

Performance Practices In The Classical Era As Related By Primary Sources And Illustrated In The Music Of Mozart And Haydn 7815

This book is a sequel to Frederick Neumann's *Ornamentation in Baroque and Post-Baroque Music, With Special Emphasis on J.S. Bach* (Princeton, 1978). In the present volume, the first work on this subject for Mozart's music, the author continues his important contributions to the search for historically correct performance practices, and to the liberation of the performer from improperly conceived and overly restrictive interpretation of musical scores. The first part of this book attempts to free ornamentation in Mozart from rigorism that has resulted from confusing the pure abstraction of ornament tables with concrete musical situations. The second part deals with pitches that were not written in the score yet often intended to be added when Mozart left "white spots" in his notation. These additions range from single notes to lengthy cadenzas. The problem addressed is the question of where such additions are possible or necessary and how they might best be designed. Professor Neumann draws on an immense knowledge of the literature written during Mozart's time and on his own comprehension of the subtleties of Mozart's music and musical styles. Refusing to interpret the sources dogmatically, he frees performers of Mozart from the rigid principles too often imposed by modern scholars. Frederick Neumann is Professor of Music Emeritus at the University of Richmond. Originally published in 1986. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. For more than twenty years, Anthony Newman has been in the public eye as one of the country's leading organ virtuosos and as a harpsichordist, fortepianist, conductor, composer, writer, and recording artist. His more than 100 releases on such labels as CBS Masterworks/Sony Classical, Newport Classic Recordings, and Moss Music Group cover a range of styles from the seventeenth to the twentieth centuries. His 1989 fortepiano performance of Beethoven's Third Concerto was named Record of the Year by Stereo Review. In 1992, to mark the 25th anniversary of Mr. Newman's first public appearance, Newport Classics released five CDs covering the range of his artistry. A frequent collaborator with many notable artists, Mr. Newman has also recorded for both Sony Classical and Deutsche Grammophon with Kathleen Battle, Itzhak Perlman, and Wynton Marsalis. His solo appearances as organist and harpsichordist from New York and Chicago to Mexico City, Paris, Prague, and Vienna have confirmed his reputation as one of the keyboard masters of his generation. Music written before 1800 is performed today in the context of an ever-intensifying concern with historical sound and style, a concern that has led to an explosion of research on the performance practices of various periods. This encyclopedic study presents a synthesis of current knowledge about what Frederick Neumann calls the "tactical issues of interpretation" - tempo, rhythm, dynamics, articulation, phrasing, ornamentation - as applied to the music of the Baroque and Classical periods. Taking a descriptive rather than a prescriptive approach, Neumann provides a systematic account of what is known about performance practices during those times, indicates areas of controversy, and suggests possible solutions. His purpose is to provide today's performer with a foundation of historical insights as the basis for artistic decisions. *Performance Practices of the Seventeenth and Eighteenth Centuries* is divided into six parts. Part I, "Tempo," examines the roots of tempo in mensural notation and during the transition to modern notation; flexible tempo after 1600; tempo words; and the tempo of dances. Part II, "Rhythm," discusses the controversial areas of rhythmic alteration: the author argues against the international currency of notes inegales and questions the significance generally attributed to the "French Overture Style." Part III, "Dynamics," explores "terraced" and transitional dynamics and the reconstruction of dynamics from notation. Part IV, "Articulation," treats vocal articulation, instrumental legato and detachment, and special problems of articulation. Part V, "Phrasing," separately discusses the theory and practice of phrasing. Part VI, "Ornamentation," examines graces, trills, and other ornaments as well as improvisation, with an emphasis on the diversity of practices from place to place as well as over time. Throughout the book, Neumann persistently advocates a scrupulous approach to the use of such sources as contemporary treatises on questions of performance, warning against the temptation to assume that books as important as those of Quantz, C.P.E. Bach, or Leopold Mozart can safely be applied not only to all contemporaries but also backward and forward in time. And, side by side with the results of historical research, Neumann urges that musicians keep in mind the ideals of expression and taste - the "strategic" dimensions of performance that can never be completely determined by the study of rules. Includes notes, bibliography, and more than 300 musical examples and facsimiles.

