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Collana	Cambridge handbooks to the historical performance of music
Altri autori (Persone)	StowellRobin
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Nota di contenuto	Music as history. Introduction ; The nature and development of historical awareness ; Influential reworkings of Bach and Handel ; Historical considerations ; The pioneers : individuals and institutions ; The role of musical expression ; Arguments pro and con ; Post-war philosophies ; Period Mozart and beyond ; The current scene -- The application of primary sources. Surviving instruments ; Iconographical sources ; Historical archives ; Literary sources ; Practical treatises - uses and limitations ; Practical treatises - a summary ; Theoretical treatises ; The importance of communication ; The role of editions ; Musical taste -- Changes in musical style. National idioms ; Articulation ; Melodic inflection ; Accentuation ; Tempo ; Rhythmic alteration ; Ornamentation ; Extempore embellishment ; Improvisation ; Continuo accompaniment -- Conditions and practices. Introduction ; Pitch ; Temperament ; Vocal practices ; Venues and programmes ; Orchestral constitution and placement ; Direction ; Nineteenth-century changes --

Case studies in ensemble music. J.S. Bach : St Matthew passion BWV 244 ; W.A. Mozart : Serenade for 13 instruments K361 ; Berlioz : Episode de la vie d'un artiste, Symphonie fantastique en cinq parties op. 14 ; Brahms : Symphony no. 2 in D major op. 73 -- The continuing debate. Introduction ; The social position of historical music ; A snapshot from 1983 ; Authenticity and early music ; The 1990s ; The future?

Sommario/riassunto

Offering students and performers a concise overview of historical performance, this 1999 book takes into account the many significant developments in the discipline. It addresses practical matters rather than philosophical issues and guides readers towards further investigation and interpretation of the evidence provided, not only in the various early instrumental and vocal treatises, but also in examples from the mainstream repertory. Designed as a parent volume for the series Cambridge Handbooks to the Historical Performance of Music, this book provides an historical basis for artistic decision-making which has as its goal the re-creation of performances as close as possible to the composer's original conception. It relates many of the issues discussed to major works by Bach, Mozart, Berlioz and Brahms, composed c.1700-c.1900, the core period which forms the principal (though not exclusive) focus for the whole series.
