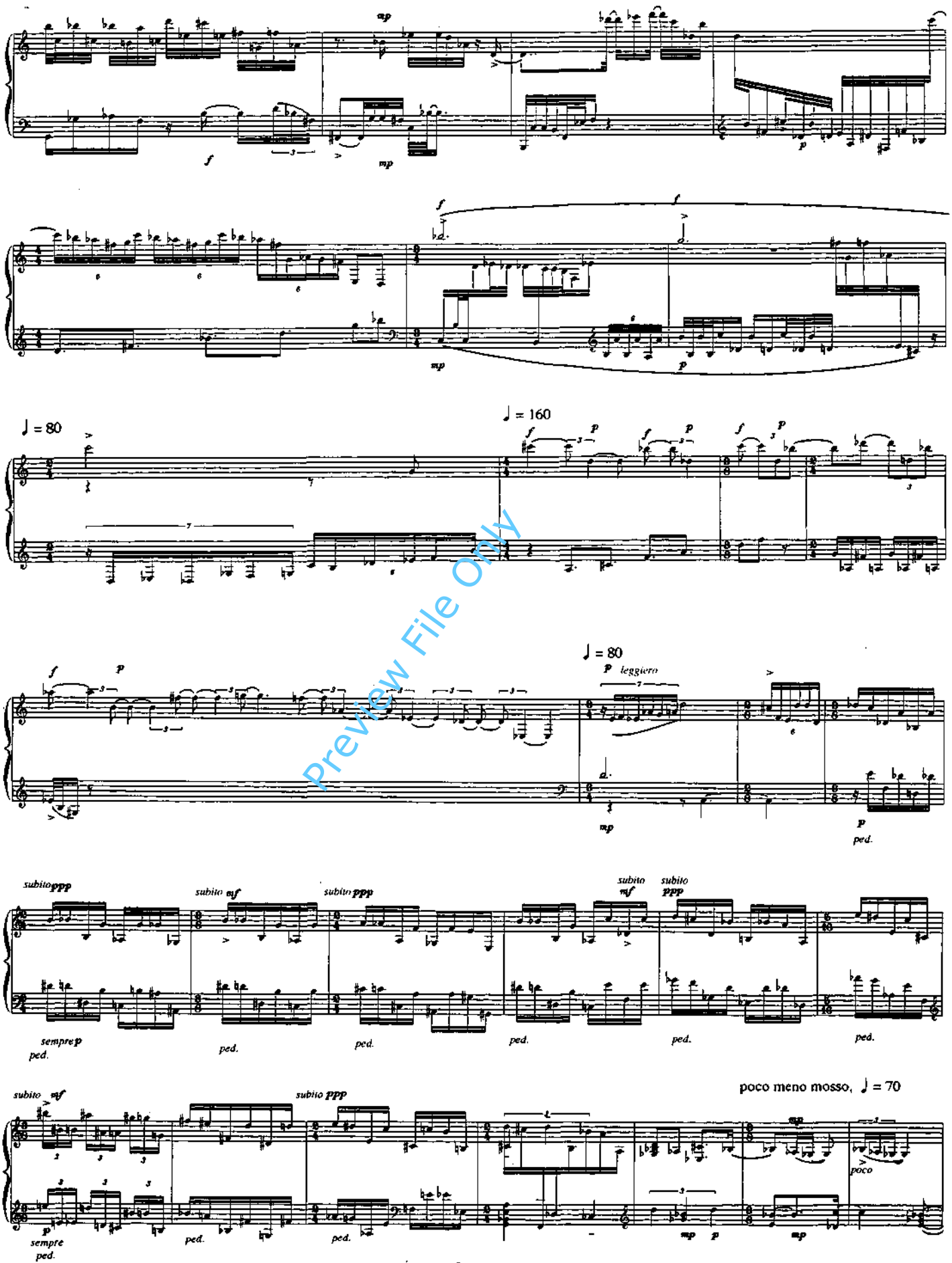

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