

[Free] The Late-Eighteenth Century Solo Concerto

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Tracy Parish

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#File Name: 3639198220244 pagesThe Late eighteenth Century Solo Concerto | File size: 49.Mb

Tracy Parish : The Late-Eighteenth Century Solo Concerto before purchasing it in order to gage whether or not it would be worth my time, and all praised The Late-Eighteenth Century Solo Concerto:

0 of 0 people found the following review helpful. A great purchase for music teachers and performers as well as amateur musicians.By Music FanThis text provides the most comprehensive investigation into numerous aspects of the eighteenth century concerto I have seen. The structural analysis is very detailed and brings the reader to a new level of understanding in terms of how to group clearly delineated phrases while also defining the function of more ambiguous material within the larger form of each movement. The concept of putting the reader inside the mind of a period composer is very helpful in providing a starting point from which to develop a personalized interpretation of a

piece. It's also a great read for those who have an interest in music history and theory generally. Another great aspect of this book is inclusion of sections on aesthetics and topical analysis. These chapters clarify the stylistic attributes of a great number of characteristic figures and textures and are useful from both a performance and analysis standpoint. It's also very interesting to see into the minds of period composers, performers and listeners by understanding how they would have interpreted these various topics, something we rarely recognize as concert goes today. The extensive chapter on period performance practice is very helpful, addressing all manner of ornaments as they would have been performed in the eighteenth century. This section approaches this aspect of performance from a number of angles, including information from period sources on the performance of wind, string and keyboard literature. As the principles addressed in this book are applied to Joseph Haydn's trumpet concerto, this is a definite purchase for both professional and amateur trumpeters. The author not only provides what is by far the most intensive performance analysis of the trumpet concerto to date, but also a tremendous amount of fascinating information on the history and development of chromatic brass instruments, with an emphasis on the trumpet and horn.

This book was conceived of as a means for providing contemporary instrumentalists with an understanding of the implications of structure, style, aesthetics and period conventions of performance in the development of a personal interpretation of the late-eighteenth century solo concerto. An analysis of Joseph Haydn's concerto per il clarino, the composer's final work in this genre, is included to demonstrate the relevance and application of these concepts in the interpretation of a period piece. In addition, the historical background and acoustic properties of the keyed trumpet, for which Haydn's concerto was composed, are explored. The Haydn Concerto is widely considered to be the most important piece in the trumpet repertoire, but the original manuscript is lost. Furthermore, there is little documentation regarding performance of this work during Haydn's lifetime. I have conducted a structural and phrase analysis based on the *Versuch einer Anleitung zur Composition* of Heinrich Christoph Koch (1749-1816). In addressing conventions of period performance practice, I have consulted various treatises from the eighteenth century including those of Quantz, Mozart, Tromlitz and Trk.