This handbook, an entirely new work, is not simply another guide to the performance of music of the past; it is, rather, a book about the study of past performance. Each main section - Medieval, Renaissance, Baroque, Classical, Romantic, and Twentieth Century - contains an introduction dealing with contexts of performance as well as sources and theory. This is followed by detailed discussions of vocal and instrumental performance.

Why is classical music predominantly the preserve of the white middle classes? Contemporary associations between classical music and social class remain underexplored, with classical music primarily studied as a text rather than as a practice until recent years. In order to answer this question, this book outlines a new approach for a socio-cultural analysis of classical music, asking how musical institutions, practices, and aesthetics are shaped by wider conditions of economic inequality, and how music might enable and entrench such inequalities or work against them. This approach is put into practice through a richly detailed ethnography which locates classical music within one of the cultures that produces it - middle-class English youth - and foregrounds classical music as bodily practice of control and restraint. Drawing on the author's own background as a classical musician, this closely observed account examines youth orchestra and youth choir rehearsals as a space where young people learn the unspoken rules of this culture of weighty tradition and gendered control. It highlights how the middle-classes' habitual roles - boundary drawing around their protected spaces and reproducing their privilege through education - can be traced within the everyday spaces of classical music. These practices are camouflaged, however, by the ideology of 'autonomous art' that classical music carries. Rather than solely examining the social relations around the music, the book demonstrates how this reproductive work is facilitated by its very aesthetic, of 'controlled excitement', 'getting it right', precision, and detail. This book is of particular interest at the present moment, thanks to the worldwide proliferation of El Sistema-inspired programmes which teach classical music to children in disadvantaged areas. While such schemes demonstrate a resurgence in defending the value of classical music, there has been a lack of debate over the ways in which its socio-cultural heritage shapes its conventions today. This book locates these contestations within contemporary debates on class, gender and whiteness, making visible what is at stake in such programmes.

This is the story of the orchestra, from 16th-century string bands to the 'classical' orchestra of Haydn, Mozart, and Beethoven. Spitzer and Zaslaw document orchestral organization, instrumentation, social roles, repertoires, and performance practices in Europe and the American colonies, concluding around 1800 with the widespread awareness of the orchestra as a central institution in European life.

The *Other Classical Musics* will help both students and general readers to appreciate musical traditions mostly unfamiliar to them.

Performance today on either the pianoforte or the fortepiano can be at once joyful, musicianly, expressive, and historically informed. From this point of view, Sandra P. Rosenblum examines the principles of performing the music of Haydn, Mozart, Beethoven, and their contemporaries as revealed in a variety of historical sources: their autographs and letters, early editions of their music, original instruments, and contemporary tutors and journals. She applies these findings to such elements of

performance as dynamics, accentuation, pedaling, articulation and touch, technique and fingering, ornaments and embellishments, choice of tempo, and tempo flexibility. Familiarity with the Classic conventions provides a framework for interpretation and an understanding of the choices available within the style, the amount of freedom a performer has, and which areas are ambiguous. Rosenblum's detailed study, copiously illustrated with musical examples, is invaluable for professional and amateur performers, serious piano students and their teachers and students of performance practices by Scarlatti and Clementi. "... is and will remain unsurpassed as the study dealing with performance practice as it pertains to keyboard music of the Classical period." —American Music Teacher "Rosenblum's monumental achievement is thorough, objective, balanced, and imaginative, a compelling blend of love and respect for the solo, chamber, and concerto literature she addresses." —Journal of Musicological Research "The extent and quality of her research, the depth of her perception, and her musicianship together break new ground in the study of historic performance practice." —Early Keyboard Journal "Her attention to details is absolutely scrupulous; no stone unturned, no argument unquestioned or unstated." —The Musical Times "Its importance to thoughtful musicians cannot be overstated." —Choice "... thoroughly musicological." —Performance Practice Review "... indispensable..." —New York Times

Choral Repertoire is a comprehensive reference book about choral music in Western culture from Gregorian chant to compositions of the early twenty-first century. The material in the book covers general characteristics of the major historical eras, biographical sketches and discussions of the complete choral output of more than 500 composers, and performance annotations of more than 5,000 individual works.

"The focus of this book is limited to the performance of late-eighteenth-century keyboard music"--Page xii.

Performance Practices in the Classical Era As Related by Primary Resources and as Illustrated in the Music of W.A. Mozart and Joseph Haydn G I A Publications

This collection brings fresh perspectives to bear upon key questions surrounding the composition, performance and reception of musical modernism.