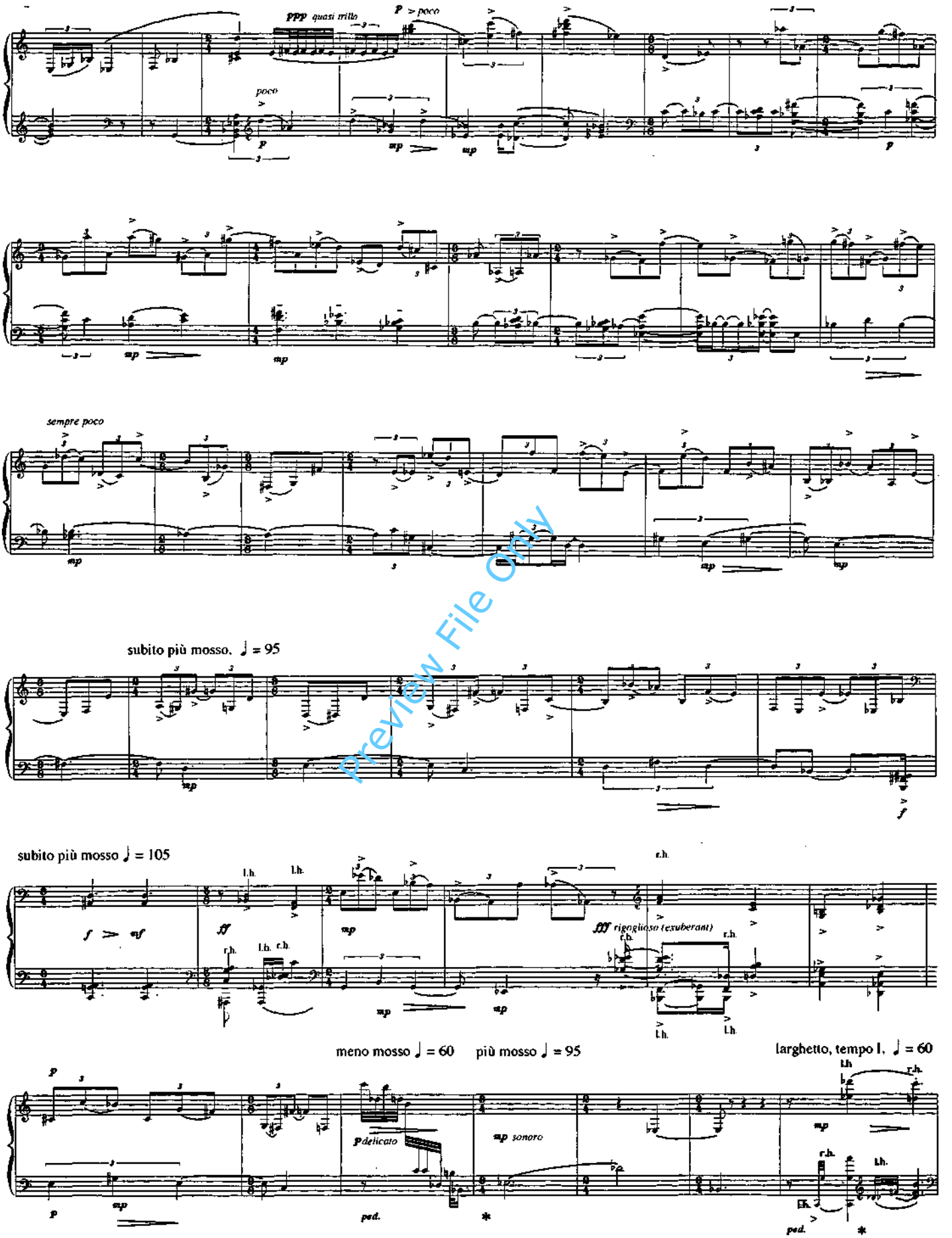

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