

These selected essays by conductor Andrew Parrott reflect the thinking behind some four decades of his ground-breaking performances and recordings. Bringing together seminal writings on the performance expectations of, amongst others, Monteverdi, Purcell and J. S. Bach, this volume also includes the full version of a major new article calling into question the presumed historical place of the countertenor voice. Focusing primarily on vocal and choral matters, the time span is broad (some five centuries) and the essays multifarious (from extensive scholarly articles to radio broadcasts). Authoritative, provocative and readable, Parrotts writing is packed with information of value to scholars, performers, students and curious listeners alike. ANDREW PARROTT is the founder and director of the Taverner Consort, Choir and Players. His book *The Essential Bach Choir* (The Boydell Press, 2000) has been acclaimed as a brilliant piece of research (BBC Radio 3); utterly fascinating (Gramophone); and a document which will itself no doubt be a subject of study for years to come (Times Literary Supplement).

*The Life of Benvenuto Cellini Written by Himself. Volume II ONLY, On the Foreign Policy of the Soviet State, New York Brooklyn Bridge Journal, 2048: Humanitys Agreement to Live Together, Anti-Submarine Warfare in World War I: British Naval Aviation and the Defeat of the U-Boats (Cass Series: Naval Policy and History),*

While the eventual arrival of the metronome mitigated this particular problem, tempoâ€™ in terms of performance styleâ€™ is but the tip of the iceberg. In recent times an increasing number of writers have grappled with the question of performance intentions (or expectations) of composers of the past. Few.

Great composers knew what they wanted. 2. The interpreter must have the means at his disposal to grasp the composer's intentions. 3. Music must be read with. Posts about understanding the composer's intentions written by The Cross-Eyed Pianist. *Composers' Intentions? Lost Traditions of Musical Performance* by Andrew Parrott. (). Rochester, NY: The Boydell Press. xiii, pp. *Composers' Intentions? Lost Traditions of Musical Performance* Andrew Parrott The Boydell Press, Book review for Gramophone. These selected essays by conductor Andrew Parrott reflect the thinking behind some four decades of his ground-breaking performances and.

Composers, we are invited to conclude, have always had firm intentions. With these intentions in mind, Parrott explores differing notions of the choir over several. These are not works from distant eras, after all, but scores by composers who either still walk among us or â€™ as with Schoenberg and Webern.

How can one truly examine the intentions of the composer of any given piece? There is a wealth of information on the page/in the score, but is. This book comprises selected essays concerning musical performance practice by conductor Andrew Parrott, an acknowledged expert in the field. Spanning. A musician-interpreter, at one and the same time, realizes his connection to the composer's intentions, and realizes himself as an artistic personality. His *Composers' Intentions?* reproduces essays written from the s to the present day that, among other things, complement *The Essential Bach Choir*.

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