

NIKOLAUS HARNONCOURT

The Musical Dialogue

Thoughts on Monteverdi, Bach and Mozart



The Musical Dialogue Thoughts On Monteverdi Bach And Mozart

Bruce Ellis Benson



The Musical Dialogue Thoughts On Monteverdi Bach And Mozart:

The Musical Dialogue Nikolaus Harnoncourt, 1989 The musical dialogue between composer and audience is a concept central to the music of the 17th and 18th centuries discussed here in light of three pivotal composers of the era In the first half of the book the author discusses general aspects of the music of Monteverdi Bach and Mozart including the instruments and performance practices of the period The second half of the book is devoted to an examination of specific works Monteverdi's L'Orfeo Il Ritorno d'Ulisse in Patria and the Marian Vespers Bach's Brandenburg Concertos Passions and the Mass in B minor and Mozart's Idomeneo and Requiem The author draws on his extensive studies of original sources and his 30 years of performance experience with the award winning early music ensemble Concentus Musicus This collection of lectures talks and essays complements the author's earlier book on the interpretation of early music Baroque Music Today which was published by Amadeus Press in 1988

The Musical Dialogue Nikolaus Harnoncourt, 1997 This collection of lectures talks and essays focuses on three major composers of the 17th and 18th centuries

The Musical Dialogue Nikolaus Harnoncourt, Reinhard G. Pauly, 1989 The second volume of essays on Baroque music by the early music specialist Baroque Music Today being the first The concept of musical dialogue is central to the author's thought and to the music itself The volume includes detailed analyses of major works

The Musical Dialogue Nikolaus Harnoncourt, 1997 Amadeus This collection of lectures talks and essays focuses on three major composers of the 17th and 18th centuries

The Improvisation of Musical Dialogue Bruce Ellis Benson, 2003-02-27 This book is an important contribution to the philosophy of music Bruce Benson's concern is the phenomenology of music making as an activity He offers a radical thesis that it is improvisation that is primary in the moment of music making It will be a provocative read

Orchestration Theory James E. Perone, 1996-04-30 Presenting detailed bibliographic information on all aspects of orchestration instrumentation and musical arranging with the broadest possible historical and stylistic palette this work includes over 1 200 citations The sources range from treatises dissertations and textbooks to journal articles and are cross referenced and indexed This is the only comprehensive bibliographic reference guide of its kind on the subject of orchestration It will be of value to the music theory teacher undergraduate and graduate students of orchestration and the researcher The book contains chapters devoted to book length treatises a general bibliography of journal articles and books partially related to orchestration a chronological list of orchestration treatises a list of jazz arranging treatises a list of band related treatises a list of treatises dealing with specific instruments or instrumental families and an index This is the first in a series of music theory reference books the author is developing

The Battle of Chronos and Orpheus Jean-Jacques Nattiez, 2004 In this collection of previously unpublished essays Jean Jacques Nattiez applies his theoretical foundations of musical semiotics to theorists such as L. vi Strauss Hanslick and Brailoiu novelists such as Proust and poets such as Baudelaire The author treats problems which musicologists and music lovers alike need to address the artistic product in music of oral tradition the nature of musical facts

and questions of fidelity and authenticity in performance practice Nattiez tackles these perennial issues with an originality born out of his focus on the status of time in the works considered This approach allows him to take sides sometimes in a provocative manner in the ongoing debates which pit adherents of modernity against apologists of postmodernism

Playing the Harpsichord Expressively Mark Kroll,2004-10-08 This book gives a practical method for playing the harpsichord in a way that was lost when the instrument was marginalized by the piano in the 19th century Since a thorough knowledge of historical performance practice is such an important aspect of playing this repertoire excerpts from relevant primary sources are given at the end of many of the lessons

Performing Baroque Music Mary Cyr,2017-07-05 Listeners performers students and teachers will find here the analytical tools they need to understand and interpret musical evidence from the baroque era Scores for eleven works many reproduced in facsimile to illustrate the conventions of 17th and 18th century notation are included for close study Readers will find new material on continuo playing as well as extensive treatment of singing and French music The book is also a concise guide to reference materials in the field of baroque performance practice with extensive annotated bibliographies of modern and baroque sources that guide the reader toward further study First published by Ashgate at that time known as Scolar Press in 1992 and having been out of print for some years this title is now available as a print on demand title

