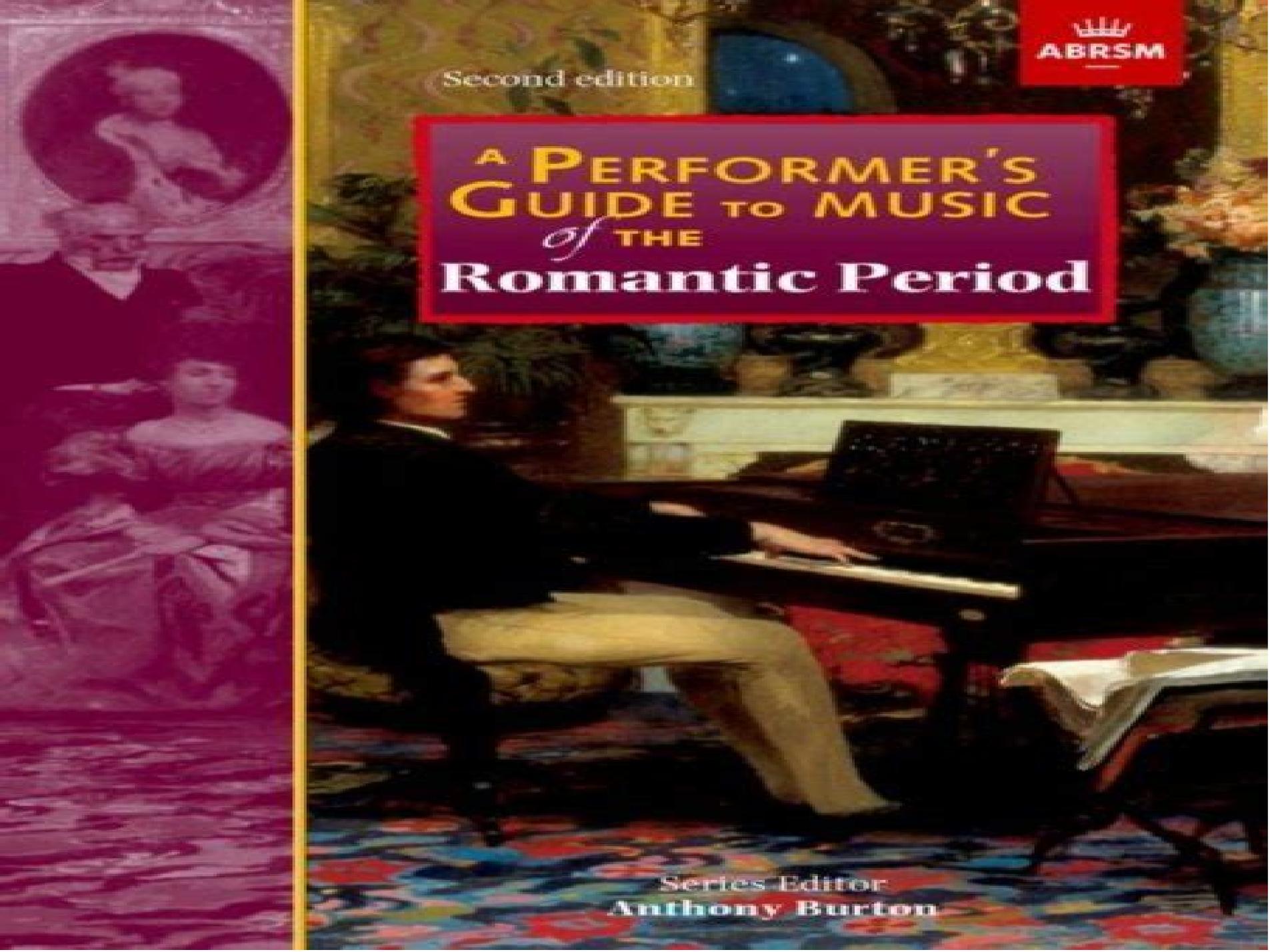




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Second edition



**A PERFORMER'S  
GUIDE TO MUSIC**  
*of* THE  
**Romantic Period**

Series Editor  
**Anthony Burton**

# Performers Guide To Music Of The Romantic Period

**ML Morrison**



## **Performers Guide To Music Of The Romantic Period:**

*A Performer's Guide to Music of the Romantic Period*, 2004      *A Performer's Guide to Music of the Romantic Period*  
Anthony Burton, 2002 Helps students and their teachers achieve stylish performances of music of the Baroque Classical and Romantic periods These guides include chapters from leading experts on historical background notation and interpretation and sources and editions They are also illustrated with many music examples facsimiles and pictures      **A Performer's Guide to Music of the Romantic Period**, 2009      [A Performer's Guide to Music of the Romantic Period](#), 2018

**Reading Musical Interpretation** Julian Hellaby, 2017-07-05 Performance studies in the Western art music tradition have often been dominated by the relationship of theoretical score analysis to performance although some recent trends have aimed at dislodging the primacy of the score in favour of assessing performance on its own terms In this book Julian Hellaby further develops these trends by placing performance firmly at the heart of his investigations and presents a structured approach to analysing the interpretation of a musical work from the perspective of a musically informed listener To enable analysis of individual interpretations the author develops a conceptual framework in which a series of performance related categories is arranged hierarchically into an interpretative tower Using this framework to analyse the acoustic evidence of a recording interpretative elements are identified and used to assess the relationship between a performance and a work The viability of the interpretative tower is tested in three major case studies Contrasting recorded performances of solo keyboard works by Bach Messiaen and Brahms are the focus of these studies and analysis of the performances using the tower model uncovers an interpretative rationale The book is wide ranging in scope and holistic in approach offering a means of enhancing a listener's appreciation of an interpretation It is richly illustrated with examples taken from commercial recordings and from the author's own recordings of the three focal works Downloadable resources of the latter are included

*A Performer's Guide to Music of the Baroque Period* Associated Board of the Royal Schools of Music (Great Britain), 2002 Clear comprehensive and with a CD that complements the text this book focuses on the music of the Baroque period It will assist AS A2 music students degree students and also amateur performers and their teachers      **Piano Pedagogy** Gilles Comeau, 2013-01-11 Piano Pedagogy A Research and Information Guide provides a detailed outline of resources available for research and or training in piano pedagogy Like its companion volumes in the Routledge Music Bibliographies series it serves beginning and advanced students and scholars as a basic guide to current research in the field The book will include bibliographies research guides encyclopedias