Early baroque music of Italy

This book proposes new ways of exploring vocal and instrumental music in northern and central Italy in the sixteenth and early seventeenth centuries. The text focuses on the consolidation of the 'High Renaissance' style of Josquin Desprez and his contemporaries, and the subsequent transformation of this style under the pressure of new aesthetic and functional demands made upon music, and of shifting social, political and cultural circumstances as Italy moved into the period of the Counter-Reformation, and the arts moved through Mannerism into the Baroque. The effects of these changing contexts upon such masters as Giovanni Pierluigi da Palestrina and Claudio Monteverdi are fully documented here, but this is less a 'great composer' book than a study of secular, sacred and theatrical styles and genres, both within the musical market-place and in relation to music's sister arts. The author also attempts to view music, and indeed all the arts, as essentially political phenomena, conditioned by (but also conditioning) social and cultural constraints. There are copious music examples and an extensive bibliography; considerable space is also devoted to extracts from contemporary documents in translation to allow the reader first-hand experience of one of the most exciting periods in music history.

Early Baroque Era

Music in the Baroque World: History, Culture, Performance offers an interdisciplinary study of the music of Europe and the Americas in the seventeenth and first half of the eighteenth centuries. It answers calls for an approach that balances culture, history, and musical analysis, with an emphasis on performance considerations such as notation, instruments, and performance techniques. It situates musical events in their intellectual, social, religious, and political contexts and enables in-depth discussion and critical analysis. The companion web site provide links to scores and audio/visual performances, making this a complete course for the study of Baroque music. Features A n interdisciplinary approach that balances detailed analysis of specific pieces of music and broader historical overview and relevance A selection of historical documents at the end of each chapter that position musical works and events in their cultural context Extensive musical examples that show the melodic, textural, harmonic, or structural features of baroque music and enhance the utility of the textbook for undergraduate and graduate music majors A global perspective with a chapter on Music in the Americas A companion score anthology and website with links to audio/video content of key
performances and research and writing guides Music in the Baroque World: History, Culture, Performance tells stories of local traditions, cultural exchange, performance trends, and artistic mixing. It illuminates representative works through the lens of politics, visual arts, theology, print culture, gender, domesticity, commerce, and cultural influence and exchange.

Music, Poetry and Dance in the Early Baroque

The Late Baroque Era: Vol 4. From The 1680s To 1740

Music and Society the Early Baroque Era

The Historical Dictionary of Baroque Music covers the history of this period through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on the most important traditions, famous pieces, persons, places, technical terms, and institutions of Baroque music. This book is a vital reference tool for students and teachers of music history, students and teachers of the Western tradition, and above all for lovers of Baroque music.

Music in the Baroque Era - From Monteverdi to Bach

First published in 1974, this landmark work quickly established itself as the definitive study of French music from 1581 to 1733, a period that included masters such as Marin Marais, Lully, Couperin, and Rameau. This expanded edition includes a bibliography of more than 1,300 works.

Bach and Baroque Music

Discusses rehearsal techniques, organization, and conducting.

Music in Late Renaissance & Early Baroque Italy

MUSIC in the BAROQUE ERA FROM Monteverdi TO Bach By MANFRED R BUKOFZER PROFESSOR OF MUSIC, THE UNIVERSITY OF CALIFORNIA. New York NORTON 7F COMPANY INO COPYRIGHT, 1947, BY W. W. NORTON COMPANY, INC. NEW YORK, N. Y. IN THE TmITED STATES OB AMERICA FOR THE PUBLISHERS BY THE VAIL-BALLOX PRESS MCE IVEO R. Y CMF 1869 1943. A. I ion. eer o CONTENTS PREFACE xiii Chapter One RENAISSANCE versus BAROQUE MUSIC i Disintegration of Stylistic Unity i Stylistic Comparison between Renaissance and Baroque Music 9 The Phases of Baroque Music 16 Chapter Two EARLY BAROQUE IN ITALY 20 The Beginnings of the Concertato Style 20 The Monody Peri and Caccini 25 Transformation of the Madrigal 33 The Influence of the Dance on Vocal Music 38 Emanicipation of Instrumental Music 43 The Rise of the Opera 55 Tradition and Progress in Sacred Music 64 Chapter Three EARLY AND MIDDLE BAROQUE IN THE NORTHERN COUNTRIES 71 The Netherlands School and Its English Background 71 English Antecedents the Abstract Instrumental Style 72 The Netherlands Sweelinck 74 Germany and Austria in the 17th Century 78 Oratorio and Devotional Song 79 Oratorio Motet and Oratorio Concertato Schein 83 The Oratorio Continuo Lied, Opera, and Oratorio 97 Instrumental Music Scheldt, Froberger, and Biber 104 Chapter Four ITALIAN MUSIC OF THE MIDDLE BAROQUE 118 The Bel-Canto Style 118 The Chamber Cantata Luigi Rossi and Carissimi 120 vii viii Contents The Oratorio Carissimi and Stradella 123 The Venetian Opera School 128 Instrumental Music the Bologna School 136 Chapter Five FRENCH MUSIC UNDER THE ABSOLUTISM 141 The Ballet de Cour 141 French Reactions to Italian Opera 147 Comedie-Ballet and Tragedie Lyrique 151 Cantata, Oratorio, and Church Music 161 Lute Miniatures and Keyboard Music 164 Gaultier and Chambon nières 164 Music in the Iberian Peninsula, New Spain, and Colonial America 174 Chapter Six ENGLISH MUSIC DURING THE COM MONEALTH AND

