

The Baroque Clarinet Oxford Early Music By Albert R Rice

The Baroque ClarinetOxford University Press, USA

A reference guide to musical instruments.

The late 17th century through to the end of the 18th century saw rapid progress in the development of woodwind instruments and the composition of a vast body of music for those instruments. During this period a large amount of music was growing amateur market, a market which has regrown in the latter part of the 20th century. The last 30 years has also seen the standard of performance by professionals on these instruments rise enormously. This book provides a guide to the instruments of the Baroque, the flute, oboe, recorder and bassoon, and this is complemented by a repertoire list for each instrument. It also guides those interested towards a basic technique for playing these instruments - a certain level of proficiency is assumed to have been used by students, professionals and amateurs. Advice is also given on buying a suitable reproduction instrument from a market where now virtually any Baroque instrument can be obtained as a faithful copy. This is the first book of its kind since the 18th century.

Following his much-acclaimed The Baroque Clarinet and The Clarinet in the Classical Period, Albert R. Rice now turns his signature detailed attention to large clarinets - the clarinet d'amour, the basset horn, the alto clarinet, bass and contrabass clarinet. Focusing on a specific instrument, and offers a fascinating insider's look at its defining characteristics, a comprehensive history of its evolution, meticulously-researched information on its makers and aspects of construction, and a thorough discussion of the introduction of large clarinets into chamber ensembles, wind bands, and opera orchestras was the result of experiments meant to address specific musical needs. Along the way, he brings to life the musicians, virtuos*i*, soloists, and orchestras' makers and the composers from J. C. Bach to Smetana who wrote for them. Based on careful study of primary sources - musical compositions, patents, memoirs and diaries, and unfettered access to historical instruments throughout the world, this book is anything but short of exhaustive. From the Clarinet d'Amour to the Contrabass will engage all who love the clarinet and its music.

A Complete Guide for Students and Performers

The Cambridge History of Musical Performance

The Oxford Handbook of Music Performance, Volume 1

Historical Dictionary of Baroque Music

A Research and Information Guide

Performance Practice

This volume of essays brings together the best of recent scholarship on Johann Christian Bach, the youngest son of J.S. Bach and a friend and mentor of Mozart. J.C. Bach had a cosmopolitan career, beginning in Berlin as a pupil of his half-brother, C.P.E. Bach, then a sojourn to Italy where he studied with Padre Martini in Bologna; after making his successful debut with operas for Turin and Naples he moved to London, where he became a leading composer and impresario. The articles selected for this volume represent the principal themes of scholarly research and writing over the past fifty years. The introduction provides a survey of J.C. Bach's career and an overview of recent literature. The collection includes English translations of two articles first published in German in the Bach-Jahrbuch, as well as one article published as recently as 2015. An appendix lists the complete contents of The Collected Works of Johann Christian Bach, using the Warburton catalogue numbers. First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company. First Published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

"The Eloquent Oboe is a history of the hautboy, the oboe of the Baroque period. It reflects recent interest in this instrument, which was the first of the woodwinds to join with strings in creating the new orchestra, and had by the end of the twentieth century again become a regular presence on the concert scene. Between 1640 and 1760, this type of oboe underwent dramatic changes in both function and physical form, and the majority of its solo and chamber repertoire appeared. Haynes examines in detail the hautboy's structure, its players, makers, and composers, issues of performing style and period techniques, how and where the instrument was played, and who listened to it."--Jacket.

The Flute Book

The Early Clarinet

The Cambridge Companion to the Clarinet

Referate Zweier Haydn-Tagungen 2003

Mozart in Vienna

A Fifty-Lesson Course

Written for students, performers, and music lovers.

The Historical Dictionary of Baroque Music covers the history of this period through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on the most important traditions, famous pieces, persons, places, technical terms, and institutions of Baroque music. This book is a vital reference tool for students and teachers of music history, students and teachers of the Western tradition, and above all for lovers of Baroque music.

Chamber Music: A Research and Information Guide is a reference tool for anyone interested in chamber music. It is not a history or an encyclopedia but a guide to where to find answers to questions about chamber music. The third edition adds nearly 600 new entries to cover new research since publication of the previous edition in 2002. Most of the literature is books, articles in journals and magazines, dissertations and theses, and essays or chapters in Festschriften, treatises, and biographies. In addition to the core literature obscure citations are also included when they are the only studies in a particular field. In addition to being printed, this volume is also for the first time available online. The online environment allows for information to be updated as new research is introduced. This database of information is a "live" resource, fully searchable, and with active links. Users will have unlimited access, annual revisions will be made and a limited number of pages can be downloaded for printing.

Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

Notes for Clarinetists

The Final Decade

Companion to Baroque Music

A Practical Guide

Continuo

A Dictionary-Guide for Musicians

Offers unique perspectives on the clarinet's historical role in various styles, genres, and ensembles, from jazz and ethnic traditions to classical chamber music, concertos, opera, and symphony orchestras.

This classic reference work, the best one-volume music dictionary available, has been brought completely up to date in this new edition. Combining authoritative scholarship and lucid, lively prose, the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians, students, and everyone who appreciates music.

A guide containing practical help on both the aquisition and playing of historical clarinets.

A history of percussion instruments from the Old Stone Age to the present day. Jeremy Montagu, a performer, historian, and curator of musical instruments, discusses common and uncommon percussion instruments from all parts of the world, tracing their development and use through the ages and across cultures.

The Harvard Dictionary of Music

Sourcebook for Research in Music, Third Edition

From the Clarinet D'Amour to the Contra Bass

A Journal of Eighteenth- and Nineteenth-century Instrumental Music

Musical Instruments

In the early seventeenth century, enthusiasm for the violin swept across Europe--this was an instrument capable of bewitching virtuosity, with the power to express emotions in a way only before achieved with the human voice. With this new guide to the Baroque violin, and its close cousin, the Baroque viola, distinguished performer and pedagogue Walter Reiter puts this power into the hands of today's players. Through fifty lessons based on the Reiter's own highly-renowned course at The Royal Conservatory of the Hague, The Baroque Violin & Viola, Volume II provides a comprehensive exploration of the period's rich and varied repertoire. The lessons in Volume II cover the early seventeenth-century Italian sonata, music of the French Baroque, the Galant style, and the sonatas of composers like Schmelzer, Biber, and Bach. Practical exercises are integrated into each lesson, and accompanied by rich video demonstrations on the book's companion website. Brought to life by Reiter's deep insight into key repertoire based on a lifetime of playing and teaching, The Baroque Violin & Viola, Volume II: A Fifty-Lesson Course will enhance performances of professional and amateur musicians alike.

The first edition of Albert R. Rice's The Baroque Clarinet is widely considered the authoritative text on the European clarinet during the first half of the eighteenth century. Since its publication in 1992, its conclusions have influenced the approaches of musicologists, instrument historians, and clarinet performers. Twenty-eight years later, Rice has updated his renowned study in a second edition, with new chapters on chalumeau and clarinet music, insights on newly found instruments and additional material on the Baroque clarinet in society. Expanding the volume to include the chalumeau, close cousin and predecessor to the clarinet, Rice draws on nearly three decades of new research on the instrument's origins and music. Discoveries include two recently found chalumeaux in a private collection, one by Johann Heinrich Eichtopf of Leipzig, and attributions based on historical evidence for three more chalumeaux. Rice furthers the discussion to recently uncovered early instruments and historical scores, which shed light on the clarinet's evolution. Most essentially, Rice highlights the chalumeau's substantial late-seventeenth and early-eighteenth century repertory, comprising over 330 works by 66 composers, and includes a more expansive list of surviving Baroque clarinet works, organized by date, composer, and tonality/range. The Baroque Clarinet and Chalumeau provides a long-awaited follow-up to Rice's groundbreaking volume, drawing from a variety of sources-including German, Italian, Dutch, Swedish, Norwegian, Danish, Finnish, Flemish, Czech, and Catalan research-to bring this new information to an English-speaking audience. With his dedication to scholarly accuracy, Rice brings the Baroque clarinet into sharper focus than ever before.

Titles in Dictionaries for the Modern Musician series offer both the novice and the advanced artist key information designed to convey the field of study and performance for a major instrument or instrument class, as well as the workings of musicians in areas from conducting to composing. Unlike other encyclopedic works, contributions to this series focus primarily on the knowledge required by the contemporary musical student or performer. Each dictionary covers topics from instrument parts to playing technique and major works to key figures. A must-have for any musician's personal library! The clarinet has played an important role in all kinds of music, ranging from classical to jazz to the traditional music of varying ethnicities and traditions. A beloved band instrument to thousands of school children, the clarinet is also capable of capturing some of the most sublime musical moments in the hands of professional artists. It has found a home in any number of venues, from the great symphonic concert halls to local jazz clubs, from the streets of New Orleans to the film studios of Hollywood. In A Dictionary for the Modern Clarinet, scholar and musician Jane Ellsworth offers lovers of the clarinet the premiere reference book for information about this remarkable instrument. Containing over 400 terms, Ellsworth covers the clarinet's history (including both modern and historical instruments, common and rare), acoustics, construction, fingering systems and mechanisms, and techniques, as well as its more important performers, makers, and scholars. A Dictionary for the Modern Clarinetist will delight clarinet aficionados at all levels. For knowledgeable professionals it will serve as a quick and handy reference guide, useful in the high school or college library and the home teaching studio alike; students and amateurs will find it accessible and full of fascinating information about the world of the clarinet.

