

“Interpretation of the music of the late 18th/early 19th centuries on the modern piano”

A performer's view

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Master of Music

Classical Music

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The Interpretation Of Early Music

Gary McPherson



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The Interpretation of Early Music Robert Donington, 1965 *The Interpretation of Early Music*, by Robert Donington
Robert Donington, 1977 **The Interpretation of Early Music** Robert Donington, 1974 *Companion to Baroque Music*
Julie Anne Sadie, 1998-01-01 The Companion to Baroque Music is an illuminating survey of musical life in Europe and the New World from 1600 to 1750 With informative essays on the social national geographical and cultural contexts of the music and musicians of the period by such internationally known scholars as Peter Holman Louise Stein Michael Talbot Julie Anne Sadie Stanley Sadie and David Fuller the Companion offers a fresh perspective on the musical styles and performance practices of the Baroque era The Companion to Baroque Music is an illuminating survey of musical life in Europe and the New World from 1600 to 1750 With informative essays on the social national geographical and cultural contexts of the music and musicians of the period by such internationally known scholars as Peter Holman Louise Stein Michael Talbot Julie Anne Sadie Stanley Sadie and David Fuller the Companion offers a fresh perspective on the musical styles and performance practices of the Baroque era [The Early Music Revival](#) Harry Haskell, 1996-01-01 First comprehensive historical study going back to 18th century Influence of Schola Cantorum instrument builders performers such as Wanda Landowska Alfred Deller others Includes 46 illustrations Well informed Christopher Hogwood **Early Music in the 21st Century** Mimi Mitchell, 2024-09-18 This collection about the early music movement will appeal to performers teachers academics instrument makers amateur musicians and music lovers With chapters about new ways to study teach perform and listen to early music there is something to appeal to everyone The diverse group of authors from young to established voices who live across the globe offer positive diverse exciting and challenging points of view about how the early music movement can go forward into the future **The Passion for Music: A Sociology of Mediation** Antoine Hennion, 2017-07-05 Music is an accumulation of mediators instruments languages sheets performers scenes media and so on There is no musical object in itself music must always be made again In this innovative book Hennion turns the elusiveness of music into a resource for a pragmatic analysis by which collective process do we make music appear among us Rather than offering a sociology of music The Passion for Music listens to the lesson provided by the case of music this art of infinite mediations Learning from music allows us to transform the paradigm to be offered by sociology by confronting it from Durkheim and Weber to Bourdieu with a different way of considering objects For this task Hennion draws on aesthetics Adorno and art history Haskell Baxandall as well as science and technology studies and popular music studies Latour Frith DeNora As part of that project The Passion for Music presents a wide ranging series of case studies restoring attention to the rich and varied intermediaries through which music is brought to life from the debate around the reinterpretation of baroque music to the classroom the rock scene the classical music concert Bach's social career in the nineteenth and twentieth centuries and the practices of music amateurs today This is the first English translation of one of the most important works of French scholarship on music and society

Music: Oxford Bibliographies Online Research Guide Ann Moyer, 2010-06 This ebook is a selective guide designed to help scholars and students of Islamic studies find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books chapters and journal articles to online archives electronic data sets and blogs Written by a leading international authority on the subject the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated related This ebook is a static version of an article from Oxford Bibliographies Online Renaissance and Reformation a dynamic continuously updated online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study of European history and culture between the 14th and 17th centuries Oxford Bibliographies Online covers most subject disciplines within the social science and humanities for more information visit www.oxfordbibliographies.com

Beyond Aesthetics Christopher Pinney, Nicholas Thomas, 2020-05-25 The anthropology of art is currently at a crossroads Although well versed in the meaning of art in small scale tribal societies anthropologists are still wrestling with the question of how to interpret art in a complex post colonial environment Alfred Gell recently confronted this problem in his posthumous book *Art and Agency* The central thesis of his study was that art objects could be seen not as bearers of meaning or aesthetic value but as forms mediating social action At a stroke Gell provocatively dismissed many longstanding but tired questions of definition and issues of aesthetic value His book proposed a novel perspective on the roles of art in political practice and made fresh links between analyses of style tradition and society Offering a new overview of the anthropology of art this book begins where Gell left off Presenting wide ranging critiques of the limits of aesthetic interpretation the workings of objects in practice the relations between meaning and efficacy and the politics of postcolonial art its distinguished contributors both elaborate on and dissent from the controversies of Gells important text Subjects covered include music and the internet as well as ethnographic traditions and contemporary indigenous art Geographically its case studies range from India to Oceania to North America and Europe

Historical Dictionary of Baroque Music Joseph P. Swain, 2013-06-06 Although it lies far back running roughly from about 1600 to 1750 the Baroque period is far from forgotten and Baroque music is played widely today as well exercising numerous musicians and attracting rather substantial audiences It experienced the emergence of a new sort of music increasingly secular and increasingly good listening if you will and also the start of opera Some of the Baroque composers appear among the most popular of all time such as Bach Handel and Vivaldi So yes this is a book for researchers but it is also a good book for anyone who enjoys this music The Historical Dictionary of Baroque Music certainly fills a significant space in the whole sub series on music since it tells us much more not only about the music but also the age that generated it This is done particularly well in an insightful introduction with the flow of events traced by the chronology The dictionary section fills in the missing details with over 400 entries on the most important composers and musicians some of the musical works

themselves important places and institutions and a smattering of technical terms The bibliography directs us to further reading **The Natural Classical Guitar** Lee F. Ryan, 1991 The Trombone Trevor Herbert, 2006-01-01 This is the first comprehensive study of the trombone in English It covers the instrument its repertoire the way it has been played and the social cultural and aesthetic contexts within which it has developed The book explores the origins of the instrument its invention in the fifteenth century and its story up to modern times also revealing hidden aspects of the trombone in different eras and countries The book looks not only at the trombone within classical music but also at its place in jazz popular music popular religion and light music Trevor Herbert examines each century of the trombone's development and details the fundamental impact of jazz on the modern trombone By the late twentieth century he shows jazz techniques had filtered into the performance idioms of almost all styles of music and transformed ideas about virtuosity and lyricism in trombone playing

