

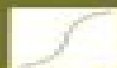
Paul Tortelier

avec la collaboration de
Maud Tortelier et
Rudolf Caspar Baumberger

*Technique
et art
du violoncelle*



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ÉDITIONS

Technique Et Art Du Violoncelle

Robin Stowell



Technique Et Art Du Violoncelle:

Technique et art du violoncelle Paul Tortelier, Maud Tortelier, Rudolf Caspar Baumberger, 1994 **Teaching Violin, Viola, Cello, and Double Bass** Dijana Ihas, Miranda Wilson, Gaelen McCormick, 2023-11-23 Teaching Violin Viola Cello and Double Bass summarizes three centuries of string pedagogy treatises to create a comprehensive resource on methods and approaches to teaching all four bowed string instruments Co written by three performance and pedagogy experts each specializing in different string instruments this book is applicable to all levels of instruction Essays on historical pedagogues are clearly structured to allow for easy comprehension of their philosophies pedagogical practices and unique contributions This book concludes with a section on application through comparative analysis of the historical methods and approaches With coverage from the eighteenth century to the present this book will be invaluable for teachers and students of string pedagogy and general readers who wish to learn more about string pedagogy s rich history diverse content and modern developments The Cambridge Companion to the Cello Robin Stowell, 1999-06-28 This is a compact composite and authoritative survey of the history and development of the cello and its repertory since the origins of the instrument The volume comprises thirteen essays written by a team of nine distinguished scholars and performers and is intended to develop the cello s historical perspective in breadth and from every relevant angle offering as comprehensive a coverage as possible It focuses in particular on four principal areas the instrument s structure development and fundamental acoustical principles the careers of the most distinguished cellists since the baroque era the cello repertory including chapters devoted to the concerto the sonata other solo repertory and ensemble music and its technique teaching methods and relevant aspects of historical and performance practice It is the most comprehensive book ever to be published about the instrument and provides essential information for performers students and teachers **Playing the Cello, 1780-1930** George Kennaway, 2016-04-22 This innovative study of nineteenth century cellists and cello playing shows how simple concepts of posture technique and expression changed over time while acknowledging that many different practices co existed By placing an awareness of this diversity at the centre of an historical narrative George Kennaway has produced a unique cultural history of performance practices In addition to drawing upon an unusually wide range of source materials from instructional methods to poetry novels and film Kennaway acknowledges the instability and ambiguity of the data that supports historically informed performance By examining nineteenth century assumptions about the very nature of the cello itself he demonstrates new ways of thinking about historical performance today Kennaway s treatment of tone quality and projection and of posture bow strokes and fingering is informed by his practical insights as a professional cellist and teacher Vibrato and portamento are examined in the context of an increasing divergence between theory and practice as seen in printed sources and heard in early cello recordings Kennaway also explores differing nineteenth century views of the cello s gendered identity and the relevance of these cultural tropes to contemporary performance By accepting the diversity and

ambiguity of nineteenth century sources and by resisting oversimplified solutions Kennaway has produced a nuanced performing history that will challenge and engage musicologists and performers alike One Hundred Years of Violoncello Valerie Walden,2004-08-19 The first book to address the full range of performance issues for the violoncello from the Baroque to the early Romantic period Richly illustrated with over 300 music examples plates and figures this book provides playing instructions which can easily be applied by modern players to their own performance of period music **Bulletin of the Public Library of the City of Boston ...** Boston Public Library,1921 Bulletin of the Public Library of the City of Boston ,1921 Bulletin [1908-23] Boston Public Library,1922 *Theoretical and practical treatise of the violoncello* Diran Alexanian,1922 The New Grove Dictionary of Music and Musicians Stanley Sadie,John Tyrrell,2001 **Cello Technique** Dorothy Churchill Pratt,Christopher Bunting,1987 This volume aims at rapid development and technical problems discussed for younger or less advanced students The New Grove Dictionary of Music and Musicians: Twelve-note to Wagner tuba Stanley Sadie,2001 **Performing Beethoven** Robin Stowell,1994-09-08 The ten essays in this volume explore different aspects of the performance of instrumental works by Beethoven Each essay discusses performance issues from Beethoven s time to the present whether the objective be to realise a performance in an historically appropriate manner to elucidate the interpretation of Beethoven s music by conductors and performers to clarify transcriptions by editors or to reconstruct the experience of the listener in various different periods Four contributions focus on the piano music while another group concentrates on Beethoven s music for strings These chapters are complemented by an examination of Beethoven s exploitation of the developing wind choir an evaluation of early twentieth century recordings as pointers to early nineteenth century performance practice and an historical survey of rescorings in Beethoven s symphonies *Sonate pour violoncelle et piano, op. 80* Charles Marie Widor,1907 **Encyclopédie de la musique et dictionnaire du Conservatoire ...: ptie. Technique, esthétique pédagogie: [v. 1] Tendances de la musique, technique générale. 1925. [v. 2] Physiologie vocale et auditive, technique vocale et instrumentale (voix** Albert Lavignac,Lionel de La Laurencie,1925 *La interpretación del violonchelo romántico* Trino Zurita,2016-06-08 Partiendo de la figura del gran Niccol Paganini esta obra irrumpe decididamente en el campo de la interpretaci n hist ricamente informada y arroja luz sobre algunas de las cuestiones clave del pensamiento musical de la segunda mitad del siglo XIX discute la tradicional clasificaci n estil stica de los int rpretes en t rminos de escuelas nacionales analiza su papel como transmisores de las ideas musicales del compositor y reivindica finalmente la est tica interpretativa bajo la cual fue concebida la m sica rom ntica Bas ndose en valios simos documentos sonoros que se han conservado el autor presenta un estudio de los principales rasgos expresivos de los violonchelistas tardorrom nticos el car cter pros dico el vibrato y el portamento los recursos m s importantes en los instrumentos de cuerda Desde esta perspectiva rom ntica se presta especial atenci n a Pau Casals el violonchelista que marca el fin del per odo de estudio **Classical and Romantic Performing Practice 1750-1900** Clive Brown,2004-05-20 The

past ten years have seen a rapidly growing interest in performing and recording Classical and Romantic music with period instruments yet the relationship of composers notation to performing practices during that period has received only sporadic attention from scholars and many aspects of composers intentions have remained uncertain Brown here identifies areas in which musical notation conveyed rather different messages to the musicians for whom it was written than it does to modern performers and seeks to look beyond the notation to understand how composers might have expected to hear their music realized in performance There is ample evidence to demonstrate that in many respects the sound worlds in which Mozart Beethoven Wagner and Brahms created their music were more radically different from ours than is generally assumed **A**

Handbook of French Baroque Viol Technique John Hsu,1981 This volume provides exercises that allow the user to develop facility in the techniques necessary for performing historically valid music for viola da gamba composed in the late seventeenth and early eighteenth century France **L'Expansion belge** ,1909 **L'enseignement supérieur et l'enseignement technique en France** Paul Melon,1893

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