works from other disciplines that are related to piano pedagogy current sources spanning all formats including books journals audio and video recordings and electronic sources      [The ^AFlute Book](#) Nancy Toff, 2012-08-02 Teachers and flutists at all levels have praised Nancy Toff's *The Flute Book* a unique one stop guide to the flute and its music The book is organized into four main parts The Instrument Performance The Music and Repertoire Catalog and in this Third Edition Toff has updated the book to reflect technological advancements new

scholarship on baroque flutes recent developments like those of the contrabass flute quarter tone flute and various manufacturing refinements and experiments consumers purchase prices for flutes and an updated repertoire catalog index and appendices

Inside Early Music Bernard D. Sherman,2003-10-09 The attempt to play music with the styles and instruments of its era commonly referred to as the early music movement has become immensely popular in recent years For instance Billboard s Top Classical Albums of 1993 and 1994 featured Anonymous 4 who sing medieval music and the best selling Beethoven recording of 1995 was a period instruments symphony cycle led by John Eliot Gardiner who is Deutsche Grammophon s top selling living conductor But the movement has generated as much controversy as it has best selling records not only about the merits of its results but also about the validity of its approach To what degree can we recreate long lost performing styles How important are historical period instruments for the performance of a piece Why should musicians bother with historical information Are they sacrificing art to scholarship Now in Inside Early Music Bernard D Sherman has invited many of the leading practitioners to speak out about their passion for early music why they are attracted to this movement and how it shapes their work Readers listen in on conversations with conductors Gardiner William Christie and Roger Norrington Peter Phillips of the Tallis Scholars vocalists Susan Hellauer of Anonymous 4 forte pianist Robert Levin cellist Anner Bylsma and many other leading artists The book is divided into musical eras Medieval Renaissance Baroque and Classic and Romantic with each interview focusing on particular composers or styles touching on heated topics such as the debate over what is authentic the value of playing on period instruments and how to interpret the composer s intentions Whether debating how to perform Monteverdi s madrigals or comparing Andrew Lawrence King s Renaissance harp playing to jazz the performers convey not only a devotion to the spirit of period performance but the joy of discovery as they struggle to bring the music most truthfully to life Spurred on by Sherman s probing questions and immense knowledge of the subject these conversations movingly document the aspirations growing pains and emerging maturity of the most exciting movement in contemporary classical performance allowing each artist s personality and love for his or her craft to shine through From medieval plainchant to Brahms orchestral works Inside Early Music takes readers whether enthusiasts or detractors behind the scenes to provide a masterful portrait of early music s controversies challenges and rewards

