



A Study of Stravinsky's Sonate Pour Piano (1924) and Serenade En LA: A Performer's Analysis and Comparison

Bonna J. Boettcher

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A critical examination of two piano works by Igor Stravinsky from a performer's point of view, pointing out reflections of 18th-century forms and styles, while indicating some of the transformation brought about by the composer's musical personality. The work develops insights that supplement views of theorists and historians.

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