"Isolde Ahlgrimm, Vienna and the Early Music Revival " Peter Watchorn, 2017-07-05 Isolde Ahlgrimm 1914 1995 was an important pioneer in the revival of Baroque and Classical keyboard instruments in her native city Vienna and later throughout Europe and the United States She trained as a pianist at the Musikakademie in Vienna under the instruction of Viktor Ebenstein Emil von Sauer and Franz Schmidt In 1934 she met the musical instrument collector Dr Erich Fiala whom she married in 1938 His activities opened up the world of early instruments to her Using a 1790 fortepiano by Michael Rosenberger Isolde Ahlgrimm began her career as a specialist on early keyboard instruments with the first in her notable series of *Concerte f r Kenner und Liebhaber* given in Vienna's Palais Palffy in February 1937 Ahlgrimm's career as a harpsichordist also began in 1937 when a new instrument was commissioned from the Ammer brothers in Eisenberg Germany In 1943 Ahlgrimm performed her first all harpsichord programme which consisted of the Goldberg Variations by J S Bach From 1949 to 1956 she devoted herself to performing and recording nearly all of Bach's harpsichord music for the newly founded Dutch label Philips presenting her new approach to the harpsichord to a wider audience Ahlgrimm's performances of Baroque music represented a radical departure from the distinctly twentieth century interpretations by the much more famous Wanda Landowska and her followers Most obviously Ahlgrimm's harpsichord performances eliminated frequent registration changes her instrument had hand stops rather than pedals to change registers and largely eschewed the massive ritardandi and other anachronistic performance practices that were hallmarks of Landowska's essentially Romantic style Ahlgrimm researched and emphasized rhetorical traditions on which the music was based This became more pronounced throughout the course of her later performing writing and teaching career and it was the beginning of an approach to the performance of eighteenth century music 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

Method for the One-Keyed Flute Janice Dockendorff Boland, 1998-06-05 Boland s clear accessible text reflects years of professional experience as a performer and teacher of the one key flute Her book answers all the practical needs of beginners and offers advanced flutists a wealth of useful information Even players wedded to the Boehm flute will gain fresh musical insights from Boland s comprehensive method Laurence Libin Department of Musical Instruments Metropolitan Museum of Art This is the best introduction to the one key baroque flute for Boehm system flute players available today With her comprehensive knowledge of the numerous historical treatises and tutors and her extensive practical experience as a player and teacher Jan Boland has fashioned a guide that is at the same time informative and enjoyable I only wish it had been available when I set out to learn the one key flute It would have saved me much time and led me directly to the most important sources John Thow composer and Professor of Music at the University of California Berkeley An easy to read format clear prose attractive graphics and well chosen and very legible music make it an ideal beginner s tutor Betty Bang Mather Professor Emeritus University of Iowa School of Music

The Oxford Handbook of Music Performance Gary McPherson, 2022 Takes an interdisciplinary approach that draws on the most authoritative insights from psychology performance science musicology psychology education science medicine and music education Includes leaders in the fields of music psychology performance science musicology psychology education music medicine science and music education over two volumes Within all chapters authors have selected the most important scientific and artistic material relevant to their topics Volume 1 includes parts on Development and Learning Proficiencies Performance Practices and Psychology Book jacket

The Oxford Handbook of Music Performance, Volume 1 Gary McPherson, 2021-12-24 The two volume Oxford Handbook of Music Performance provides the most comprehensive and authoritative resource for musicians educators and scholars currently available It is aimed primarily for practicing musicians particularly those who are preparing for a professional career as performers and are interested in practical implications of psychological and scientific research for their own music performance development educators with a specific interest or expertise in music psychology who will wish to apply the concepts and techniques surveyed in their own teaching

undergraduate and postgraduate students who understand the potential of music psychology for informing music education and researchers in the area of music performance who consider it important for the results of their research to be practically useful for musicians and music educators Handel, Tercentenary Collection Stanley Sadie, Anthony Hicks, 1987 **Style and Performance for Bowed String Instruments in French Baroque Music** Mary Cyr, 2016-04-01 Mary Cyr addresses the needs of researchers performers and informed listeners who wish to apply knowledge about historically informed performance to specific pieces Special emphasis is placed upon the period 1680 to 1760 when the viol violin and violoncello grew to prominence as solo instruments in France Part I deals with the historical background to the debate between the French and Italian styles and the features that defined French style Part II summarizes the present state of research on bowed string instruments violin viola cello contrebasse pardessus de viole and viol in France including such topics as the size and distribution of parts in ensembles and the role of the contrebasse Part III addresses issues and conventions of interpretation such as articulation tempo and character inequality ornamentation the basse continue pitch temperament and special effects such as tremolo and harmonics Part IV introduces four composer profiles that examine performance issues in the music of Elisabeth Jacquet de La Guerre Marin Marais Jean Baptiste Barri re and the Forquerays father and son The diversity of compositional styles among this group of composers and the virtuosity they incorporated in their music generate a broad field for discussing issues of performance practice and offer opportunities to explore controversial themes within the context of specific pieces *The Cambridge History of Musical Performance* Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer s experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today

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