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Descrizione fisica	1 online resource (328 p.)
Collana	Ashgate historical keyboard series
Altri autori (Persone)	WoolleyAndrew KitchenJohn <1950->
Disciplina	786.09
Soggetti	Keyboard instrument music - History and criticism Keyboard instrument music - Interpretation (Phrasing, dynamics, etc.) Performance practice (Music)
Lingua di pubblicazione	Inglese
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Some aspects of P-Cug, MM 242 / Filipe Mesquita de Oliveira -- Making connections / David J. Smith -- William Byrd's My Ladye Nevells booke (1591) / Walter Kurt Kreyszig -- Giovanni Maria Trabaci and the new manner of inganni / Massimiliano Guido -- Places of memory and invention / Christine Jeanneret -- The Libro di Fra Gioseffo da Ravenna / Barbara Cipollone -- A discourse of styles / Terence Charlston -- Questions of keyboard temperament in the sixteenth century / John Koster -- Seventeenth-century harpsichords / Peter Mole -- In playing those bells, his amazing dexterity raised my wonder much higher / Carl van Eyndhoven -- Dynamics and orchestral effects in late eighteenth-century Portuguese organ music / Joao Vaz -- Czerny and the organ / Iain Quinn -- Some reflections on Francois Couperin's 'new and diversified character' / Jane Clark -- Music for connoisseurs and amateurs / Susan Wollenberg -- Joao Cordeiro da Silva (1735-1808?) / Mario Marques Trilha -- Grand and grander / Tilman Skowronek and Andrew Pinnock -- Left hand techniques in Carl Czerny's pedagogical

piano works and nineteenth-century pianism / Katherine Wong -- In the footsteps of Jean Paul / Balder Neergaard -- A forgotten repertoire / Nancy Lee Harper.

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Sommario/riassunto

In recent decades interest has turned towards a contextualized understanding of creative processes in music, and keyboard studies appears well placed to contribute to the exploration of this wider concern. The essays collected here encompass the range of research in the field, bringing together contributions from performers, organologists and music historians. Questions relevant to issues of creative practice in various historical contexts, and of interpretative issues faced today, form a guiding thread. Its scope is wide-ranging, covering the mid-sixteenth to early twentieth century.

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