Bach Performance Practice, 1945-1975 Dorottya Fabian,2017-07-05 Analysing over 100 recordings from 1945 1975 this book examines twentieth century baroque performance practice as evinced in all the commercially available recordings of J S Bach s Passions Brandenburg Concertos and Goldberg Variations Dorottya Fabian presents a qualitative style orientated history of the early music movement in its formative years through a comparison of the performance style heard in these recordings with the scholarly literature on Bach performance practice Issues explored in the book include the availability of resources balance tempo dynamics ornamentation rhythm and articulation During the decades following the Second World War the early music movement was more concerned with the revival of repertoire than with the revival of performance style which meant that its characteristics and achievements differed essentially from those of the later 1970s and 1980s Period practice techniques were not practised even by ensembles using eighteenth century instruments Yet as this survey reveals several recordings of the period provide unexpectedly stylish interpretations using metre and pulse to punctuate the music Such metric performance and appropriate articulation helped to clarify structure and texture and assisted in the creation of a musical discourse the pre eminent goal of baroque compositions

The Baroque Cello Revival Paul R. Laird,2004-09-20 This resource considers the Baroque cello s revival as part of the period instrument movement from the viewpoints of over forty cellists from three generations and four luthiers who have worked on period cellos What emerges is a nuanced and detailed picture of the cello in the past and present and the varied instruments now played under the label Baroque cello Period instruments played with appropriate techniques have become a major presence in classical music in recent decades For the cello which changed substantially

between the end of the sixteenth and early eighteenth centuries it is challenging to describe specific traits for certain time periods let alone how it was played in those periods By chronicling the searches of over forty top cellists in England Europe and North America the author goes far in revealing the great variety of forms that exist This is the first study in which the revival of a single period instrument has been considered in such qualified detail and will be of great interest to musicologists luthiers and anyone interested in string history *Claudio Monteverdi* Susan Lewis, Maria Virginia Acuña, 2018-01-12

Claudio Monteverdi A Research and Information Guide is an annotated bibliography that navigates the vast scholarly resources on the composer with the most updated compilation since 1989 Claudio Monteverdi transformed and mastered the principal genres of his day and his works influenced generations of musicians and other artists He initiated one of the most important aesthetic debates of the era by proposing a new relationship between poetry and harmony In addition to scholarship by musicologists and music theorists Monteverdi's music has attracted attention from literary scholars cultural historians and critical theorists Research into Monteverdi and Renaissance and early baroque studies has expanded greatly with the field becoming more complex as scholars address such issues as gender theory feminist criticism cultural theory new criticism new historicism and artistic and popular cultures The guide serves both as a foundational starting point and as a gateway for future inquiry in such fields as court culture opera patronage and Italian poetry *J. S. Bach's Johannine Theology* Eric Chafe, 2014-04 *Bach's Johannine Theology* The St John Passion and the Cantatas for Spring 1725 is a fertile examination of this group of fourteen surviving liturgical works Renowned Bach scholar Eric Chafe begins his investigation into Bach's theology with the composer's St John Passion concentrating on its first and last versions Beyond providing a uniquely detailed assessment of the passion Bach's Johannine Theology is the first work to take the work beyond the scope of an isolated study considering its meaning from a variety of musical and historical standpoints Chafe thereby uncovers a range of theological implications underlying Bach's creative approach itself Building considerably on his previous work Chafe here expands his methodological approach to Bach's vocal music by arguing for a multi layered approach to religion in Bach's compositional process Chafe bases this approach primarily on two aspects of Bach's theology first the specific features of Johannine theology which contrast with the more narrative approach found in the Synoptic Gospels Matthew Mark Luke and second contemporary homiletic and devotional writings material that is not otherwise easily accessible and less so in English translation Bach's Johannine Theology provides an unprecedented enlightening exploration of the theological and liturgical contexts within which this music was first heard *The Rhetoric and Symbolism of Forms in Romantic Music* Patrick Saint-Dizier, 2020-03-17 This book explores the contribution of the symbolic aspects of musical forms and structures to rhetoric and argumentation during the Romantic period While there are several studies on this topic dedicated to the Baroque era there are much fewer contributions on the Romantic period This book shows that the aesthetics of Romantic music are very strong persuasive and expressive and are paramount for communicating in our everyday life Investigating the