Astor Piazzolla (1921-1992) captivated Argentine and international audiences with his innovative works in a nuevo tango style and his bandoneón performances. Piazzolla's success culminated during the 1980s with his second Quinteto, which performed remarkable concerts in venues such as the Teatro Colón in Buenos Aires and the Central Park Bandshell in New York, in addition to the performances at the Montreal and Montreux Jazz Festivals. His music also grew popular with a plethora of internationally acclaimed classical and jazz artists as well as with Argentine musicians themselves. However, Piazzolla's music poses a challenge today, because nuevo tango represents a synthesis of the composer's musical and cultural backgrounds, conjoining the tango legacy of Buenos Aires, the jazz idioms that he absorbed in New York, and the international traditions of classical music. Many musicians, specifically those from the United States, perform and study nuevo tango without having sufficient prerequisite knowledge of these practices, causing the genre to lose its cultural substance. By considering the fusion of tango, jazz, and classical genres and incorporating a cross-cultural analysis, this thesis aims to illuminate the basis of Piazzolla's performance practices. It seeks to identify the *yeites* (tango instrumental techniques) that define nuevo tango and to suggest ways that the modern performer can incorporate these stylistic features to produce culturally informed interpretations of Piazzolla's works. This study focuses on the practices of Piazzolla's second Quinteto, at the pinnacle of his career, and emphasizes a gestural analysis of the *yeites* to produce a well-grounded concept of nuevo tango sound. This study concludes that, even though Piazzolla's compositions represented a fusion of genres, the performance practices (and specifically the gestures) of the second Quinteto are primarily associated with the tango traditions of previous eras. Such gestures embody Piazzolla's music and thus allow contemporary performers to recreate the evocative and persuasive characteristics of nuevo tango practices today.

A 1999 overview of historical performance, surveying issues and suggesting future developments.

The Anthology of Classical Piano Music is paired with the Performance Practices in Classical Piano Music DVD for a comprehensive look at the literature, performing conventions and musical style of the Classical era. On the DVD, Dr. Hinson performs music from the Anthology, and discusses musical characteristics, period instruments, and performance conventions not indicated in the manuscripts.

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.

The Classical Guitar Companion is an anthology of guitar exercises, etudes, and pieces organized according to technique or musical texture. Expert author Christopher Berg, a veteran guitar instructor, brings together perspectives as an active performing artist and as a teacher who has trained hundreds of guitarists to encourage students to work based on their own strengths and weaknesses. The book opens with "Learning the Fingerboard," a large section devoted to establishing a thorough knowledge of the guitar fingerboard through a systematic and rigorous study of scales and fingerboard harmony, which will lead to ease and fluency in sight-reading and will reduce the time needed to learn a repertoire piece. The following sections "Scales and Scale Studies", "Repeated Notes", "Slurs", "Harmony", "Arpeggios", "Melody with Accompaniment", "Counterpoint" and "Florid or Virtuoso Études" each contain text and examples that connect material to fingering practices of composers and practice strategies to open a path to interpretive freedom in performance. The Classical Guitar Companion will serve as a helpful companion for many years of guitar study.

Ornaments play an enormous role in the music of the seventeenth and eighteenth centuries, and ambiguities in their notation (as well as their frequent omission in the score) have left doubt as to how composers intended them to be interpreted. Frederick Neumann, himself a violinist and conductor, questions the validity of the rigid principles applied to their performance. In this controversial work, available for the first time in paperback, he argues that strict constraints are

inconsistent with the freedom enjoyed by musicians of the period. The author takes an entirely new look at ornamentation, and particularly that of J. S. Bach. He draws on extensive research in England, France, Germany, Italy, and the United States to show that prevailing interpretations are based on inadequate evidence. These restrictive interpretations have been far-reaching in their effect on style. By questioning them, this work continues to stimulate a reorientation in our understanding of Baroque and post-Baroque music.

Muziekhistorisch en musicologisch overzicht van de klassieke solozang vanaf de barok tot heden.