Classical and Romantic Music David Milsom,2017-07-05 This volume brings together twenty two of the most diverse and stimulating journal articles on classical and romantic performing practice representing a rich vein of enquiry into epochs of music still very much at the forefront of current concert repertoire In so doing it provides a wide range of subject based scholarship It also reveals a fascinating window upon the historical performance debate of the last few decades in music where such matters still stimulate controversy

**A Performer's Guide to Transcribing, Editing, and Arranging Early Music** Alon Schab,2022 A Performer s Guide to Transcribing Editing and Arranging Early Music provides instruction on three important tasks that early music performers often undertake in order to make their work more noticeable and

appealing to their audiences First the book provides instruction on using early sources manuscripts prints and treatises in score parts or tablature It then illuminates priorities behind basic editorial decisions determining what constitutes a version of a musical piece how to choose a version and how to choose the source for that version Lastly the book offers advice about arranging both early and new music for early instruments including how to consider instruments ranges and various registers how to exploit the unique characteristics of period instruments and how to produce convincing textures of accompaniment Drawing on methods based on early models for example how baroque composers arranged the music of their contemporaries Alon Schab pays tribute to the ideas and ideals promoted by the pioneers of the early music revival and examines how these could be implemented in an early music field revolutionized by technology and unprecedented artistic independence

**Choral Treatises and Singing Societies in the Romantic Age** David Friddle, 2022-06-27 Choral Treatises and Singing Societies in the Romantic Age charts the interrelated beginning and development of choral methods and community choruses beginning in the early nineteenth century Using more than one hundred musical examples illustrations tables and photographs to document this phenomenon author David Friddle writes persuasively about this unusual tandem expansion Beginning in 1781 with the establishment of the first secular singing group in Germany Friddle shows how as more and more choral ensembles were founded throughout Germany then Europe Scandinavia and North America the need for singing treatises quickly became apparent Music pedagogues Hans Georg N geli Michael Traugott Pfeiffer and Johann Heinrich Pestalozzi invented the genre that became modern choral methods initially these books were combinations of music fundamental primers with frequent inclusion of choral works intended for performance Eventually authors branched out into choral conducting textbooks detailed instructions on how to found such a community based organization and eventually classroom music instruction The author argues that one of the greatest legacies of this movement was the introduction of vocal music education into public schools which led to greater musical literacy as well as the proliferation of volunteer choirs All modern choral professionals can find the roots their career during this century

**A Performer's Guide to Medieval Music** Ross W. Duffin, 2000 A Performer's Guide to Medieval Music is an essential compilation of essays on all aspects of medieval music performance with 40 essays by experts on everything from repertoire voices and instruments to basic theory This concise readable guide has proven indispensable to performers and scholars of medieval music