impact of musical structures on our cognitive and psychological attitudes is the central issue of this book Within a cognitive science perspective it introduces the different elements of meaning conveyed by music through an analysis of several major works of composers of the Romantic era As such the book is an accessible introduction to anyone with a basic background in music and will be of interest to teachers and researchers in music psychology cognition linguistics and computer science

Bach, the Mass in B Minor George B. Stauffer, 2003-01-01 In this book George B Stauffer explores the music and complex history of Bach's last and possibly greatest masterpiece Stauffer examines the B Minor Mass in greater detail than ever before demonstrating for the first time Bach's reliance on contemporary models from the Dresden Mass repertory and his brilliantly innovative methods of unifying his immense composition Musicians music scholars students and music lovers will find in this engagingly written book a wealth of information about Bach's extraordinary choral work Stauffer surveys the roots of the Mass Ordinary text and its treatment in settings known to Bach He looks at the events that led to the writing of the B Minor Mass and places the work within the context of the composer's late style In three deeply informed chapters Stauffer considers the individual sections of the Mass the Kyrie and Gloria the Credo and the Sanctus and Agnus Dei The book also traces the history of the work after Bach's death addresses specific issues of performance practice and investigates the qualities that give the B Minor Mass its universal appeal *The Oxford Handbook of Spectral Music* Amy Bauer, Liam Cagney, William Mason, 2025 The handbook presents a cross section of current scholarly research on the spectral music movement and its legacy from its founding in the mid 1970's to the present It will appeal to scholars composers and students desiring to become better acquainted with the broad influence of spectral music *Baroque Music* Peter Walls, 2017-07-05 Research in the 20th and 21st centuries into historical performance practice has changed not just the way performers approach music of the 17th and 18th centuries but eventually the way audiences listen to it This volume beginning with a 1915 Saint Sa lecture on the performance of old music sets out to capture musicological discussion that has actually changed the way Baroque music can sound The articles deal with historical instruments pitch tuning temperament the nexus between technique and style vibrato the performance implications of musical scores and some of the vexed questions relating to rhythmic alteration It closes with a section on the musicological challenges to the ideology of the early music movement mounted principally in the 1990s Leading writers on historical performance practice are represented Recognizing that significant developments in historically inspired performance have been led by instrument makers and performers the volume also contains representative essays by key practitioners **Book Review Digest**, 1990 Excerpts from and citations to reviews of more than 8 000 books each year drawn from coverage of 109 publications Book Review Digest provides citations to and excerpts of reviews of current juvenile and adult fiction and nonfiction in the English language Reviews of the following types of books are excluded government publications textbooks and technical books in the sciences and law Reviews of books on science for the general reader however are included The reviews originate in a group of selected

periodicals in the humanities social sciences and general science published in the United States Canada and Great Britain
Publisher **The ^AEnd of Early Music** Bruce Haynes, 2007-07-20 Part history part explanation of early music this book
also plays devil s advocate criticizing current practices and urging experimentation Haynes a veteran of the movement
describes a vision of the future that involves improvisation rhetorical expression and composition *The Pathetick Musician*
Bruce Haynes, Geoffrey Burgess (Oboist), 2016 Baroque oboists Bruce Haynes and Geoffrey Burgess established reputations
as authorities on the history of their instrument with their co authored book *The Oboe* voted an outstanding achievement by
the American Music Instrument Society Haynes writings notably *The End of Early Music* are known for pioneering new
approaches in historical performance practice and inspiring healthy debate among scholars and performers of early music
Burgess an instructor at the Eastman School of Music recently published *Well Tempered Woodwinds Friedrich von Huene*
and *The Making of Early Music in a New World* which combines the biography of a leading manufacturer of historic
instruments with a history of the emerging early music scene in America Bruce Haynes passed away in May 2011

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