Murray Grodner draws on his distinguished career as a double bass musician and teacher in this compendium of performance philosophy, bowing and phrasing recommendations, tutorials on fingerings and scales, and exercises for bowing and string crossing. Grodner addresses technical obstacles in musical performance, offers advice on instrument and bow purchase, and provides a detailed approach to the fundamentals of bass playing. This guide is an invaluable resource for any bassist seeking to improve performance practices.

The Cambridge Companion to Bach, first published in 1997, goes beyond a basic life-and-works study to provide a late twentieth-century perspective on J. S. Bach the man and composer. The book is divided into three parts. Part One is concerned with the historical context, the society, beliefs and the world-view of Bach's age. The second part discusses the music and Bach's compositional style, while Part Three considers Bach's influence and the performance and reception of his music through the succeeding generations. This Companion benefits from the insights and research of some of the most distinguished Bach scholars, and from it the reader will gain a notion of the diversity of current thought on this great composer.

Listeners, performers, students and teachers will find here the analytical tools they need to understand and interpret musical evidence from the baroque era. Scores for eleven works, many reproduced in facsimile to illustrate the conventions of 17th and 18th century notation, are included for close study. Readers will find new material on continuo playing, as well as extensive treatment of singing and French music. The book is also a concise guide to reference materials in the field of baroque performance practice with extensive annotated bibliographies of modern and baroque sources that guide the reader toward further study. First published by Ashgate (at that time known as Scolar Press) in 1992 and having been out of print for some years, this title is now available as a print on demand title.

This engaging study introduces Renaissance polyphony to a modern audience. It helps readers of all ages and levels of experience make sense of what they are hearing. How does Renaissance music work? How is a piece typical of its style and type; or, if it is exceptional, what makes it so? The makers of polyphony were keenly aware of the specialized nature of their craft. How is this reflected in the music they wrote, and how were they regarded by their patrons and audiences? Through a combination of detailed, nuanced appreciation of musical style and a lucid overview of current debates, this book offers a glimpse of meanings behind and beyond the notes, be they playful or profound. It will enhance the listening experience of students, performers and music lovers alike.

Timpani Tone and the Interpretation of Baroque and Classical Music explores the nature, production, and evolution of timpani tone and provides insights into how to interpret the music of J. S. Bach, Handel, Haydn, and Mozart. In drawing on 31 years of experience, Steven L. Schweizer focuses on the components of timpani tone and methods for producing it. In so doing, he discusses the importance of timpani bowl type; mallets; playing style; physical gestures; choice of drums; mallet grip; legato, marcato, and staccato strokes; playing different parts of the timpano head; and psychological openness to the music in effectively shaping and coloring timpani parts. In an acclaimed chapter on interpretation, Schweizer explores how timpanists can use knowledge of the composer's style, psychology, and musical intentions; phrasing and articulation; the musical score; and a conductor's gestures to effectively and convincingly play a part with emotional dynamism and power. The greater part of the book is devoted to the interpretation of Baroque and Classical orchestral and choral music. Meticulously drawing on original sources and authoritative scores from the seventeenth through nineteenth centuries, Schweizer convincingly demonstrates that timpanists were capable of producing a broader range of timpani tone earlier than is normally supposed. The increase in timpani size, covered timpani mallets, and thinner timpani heads increased the quality of timpani tone; therefore, today's timpanist's need not be entirely concerned with playing with very articulate sticks. In exhaustive sections on Bach, Handel, Haydn, and Mozart, Schweizer takes the reader on an odyssey through the interpretation of their symphonic and choral music. Relying on Baroque and Classical performance practices, timpani notation, the composer's musical style, and definitive scores, he interprets timpani parts from major works of these composers. Schweizer pays particular attention to timpani tone, articulation, phrasing, and dynamic contouring: elements necessary to effectively communicate their part to listeners.

This volume of essays on Wolfgang Amadeus Mozart reflects scholarly advances made over the last thirty years. The studies are broad and focused, demonstrating a large number of viewpoints, methodologies and orientations and the material spans a wide range of subject areas, including biography, vocal music, instrumental music and performance. Written by leading researchers from Europe and North America, these previously published articles and book chapters are representative of both the most frequently discussed and debated issues in Mozart studies and the challenging, exciting nature of Mozart scholarship in general. The volume is essential reading for researchers, students and scholars of Mozart's music.

