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The first full-length survey devoted to these works, this scholarly book presents a full, concrete musical analysis that makes liberal use of musical examples — 417 in all — and presents authoritative information on the concertos' form, tone, style, and balance as well as the circumstances of their composition. The author compares and contrasts each piece with Mozart's other works and with compositions by Beethoven, Haydn, and other composers. A definite text for musicologists, performers, teachers, and students, this study's clarity and personable tone make it accessible to any lover of Mozart's music.

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About the Author

British musicologist and literary scholar Cuthbert Girdlestone (1895–1975) was educated at Cambridge and the Sorbonne and taught French at King's College in Newcastle from 1926 to 1960.

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