

## *Le Violoncelle En France Au Xviiie Sicle By Sylvette Milliot*

*The Violin A Cultural History of the Violin in Nineteenth-Century London* *Musica Franca* *Style and Performance for Bowed String Instruments in French Baroque Music* *Sounding Human Studies in Music* from the University of Western Ontario *New Perspectives on Marc-Antoine Charpentier* *The Complete Luthier's Library* *The Strad* *Journal of the Viola Da Gamba Society of America* *Journal of the American Musical Instrument Society* *The British Violin* *The New Grove Dictionary of Music and Musicians: Twelve-note to Wagner tuba* *The New Grove Dictionary of Music and Musicians: A to Aristotle* *Annuario Internazionale Di Iconografia Musicale* *Giovanni Battista Guadagnini* *Studies on Voltaire and the Eighteenth Century* *Actes Du Cinquième Congrès International Des Lumières* *Atti Del ... Congresso Internazionale Sull'illuminismo* *Convergences in Music & Art* *David Schoenbaum* *Tom Wilder* *Irene Alm* *Mary Cyr* *Deirdre Loughbridge* University of Western Ontario. Department of Music History Shirley Thompson *Viola da Gamba Society of America* *American Musical Instrument Society* *British Violin Making Association* *Stanley Sadie* *Sadie Duane Rosengard* *Voltaire Foundation* *George C. Schuetze*

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the life times and travels of a remarkable instrument and the people who have made sold played and cherished it a 16 ounce package of polished wood strings and air the violin is perhaps the most affordable portable and adaptable instrument ever created as congenial to reels ragas delta blues and indie rock as it is to solo bach and late beethoven it has been played standing or sitting alone or in groups in bars churches concert halls lumber camps even concentration camps by pros and amateurs adults and children men and women at virtually any latitude on any continent despite dogged attempts by musicologists worldwide to find its source the violin's origins remain maddeningly elusive the instrument surfaced from nowhere in particular in a world that columbus had only recently left behind and shakespeare had yet to put on paper by the end of the violin's first century people were just discovering its possibilities but it was already the instrument of choice for some of the greatest music ever composed by the end of its second by the dawn of its fifth it was established on five continents as an icon of globalization modernization and social mobility an a list trophy and a potential capital gain in the violin david schoenbaum has combined the stories of its makers dealers and players into a global history of the past five centuries from the earliest days when violin makers acquired their craft from box makers to stradivari and the golden age of cremona vuillaume and the hills who turned it into a global collectible and incomparable performers from paganini and joachim to heifetz and oistrakh schoenbaum lays out the business politics and art of the world's most versatile instrument

examines the violin's evolution as not just instrument but valued objet d'art through the eyes of musicians collectors makers dealers connoisseurs journalists auctioneers and traders the nineteenth century saw developments in the composition performance and reception of classical music that led to an unprecedented shift in how the violin was appreciated from humble craft object to one of art a utilitarian tool defined in 1800 by its tonal properties became by century's end an expensive objet d'art classified almost exclusively in terms of physical visible properties in london's vibrant musical life cremonese violins acquired special significance and in turn helped shape the beliefs knowledge and behaviour of the disparate actors connected to the instrument musicians collectors

makers dealers connoisseurs journalists auctioneers and traders by 1880 london had supplanted paris as the centre of the international violin trade one firm in particular w e hill sons emerged as a major presence in both the local musical community and the global violin market the hills were makers restorers dealers and connoisseurs they were also writers collectors and melomaniacs deeply implicated in london s instrument auction and exhibition scene the mutually reinforcing nature of these activities which they consciously turned to account for commercial reasons bear witness to events and developments earlier in the century their story illuminates this first study of the violin s nineteenth century journey from simple musical instrument to mystified work of art

twenty four essays attest to d accone s wide interests and influence on several generations of musicologists the first three sections on the florentine renaissance archival studies and madrigal and carnival song deal with subjects central to his research subsequent contributions deal with various aspects of italian opera performance practice manuscript studies and music and image annotation copyrighted by book news inc portland or