*Sing Romantic Music Romantically* David Friddle, 2022-06-21 There is a paucity of material regarding how choral music specifically was performed in the 1800s The Historically Informed Performance HIP movement has made remarkable advancements in choral music of the Renaissance Baroque and Classical periods with modest forays into the music of Beethoven Schubert Mendelssohn and other early nineteenth century composers however there are no sources with a comprehensive examination of how choral music was performed Using more than one hundred musical examples illustrations tables and photographs and relying on influential contemporaneous sources David Friddle details the

performance practices of the time including expressive devices such as articulation ornamentation phrasing tempo and vibrato along with an in depth discussion of period pronunciation instruments and orchestral choral placement Sing Romantic Music Romantically Nineteenth Century Choral Performance Practices fills a gap in choral scholarship and moves forward our knowledge of how choral music sounded and was performed in the nineteenth century The depth of research and abundance of source material makes this work a must have for choral professionals everywhere **Music Education**

**Yearbook** ,2003 The Virtuoso as Subject Zarko Cvejić,2016-06-22 This book offers a novel interpretation of the sudden and steep decline of instrumental virtuosity in its critical reception between c 1815 and c 1850 documenting it with a large number of examples from Europe s leading music periodicals at the time The increasingly hostile critical reception of instrumental virtuosity during this period is interpreted from the perspective of contemporary aesthetics and philosophical conceptions of human subjectivity the book s main thesis is that virtuosity qua irreducibly bodily performance generated so much hostility because it was deemed incompatible with and even threatening to the new Romantic philosophical conception of music as a radically disembodied abstract autonomous art and moreover a symbol or model if only a utopian one of a similarly autonomous and free human subject whose freedom and autonomy seemed increasingly untenable in the economic and political context of post Napoleonic Europe That is why music newly reconceived as radically abstract and autonomous plays such an important part in the philosophy of early German Romantics such as E T A Hoffmann Schelling and Schopenhauer with their growing misgivings about the very possibility of human freedom and not so much in the preceding generation of thinkers such as Kant and Hegel who still believed in the transcendently free subject of the Enlightenment For the early German Romantics music becomes a model of human freedom if freedom could exist By contrast virtuosity irredeemably moored in the perishable human body ephemeral and beholden to such base motives as making money and gaining fame is not only incompatible with music thus conceived but also threatens to expose it as an illusion in other words as irreducibly corporeal and by extension the human subject it was meant to symbolise as likewise an illusion Only with that in mind may we begin to understand the hostility of some early to mid 19th century critics to instrumental virtuosity which sometimes reached truly bizarre proportions In order to accomplish this the book looks at contemporary aesthetics and philosophy the contemporary reception of virtuosity in performance and composition and the impact of 19th century gender ideology on the reception of some leading virtuosi male and female alike **A Performer's Guide to Music of the**

**Classical Period** Anthony Burton,2002 Helps students and their teachers achieve stylish performances of music of the Baroque Classical and Romantic periods These guides include chapters from leading experts on historical background notation and interpretation and sources and editions They are also illustrated with many music examples facsimiles and pictures *Mozart's Chamber Music with Keyboard* Martin Harlow,2012-04-05 Renowned scholars and performers present a wide range of different perspectives on Mozart s chamber music with keyboard *The Mid-Twentieth-Century Concert*

*Pianist* Julian Hellaby, 2018-05-20 In this book Julian Hellaby presents a detailed study of English piano playing and career management as it was in the middle years of the twentieth century Making regular comparisons with early twenty first century practice the author examines career launching mechanisms such as auditions and competitions and investigates available means of career sustenance including artist management publicity outlets recital and concerto work broadcasts recordings and media reviews Additionally Hellaby considers whether a mid twentieth century school of English piano playing may be identified and if so whether it has lasted into the early decades of the twenty first century The author concludes with an appraisal of the state of English pianism in recent years and raises questions about its future Drawing on extensive research from a wide variety of primary and secondary sources this book is structured around case studies of six pianists who were commencing and then developing their careers between approximately 1935 and 1970 The professional lives and playing styles of Malcolm Binns Peter Katin Moura Lympny Denis Matthews Valerie Tryon and David Wilde are examined and telling comparisons are made between the state of affairs then and that of more recent times Engagingly written the book is likely to appeal to professional and amateur pianists piano teachers undergraduate and postgraduate music students academics and anyone with an interest in the history of pianists piano performance and music performance history in general     **Clarinet and Saxophone** ,2003

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