A comprehensive study of the clarinet in use through the classical period, 1760 to 1830, a period of intensive musical experimentation. The book provides a detailed review and analysis of construction, design, materials, and makers of clarinets. Rice also explores how clarinet construction and performance practice developed in tandem with the musical styles of the period.

The Clarinet

History, Theory and Criticism

Ad Parnassum

FOMRHI Quarterly

A History of Large Size Clarinets, 1740-1860

The Baroque Clarinet

The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology). Defines and describes a "new" genre, Wind Harmony, which is far larger and more influential than ever recognized, and gives biographical details, discusses works, and presents country surveys.

This book traces the emergence of the orchestra from 16th-century string bands to the 'classical' orchestra of Haydn, Mozart, Beethoven, and their contemporaries. Ensembles of bowed stringed instruments, several players per part plus continuo and wind instruments, were organized in France in the mid-17th century and then in Rome at the end of the century. The prestige of these ensembles and of the music and performing styles of their leaders, Jean-Baptiste Lully and Arcangelo Corelli, caused them to be imitated elsewhere, until by the late 18th century, the orchestra had become a pan-European phenomenon. Spitzer and Zaslaw review previous accounts of these developments, then proceed to a thoroughgoing documentation and discussion of orchestral organization, instrumentation, and social roles in France, Italy, Germany, England, and the American colonies. They also examine the emergence of orchestra musicians, idiomatic music for orchestras, orchestral performance practices, and the awareness of the orchestra as a central institution in European life.

The Baroque Clarinet is a sourcebook for the historical study of the European clarinet during the first half of the eighteenth century. The book is based on a comprehensive study of the theoretical, musical, and iconographical evidence, and many conclusions are presented here for the first time. The opening chapter provides a general view of the precursors of the clarinet. The remainder of the book looks in detail at the baroque clarinet: its design and construction, its playing techniques, the music written for it, and its use by both amateur and professional players. Of particular interest is the author's investigation into aspects of performance practice at various points in the instrument's development. The book is generously illustrated with pictures and music examples, and the appendix provides an inventory and short description of extant baroque clarinets. - ;List of illustrations; List of music examples; Abbreviations; Origins; The earliest instruments; Playing techniques of the baroque clarinet; Music for the baroque clarinet; The use of the baroque clarinet by amateurs and professionals; Appendix: A checklist of extant baroque clarinets; Bibliography; Index -

The Baroque Clarinet and Chalumeau

Chamber Music

Journal of the American Musical Instrument Society

The Eloquent Oboe

A Dictionary for the Modern Clarinetist

Miscellanea

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.

Teachers and flutists at all levels have praised Nancy Toff'sThe Flute Book, a unique one-stop guide to the flute and its music. Organized into four main parts--The Instrument, Performance, The Music, and Repertoire Catalog--the book begins with a description of the instrument and its making, offers information on choosing and caring for a flute, sketches a history of the flute, and discusses differences between members of the flute family. In the Performance section, readers learn about breathing, tone, vibrato, articulation, technique, style, performing, and recording. In the extensive analysis of flute literature that follows, Toff places individual pieces in historical context. The book ends with a comprehensive catalog of solo and chamber repertoire, and includes appendices with fingering charts as well as lists of current flute manufacturers, repair shops, sources for flute music and books, and flute clubs and related organizations worldwide. In this Third Edition, Toff has updated the book to reflect technology's advancements--like new digital recording technology and recordings' more prevalent online availability--over the last decade. She has also accounted for new scholarship on baroque literature; recent developments such as the contrabass flute, quarter-tone flute, and various manufacturing refinements and experiments; consumers' purchase prices for flutes; and a thoroughly updated repertoire catalog and appendices.

Notes for Clarinetists: A Guide to the Repertoire offers important historical and analytical information about thirty-five of the best-known pieces written for the instrument. Numerous contextual and theoretical insights make it an essential resource for professional, amateur, and student clarinetists. With engaging prose supported by fact-filled analytical charts, the book offers rich biographical information and informative analyses to help clarinetists gain a more complete understanding of Three Pieces for Clarinet Solo by Igor Stravinsky, Aaron Copland's Concerto for Clarinet, String Orchestra, Harp, and Piano, Robert Schumann's Fantasy Pieces for Clarinet and Piano, Op. 73. and Time Pieces for Clarinet and Piano, Op. 43. by Robert Muczynski, among many others. With close attention to matters of context, style, and harmonic and formal analysis, Albert Rice explores a significant portion of the repertoire, and offers a faithful and comprehensive guide that includes works by Boulez, Brahms, and Mozart to Hindemith, Poulenc, and Stamitz. Rice includes biographical information on each composer and highlights history's impact on the creation and performance of important works for clarinet. Intended as a starting point for connecting performance studies with scholarship, Rice's analysis will help clarinetists gain a more complete picture of a given work. Its valuable insights make it essential to musicians preparing and presenting programs, and its detailed historical information about the work and composer will encourage readers to explore other works in a similarly analytical way. Covering concertos, chamber pieces, and works for solo clarinet, Rice presents Notes for Clarinetists as an indispensable handbook for students and professionals alike. The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before. Research into the performer's experience has begun to explore such areas as practice techniques,