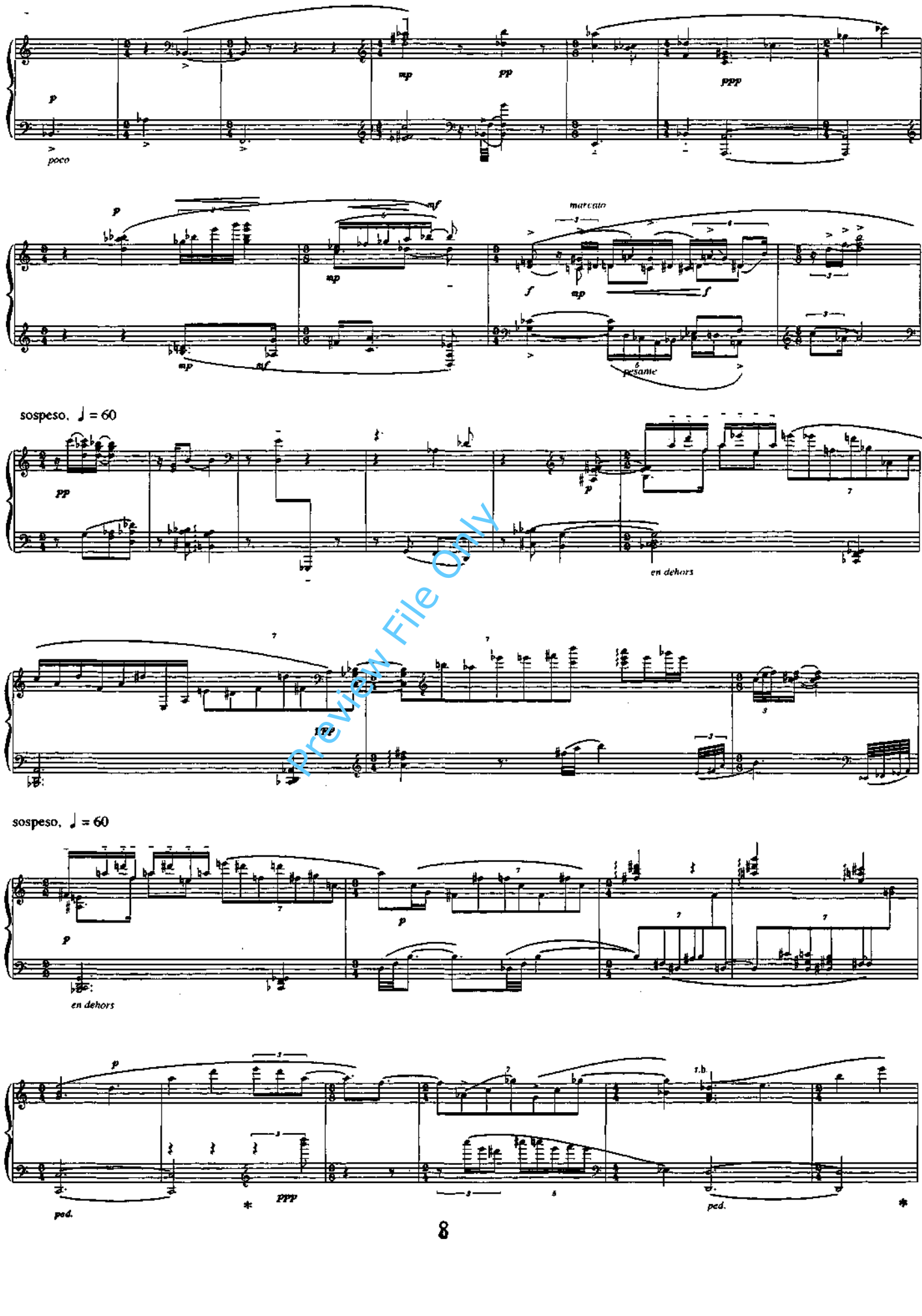

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