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An improvisatory approach to nineteenth-century music

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An Improvisatory Approach to Nineteenth-Century Music

Proefschrift

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Dit proefschrift is geschreven als een gedeeltelijke vervulling van de vereisten voor het doctoraatsprogramma van de Academy of Creative and Performing Arts (Universiteit Leiden). De overblijvende vereiste bestaat uit een demonstratie van de onderzoeksresultaten in de vorm van een artistieke presentatie.

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I feel very honoured that Roger Graybill, besides sharing his enormous expertise and experience, has been willing to take on the task of advising me in language matters. His sharp eye for unclear formulations and clumsy reasoning surely has helped me avoiding mistakes – not to mention the many instances of simply wrong English, which he corrected gently and with endless patience.

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It is a commonplace to call the years of a doctoral research intense; when the topic is as broad as this one, connected in so many ways to one's profession at large, one arrives at a stage where almost everything seems to be relevant to the research topic. It is very easy to lose oneself in a mild addiction, not unpleasant for yourself but certainly less admirable to the people around you. My biggest thanks go to my wife Wilanne, who not only managed to cope with this situation, but always believed in this project and never stopped encouraging me. More and more she has become a participant, sharing her professional expertise and never getting tired to discuss newly developed ideas with me. I am also very grateful to our children Julia and Hubert, who were a wonderful sounding board and contributed by bringing in their professional backgrounds. Without those people this book would have been entirely different – if it would have existed at all.

Media examples

This study contains a large number of audio and audio-visual materials.

They are accessible through

<https://www.dropbox.com/sh/7mwxf4zg7gvkoro/AABYbyyhALkZ3BaM2nO5YPCWa?dl=o>



Alternatively, they are available on

<https://easy.dans.knaw.nl/ui/datasets/id/easy-dataset:227966> (Audio files chapters 1-14)

<https://easy.dans.knaw.nl/ui/datasets/id/easy-dataset:227962> (App #1 [Audio files appendix, first set])

<https://easy.dans.knaw.nl/ui/datasets/id/easy-dataset:227963> (App #2 [Audio files appendix, second set])



The examples are numbered as follows: [chapter number].[section number] #[reference number]. Thus the code 7.2 #3 refers to the third audio file in chapter 7, section 3. All media examples are clearly indicated in the text.

Preliminary remark

For many years, long before the *Wiener Philharmoniker* finally decided to allow women to join their world famous ensemble in 1997, the world of classical music has been inhabited by musicians of both sexes. For this text, this frequently poses a problem concerning the gender of personal and possessive pronouns: an oboist can equally be a he or a she. Explicitly writing ‘he or she’ would impede the readability of the text, using the modern ‘their’ for a singular is grammatically incorrect and sometimes confusing, and ‘she’ by default only inverts the problem. In general I have tried to avoid the dilemma by using plural where possible; when the musician would most likely be a woman, for instance in the case of a coloratura singer, I of course have chosen ‘she’. In other situations I have often used an inclusive ‘he’ or ‘his’, and I beg the reader to take it as a ‘grammatical’ gender (though this does not exist in English), and certainly not as a suggestion that we are still living in the nineteenth century.