performance anxiety and memorisation, as well as many other professional issues. Historical performance practice has been the subject of lively debate way beyond academic circles, mirroring its high profile in the recording studio and the concert hall. Reflecting the strong ongoing interest in the role of performers and performance, this History brings together research from leading scholars and historians and, importantly, features contributions from accomplished performers, whose practical experiences give the volume a unique vitality. Moving the focus away from the composers and onto the musicians responsible for bringing the music to life, this History presents a fresh, integrated and innovative perspective on performance history and practice, from the earliest times to today.

BAROQUE CLARINET AND CHALUMEAU

Wind Ensemble Sourcebook and Biographical Guide

The Birth of the Orchestra : History of an Institution, 1650-1815

A History of the Hautboy 1640-1760

History of an Institution, 1650-1815

A Guide to Their History, Repertoire and Basic Technique

Baroque music, not long ago considered the province of the specialist, now occupies a central place in the interests of any music-lover. Not just Bach and Handel, but Vivaldi and Monteverdi, Couperin and Rameau, Purcell and Schutz are familiar and loved figures. There is place now for a survey that offers fresh perspectives on these men and the times in which they lived. That is what the Companion to Baroque Music is designed to offer, to all those who are attracted by the music of that crucial century and a half, 1600-1750, which we call 'the Baroque era'. Julie Anne Sadie, herself scholar, performer, and critic, brings to this survey two novel features. First, it is underpinned by a keen awareness of music as sound, intended to be played, heard, and relished by the listener - as witness the group of articles contributed by well-known specialists, such as Nigel Rogers and David Fuller, on the central issues of performance. Secondly it is concerned not only with what the music is like but why it is as it is: and the series of essays, again by specialists, such as Michael Talbot (on Italy) and Peter Holman (on England) which places each region's music in its social and cultural contexts helps to explain its character. The lexicographical part of the book, in which the life of every significant musician of the era is charted and his or her work outlined, is subdivided geographically so as to convey with particular sharpness the special character of music-making in each part of Europe - and a system of cross-references defines the ebb and flow of influences as composers travelled from city to city or court to court, disseminating their tastes, their styles, their ideas. A detailed chronology enables the reader to take in at a glance the sequence of musical events across the entire period. The Companion to Baroque Music, which contains a foreword by Christopher Hogwood, offers both reliable reference material and lively, enlightening reading to all those - amateur and professional, from the skilled practical musician to the person who has never played anything more demanding than a piece of stereo equipment - who love the music of the era that culminated in the great masterworks of Bach and Handel.

Comprehensive and engaging exploration of Mozart's greatest works, focussing on his dual roles as performer and composer in Vienna.

"Volume 2 of the Oxford Handbook of Music Performance is designed around four distinct sections: Enhancements, Health and Wellbeing, Science, and Innovations. Chapters on the popular Feldenkrais method and Alexander technique open the volume, and these lead to chapters on peak performance and mindfulness, stage behavior, impression management and charisma, enhancing music performance appraisal, and how to build a career and the skills and competencies needed to be successful. The section dealing with health and wellbeing surveys the brain mechanisms involved in music learning and performing and musical activities in people with disabilities, performance anxiety, diseases and health risks in instrumentalists, hearing and voice, and finally, a discussion of how to promote a healthy related lifestyle. The first six chapters of the Science section cover the basic science underlying the operation of wind, brass, string instruments, and the piano, and two chapters covering the solo voice and vocal ensembles. The final two chapters explain digital musical instruments and the practical issues that researchers and performers face when using motion capture technology to study movement during musical performances. The four chapters of the Innovations section address the types of technological and social and wellbeing innovations that are reshaping how musicians conceive their performances in the twenty-first century"--

An analysis of Mozart's Clarinet Concerto - of supreme importance as the composer's last instrumental work.

Reader's Guide to Music

The Clarinet in the Classical Period

The Baroque Violin & Viola, vol. II

Baroque Woodwind Instruments

Mozart

J.C. Bach