Understanding Music

For more than twenty years, Anthony Newman has been in the public eye as one of the country's leading organ virtuosos and as a harpsichordist, fortepianist, conductor, composer, writer, and recording artist. His more than 100 releases on such labels as CBS Masterworks/Sony Classical, Newport Classic Recordings, and Moss Music Group cover a range of styles from the seventeenth to the twentieth centuries. His 1989 fortepiano performance of Beethoven's Third Concerto was named Record of the Year by Stereo Review. In 1992, to mark the 25th anniversary of Mr. Newman's first public appearance, Newport Classics released five CDs covering the range of his artistry. A frequent collaborator with many notable artists, Mr. Newman has also recorded for both Sony Classical and Deutsche Grammophon with Kathleen Battle, Itzhak Perlman, and Wynton Marsalis. His solo appearances as organist and harpsichordist from New York and Chicago to Mexico City, Paris, Prague, and Vienna have confirmed his reputation as one of the keyboard masters of his generation.

Historical Dictionary of Baroque Music

German Keyboard Music of the Early Baroque Period, 1600-1650

Italian renaissance and early baroque music

Listers, performers, students and teachers will find here the analytical tools they need to understand and interpret musical evidence from the baroque era. Scores for eleven works, many reproduced in facsimile to illustrate the conventions of 17th and 18th century notation, are included for close study. Readers will find new material on continuo playing, as well as extensive treatment of singing and French music. The book is also a concise guide to reference materials in the field of baroque performance practice with extensive annotated bibliographies of modern and baroque sources that guide the reader toward further study. First published by Ashgate (at that time known as Scolar Press) in 1992 and having been out of print

Page 3/8
for some years, this title is now available as a print on demand title.

The Late Baroque Era

Early Baroque (1600-1680) in Classical Music

Baroque Music

A History of Instrumental Chamber Music in the Netherlands During the Early Baroque Era

Describes how Baroque music was performed and appreciated by its contemporaries and suggests choices of tempo, rhythm, ornament, and accompaniment for modern performances.

Music of the Baroque

This inexpensive compilation draws upon authoritative sources to present favorite piano works of the Baroque era. Unlike many other anthologies of music from the era, which vary widely in the quality of their content, this collection comprises only the greatest works of the period. Intermediate and advanced pianists will find these carefully chosen pieces a rewarding and satisfying reflection of the glories of the Baroque. Selections include Johann Sebastian Bach's Chromatic Fantasia and Fugue as well as the French Suite No. 5; Fantasia in C Minor, BWV 906; and preludes and fugues from The Well-Tempered Clavier. Other works by Bach include the great composer's transcriptions for keyboard of five violin concertos by Vivaldi, reprinted from the definitive Bach-Gesellschaft edition. Other selections include several pieces by Handel, among them the popular Air and Variations known as The Harmonious Blacksmith; four sonatas by Scarlatti; and works by Telemann, Rameau, and Purcell.

A History of the Oratorio

A Treasury of Early Music

A History of Baroque Music is an exhaustive study of the music of the Baroque period, with particular focus on the 17th century. Individual chapters consider the work of significant composers, including Monteverdi, Corelli, Scarlatti, Schütz, Purcell, Handel, Bach, and Telemann, as well as specific countries and regions. Two contributed chapters examine composers and genres from Russia, the Ukraine, Slovenia, Croatia, and Latin America. The book also includes a wealth and variety of musical examples from all genres and instrumental combinations. Contributors are Claudia Jensen, Metoda Kokole, Rui Vieira Nery, and Ennio Stipcevic.