The Baroque Era, stretching from 1600 to the 1750s, is a truly beloved time in the history of classical music, featuring works of Bach, Vivaldi, Monteverdi, and many more. However, critical details about the performance of music during the extraordinary time have been lost to generations of re-interpretation, opinionated colorings, and changes in fashion and taste. In this book, a companion to Performance Practices in the Classical Era, noted scholar and choral conductor Dennis Shrock brings together in one place treatises, primers, tutorials, letters, prefaces, and essays from the period to paint a detailed and informative portrait of this wonderful music as it was originally intended and experienced. The primary sources represent the entire time period of the Baroque era spanning all across Europe. Dr. Shrock expertly organizes these writings and music examples according to musical context: sections devoted to sound, tempo, articulation and phrasing, metric accentuation, rhythmic alteration, ornamentation, and expression.

Most modern performers, trained on the performance practices of the Classical and Romantic periods, come to the music of the Renaissance with well-honed but anachronistic ideas. Fundamental differences between 16th-century repertoire and that of later

epochs thus tend to be overlooked-yet it is just these differences which can make a performance truly stunning. The Performance of 16th-Century Music will enable the performer to better understand this music and advance their technical and expressive abilities. Early music specialist Anne Smith outlines several major areas of technical knowledge and skill needed to perform the music of this period. She takes readers through the significance of part-book notation; solmization; rhythmic flexibility; and elements of structure in relation to rhetoric of the time; while familiarizing them with contemporary criteria and standards of excellence for performance. Through The Performance of 16th-Century Music, today's musicians will gain fundamental insight into how 16th-century polyphony functions, and the tools necessary to perform this repertoire to its fullest, most glorious potential. Performance Practice in the Music of Steve Reich provides a performer's perspective on Steve Reich's compositions from his iconic minimalist work, Drumming, to his masterpiece, Music for 18 Musicians. It addresses performance issues encountered by the musicians in Reich's original ensemble and the techniques they developed to bring his compositions to life. Drawing comparisons with West African drumming and other non-Western music, the book highlights ideas that are helpful in the understanding and performance of rhythm in all pulse-based music. Through conversations and interviews with the author, Reich discusses his percussion background and his thoughts about rhythm in relation to the music of Ghana, Bali, India, and jazz. He explains how he used rhythm in his early compositions, the time feel he wants in his music, the kind of performer who seems to be drawn to his music, and the way perceptual and metrical ambiguity create interest in repetitive music.

Originally published in German as Interpreting Mozart on the Keyboard in 1957, this definitive work on the performance of Mozart's works has greatly influenced students and scholars of keyboard literature and of Mozart. Now, in a completely updated and revised edition, this book includes the last half century of scholarship on Mozart's music, addressing the elements of performance and problems that may occur in performing Mozart's works on modern instruments.

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

Questions of creativity, and particularly the processes which underlie creative performance or 'improvisation', form some of the central areas of interest in current musicology. Yet the predominant discourses on which musicological thought in this area are based have rarely been challenged. In this book Laudan Nooshin interrogates musicological discourses of creativity from the perspective of critical theory and postcolonial studies, examining their ideological underpinnings, the relationships of alterity which they sustain, and the profound implications for our understanding of creative processes in music. The repertoire which forms the book's main focus is Iranian classical music, a tradition in which the performer plays a central creative role. Addressing a number of issues regarding the nature of musical creativity, the author explores both the discourses through which ideas about creativity are constructed, exchanged and negotiated within this tradition, and the practice by which new music comes into being. For the latter she compares a number of performances by musicians playing a range of instruments and spanning a period of more than 30 years, focusing on one particular section of repertoire, *dastgāh Segāh*, and providing transcriptions of the performances as the basis for analytical exploration of the music's underlying compositional principles. This book is about understanding musical creativity as a meaningful social practice. It is the first to examine the ways in which ideas about tradition, authenticity, innovation and modernity in Iranian classical music form part of a wider social discourse on creativity, and in particular how they inform debates regarding national and cultural identity.

