

## Diana Poulton Book

"Spring focuses on the lute in Britain, but also includes two chapters devoted to continental developments: one on the transition from medieval to renaissance, the other on renaissance to baroque, and the lute in Britain is never treated in isolation. Six chapters cover all aspects of the lute's history and its music in England from 1285 to well into the eighteenth century, whilst other chapters cover the instrument's early history, the lute in consort, lute song accompaniment, the theorbo, and the lute in Scotland."--Jacket.

In compiling this landmark sourcebook, Finnish guitarists Hannu Annala and Heiki Matlik consulted more than 70 music texts as well as dozens of composer resumes acquired from the musical information centers of several countries. During the writing process, which lasted for more than three years, they received additional information from many modern composers, including Leo Brouwer and Reginald Smith Brindle among others. In addition, several internationally renowned performing guitarists provided valuable information; these include Magnus Andersson (Sweden), Remi Boucher (Canada), Margarita Escarpa (Spain), Aleksander Frauchi (Russia) and David Tanenbaum (USA) among others. The authors' aim was to write a well-structured book with separate chapters for each instrument, such as the Renaissance and Baroque guitar, the Renaissance and Baroque lute, the vihuela, etc. This unique structure enables the reader to easily discover which composers wrote for a certain instrument during any given period. In addition to the composers one would expect to find in such a comprehensive listing, the book documents several historical and modern composers for whom little previous information has been available. The book's list of more than 400 guitar and lute concertos dating from the Baroque era to the present day is a totally unprecedented. Short introductions regarding guitar and lute-like instruments as well as their basic histories are provided at the beginning of the book. The authors hope that the Handbook of Guitar and Lute Composers will serve as a practical guide for both amateurs and professionals, encouraging further study of the history of these instruments and expanding the repertoire heard on today's concert stage.

John Dowland Univ of California Press The First Booke of Songes Or Ayres, Edited by Diana Poulton The Collected Lute Music of John Dowland Lute Tabulature and Keyboard Notation A Tutor for the Renaissance Lute for the complete beginner to the advanced student Schott Music

Thanks Sprague for the off-print of the published text of his lecture, "Robert Atkins as a Shakespearian Director," Shakespeare Jahrbuch 1973: 19-30 and discusses Atkins' work as an actor.

With the benefit of her many years' study of the repertoire and teaching of the instrument, Diana Poulton has completely re-cast her earlier book ("An Introduction to Lute Playing", 1961) to produce, in "A Tutor for the Renaissance Lute", the most comprehensive method for the lute based on Renaissance precepts. The book will be found equally useful to students working alone – giving clear instructions on all technical matters, progressively introduced according to their difficulty – and to teachers (providing a source of some seventy-five pieces from which to structure their pupils' progress). The advanced student, too, will find that much of the music is suitable for recital programmes.

Selected music from the historic "March Lute Book" scored for classic guitar solo. This edition is complete with copious historic and performance notes. A scholarly book containing wonderful solo settings for classic guitar.

"Dowland's Lachrimae (1604) is perhaps the greatest but most enigmatic publication of instrumental music from before the eighteenth century. This new handbook, the first detailed study of the collection, investigates its publication history, its instrumentation, its place in the history of Renaissance dance music, and its reception history. Two extended chapters examine the twenty-one pieces in the collection in detail, discussing the complex internal relationships between the cycle of seven 'Lachrimae' pavans, the relationships between them and other pieces inside and outside the collection, and possible connections between the Latin titles of the seven pavans and Elizabethan conceptions of melancholy."--Jacket.

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