mary cyr addresses the needs of researchers performers and informed listeners who wish to apply knowledge about historically informed performance to specific pieces special emphasis is placed upon the period 1680 to 1760 when the viol violin and violoncello grew to prominence as solo instruments in france part i deals with the historical background to the debate between the french and italian styles and the features that defined french style part ii summarizes the present state of research on bowed string instruments violin viola cello contrebasse pardessus de viole and viol in france including such topics as the size and distribution of parts in ensembles and the role of the contrebasse part iii addresses issues and conventions of interpretation such as articulation tempo and character inequality ornamentation the basse continue pitch temperament and special effects such as tremolo and harmonics part iv introduces four composer profiles that examine performance issues in the music of [§] lisabeth jacquet de la guerre marin marais jean baptiste barri[§] re and the forquerays father and son the diversity of compositional styles among this group of composers and the virtuosity they incorporated in their music generate a broad field for discussing issues of performance practice and offer opportunities to explore controversial themes within the context of specific pieces

an expansive analysis of the relationship between human and machine in music from the mid eighteenth century on there was a logic at work in musical discourse and practice human or machine that discourse defined a boundary of absolute difference between human and machine with a recurrent practice of parsing human musicality from its merely mechanical simulations in sounding human deirdre loughridge tests and traverses these boundaries unmaking the human or machine logic and seeking out others better characterized by conjunctions such as and or with sounding human enters the debate on posthumanism and human machine relationships in music exploring how categories of human and machine have been continually renegotiated over the centuries loughridge expertly traces this debate from the 1737 invention of what became the first musical android to the creation of a sound wave instrument by a british electronic music composer in the 1960s and the chopped and pitched vocals produced by sampling singers voices in modern pop music from music generating computer programs to older musical instruments and music notation sounding human shows how machines have always actively shaped the act of music composition in doing so loughridge reveals how musical artifacts have been or can be used to help explain and contest what it is to be human

the tercentenary of marc antoine charpentier s death in 2004 stimulated a surge of activity on the part of performers and scholars confirming the modern assessment of charpentier 1643 1704 as one of the most important and inventive composers of the french baroque the present book provides a snapshot of charpentier scholarship in the early years of the new century its 13 chapters illustrate not only the sheer variety of strands currently pursued but also the way in which these strands frequently intertwine and generate the potential for future research between them they examine facets of the composer s compositional language and process aspects of his performance practice and notation the contexts within which he worked and the nature of his legacy the appendix contains a transcription of the inventory of charpentier s manuscripts prepared when their sale to the royal library was negotiated in 1726 an invaluable research tool as numerous chapters in the book demonstrate the wide variety of topics covered here will appeal both to readers interested in charpentier s music and to those with a broader interest in the music and culture of the french baroque including aspects of patronage church and theatre far from treating his output in isolation this book places it in the wider context alongside such composers as lully lalande marais fran s couperin and rameau it also views the composer in relation to his italian training in the process the under examined question of influence who influenced charpentier whom did he influence repeatedly comes to the fore the book s foreword was written by h wiley hitchcock shortly before he died hitchcock s own part in raising the profile of charpentier and his music to the level of recognition

which it now enjoys cannot be emphasized enough appropriately the volume is dedicated to his memory

the interest that individual artists and composers have taken in each others skills and creations over the centuries has grown from a negligible amount of interest in the nineteenth century to a vast amount by the end of the twentieth century this volume explores the history of this phenomenon of mutual influence beginning in chapter 1 with how music has inspired artists and continuing in chapter 2 with how composers in turn have been inspired by the visual arts chapter 3 chronicles the so called *doppelbegabungen* or twin talents artists who also have been active as musicians and composers who have extended their creative talents to the visual arts chapter 4 discusses portraits of musicians and composers over the centuries publisher s website

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