Essential reading for anyone interested in artistic research applied to music This book is the first anthology of writings about the emerging subject of artistic experimentation in music. This subject, as part of the cross-disciplinary field of artistic research, cuts across boundaries of the conventional categories of performance practice, music analysis, aesthetics, and music pedagogy. The texts, most of them specially written for this volume, have a common genesis in the explorations of the Orpheus Research Centre in Music (ORCiM) in Ghent, Belgium. The book critically examines experimentation in music of different historical eras. It is essential reading for performers, composers, teachers, and others wanting to inform themselves of the issues and the current debates in the new field of artistic research as applied to music. The publication is accompanied by a CD of music discussed in the text, and by an online resource of video illustrations of specific issues. Contributors Paulo de Assis (ORCiM), Richard Barrett (Institute of Sonology, The Hague), Tom Beghin (McGill University), William Brooks (University of York, ORCiM), Nicholas G. Brown (University of East Anglia), Marcel Cobussen (University of Leiden), Kathleen Coessens (Vrije Universiteit Brussel, ORCiM); Paul Craenen (Director Musica, Impulse Centre for Music), Darla Crispin (Norwegian Academy of Music), Stephen Emmerson (Queensland Conservatorium, Griffith University, Brisbane), Henrik Frisk (Malmö Academy of Music), Bob Gilmore (ORCiM), Valentin Gloor (ORCiM), Yolande Harris (Center for Digital Arts and Experimental Media – DXARTS), University of Washington, Seattle), Mieko Kanno (Royal Conservatoire of Scotland), Andrew Lawrence-King (Guildhall School of Music and Drama, London, Royal Danish Academy of Music, Copenhagen, University of Western Australia), Catherine Laws (University of York, ORCiM), Stefan Östersjö (ORCiM), Juan Parra (ORCiM), Larry Polansky (University of California, Santa Cruz), Stephen Preston, Godfried-Willem Raes (Logos Foundation, Ghent), Hans Roels (ORCiM), Michael Schwab (ORCiM, Royal College of Art, London, Zurich University of the Arts), Anna Scott (ORCiM), Steve Tromans (Middlesex University), Luk Vaes (ORCiM), Bart Vanhecke (KU Leuven, ORCiM)

The Classical era, from 1751 to the 1830s and beyond, is one of the most revolutionary and creative times in the history of music. However, critical details about the performance of music during this extraordinary time have too often been lost to generations of re-interpretation, opinionated colorings, and changes in fashion and taste. In this remarkable volume, noted scholar and choral conductor, Dennis Shrock brings together in one place writings from more than 100 Classical-era authors and composers about performance practices of music during their time. These primary sources represent the entire time span of the Classical era, writings from throughout Europe and the United States, and details on virtually every type of performing medium and genre of composition common in the era. Dr. Shrock quotes from diaries, instruction books, dictionaries, letters, biographies, and essays all written during the eighteenth and early nineteenth centuries. Dr. Shrock organizes all of these comments - complete with detailed music examples - in sections devoted to sound, tempo, articulation and phrasing, metric accentuation, rhythmic alteration, ornamentation, and expression. What emerges is an insightful and colorful portrait certain to assist anyone who seeks to better understand the music of Mozart, Haydn, and other noted composers. Performance Practices in the Classical Era is a vital resource for any conductor, performer, or aficionado of classical music.

. . . a valuable book of scholarly yet highly readable studies . . . every organist and anyone interested in the music of J. S. Bach should have it. --Early Keyboard Journal . . . a very perceptive and informative guide . . . --Early Music . . . this book is a must. --The American Organist . . . invaluable and entertaining . . . --American Music Teacher . . . among the most important and

accomplished studies on eighteenth-century performance. Its comprehensiveness, clarity, and scholarship make it indispensable. --Performance Practice Review In J. S. Bach as Organist, specialists from six countries explore Bach's relationship to his favorite instrument during all periods of his career. J. S. Bach as Organist is a book for scholars, performers, and students. Authoritative and wide-ranging.

Choral Scores is an anthology of music exemplifying distinctive choral repertoire by the most noteworthy composers throughout the history of Western music. A companion volume to Denis Shrock's Choral Repertoire (Oxford 2009), it presents works of salient importance to the development of choral music in Western culture, representing the music of the composers, eras, and movements discussed most prominently in that volume. Including 132 compositions by 124 different composers, each presented unabridged and in full score, and spanning the entirety of Western music history, from the medieval era through the twentieth century, and into the twenty-first, Choral Scores is the most thorough, and up-to-date collection of choral music available. Complete with an appendix offering literal translations of texts, as well as composer and genre indices, Choral Scores is an essential reference for choral scholars, teachers, and students alike.

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