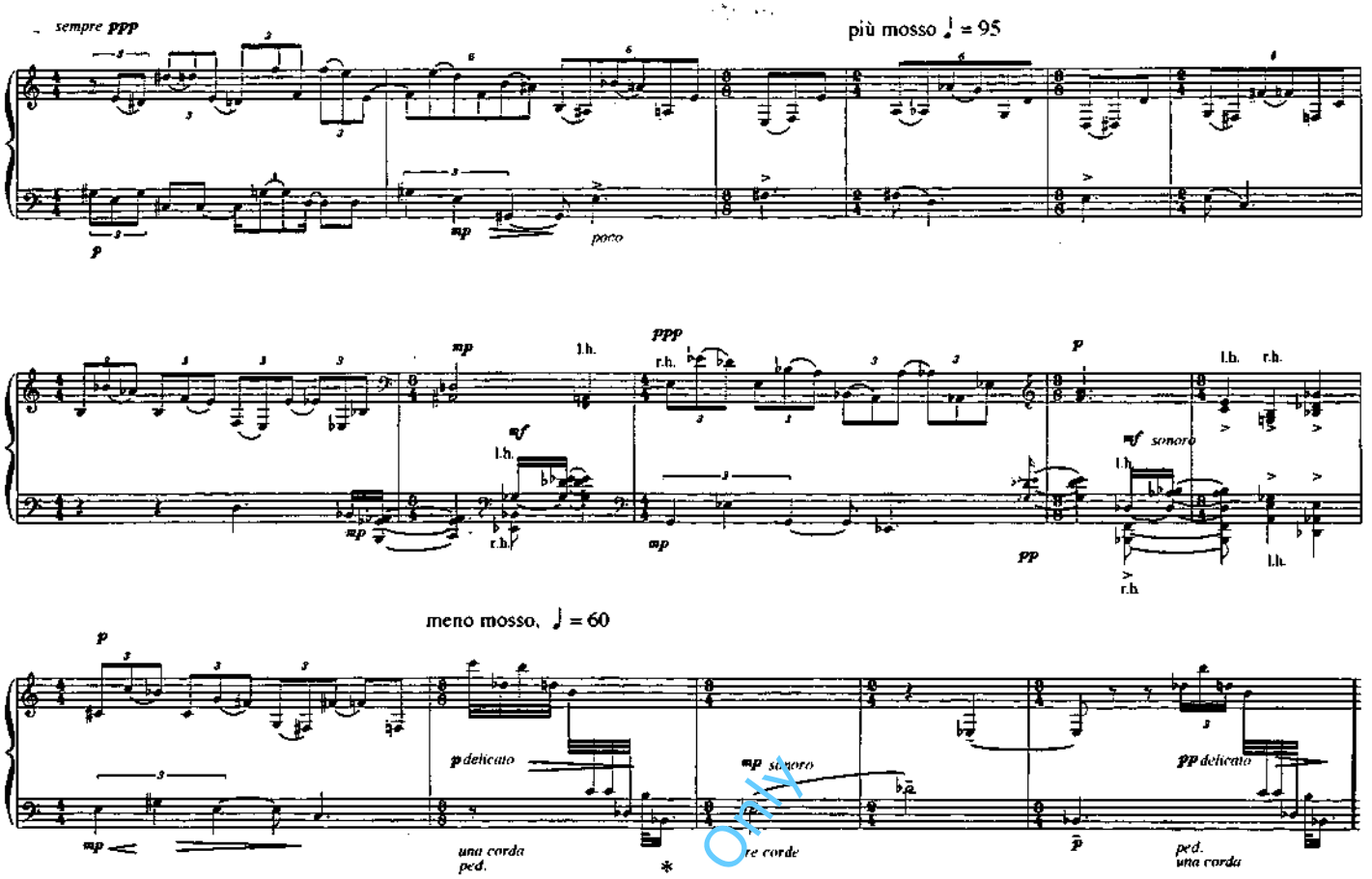

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corrected 19/5/97