Masterpieces of Solo Piano

A History of Baroque Music

This vintage book contains a comprehensive treatise of Baroque music. It was written for the music student and music lover, with the aim of acquainting them with this great period of music history and helping them to gain a historical understanding of music without which baroque music cannot be fully appreciated and enjoyed. Written in simple, plain language and full of fascinating information about baroque music,
this text will appeal to those interested in music but who have little previous
knowledge of baroque, and it would make for a most worthy addition to collections
of music-related literature. The chapters of this book include: 'Early Baroque in
Italy'; 'The Beginnings of the Concertato Style: Gabrieli'; 'The Phases of Baroque
Music'; 'Tradition and progress in Sacred Music'; 'The Netherlands School and Its
English Background', et cetera. We are republishing this antiquarian volume now in
an affordable, modern edition complete with a new prefatory biography of the author.

Bach and the Baroque

As part of Heart's Ease, K. Gregor offers biographical information about the lives
and works of early Baroque era composers. Gregor includes bibliographies of books
about the composers, as well as a list of their key works, timelines of events in
the composers' lives, and other information. Images of the composers are available.

Companion to Baroque Music

Features 50 compositions from early Middle Ages to mid-18th century, including a
Gregorian hymn, English lute piece, operatic arias, instrumental and vocal motets;
works by Vivaldi, Telemann, Scarlatti, and others. Features commentary.

French Baroque Music from Beaujoyeux to Rameau

Recounts the life of Bach and describes his times and their music

Baroque Music, Style and Performance

Music moves through time; it is not static. In order to appreciate music we must
remember what sounds happened, and anticipate what sounds might come next. This book
takes you on a journey of music from past to present, from the Middle Ages to the
Baroque Period to the 20th century and beyond!

Music in the Baroque Era - From Monteverdi to Bach

Contributions to the Stylistic Evolution of Early Baroque Music from Its Beginnings Middle of the 17th Century

"Music and Society is a series of eight books, designed to present music in a broad
context of socio-political, economic, intellectual and religious life. In place of
the technical and stylistic discussions that make up most histories of music, the
reader will find music considered rather as a series of responses to social forces;
the idea is not to explain simply what happened, but why it happened, and why it
happened when and where it did." "The present volume, edited by George J. Buelow,
examines music of the period usually defined as the late Baroque. Spanning
historical developments taking place from approximately 1680 to around the 1740s,
the chapters are focussed on the major musical centres in the great cities at the
beginning of the 18th century, such as London, Paris, Leipzig, Vienna, Venice, Rome
and Naples, and on major regions of economic and social development as found, for
example, in Spain and Portugal Bavaria, the Low Countries, and Eastern Europe. As a
continuation of cultural processes begun at the start of the 17th century, the 'late
Baroque' is a period largely of re-examination and development of forms and styles
already established. The essays here thus examine the results of the political and
social forces stimulating and shaping the extraordinary outpourings of music not
only for the major courts and churches of Europe but also for the culturally
sophisticated middle classes. The greater part of this music has its roots in the
17th century, particularly in the spectacular rise of opera. Viewed from one
perspective the music of the late Baroque can be seen to unfold through the impact
of operatic styles and forms on all music, sacred and secular." "Dr Buelow's opening
chapter provides an introductory view of the origins of the late Baroque, its systems of patronage, the focus on style as a source of creativity and the singular development of instrumental music; in conclusion, it comments on the legacy of the late Baroque for musical influences in the 20th century.---BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Man & Music

The Early Baroque Era

Listeners, performers, students and teachers will find here the analytical tools they need to understand and interpret musical evidence from the baroque era. Scores for eleven works, many reproduced in facsimile to illustrate the conventions of 17th and 18th century notation, are included for close study. Readers will find new material on continuo playing, as well as extensive treatment of singing and French music. The book is also a concise guide to reference materials in the field of baroque performance practice with extensive annotated bibliographies of modern and baroque sources that guide the reader toward further study. First published by Ashgate (at that time known as Scolar Press) in 1992 and having been out of print for some years, this title is now available as a print on demand title.

Performing Baroque Music

Howard Smither has written the first definitive work on the history of the oratorio since Arnold Schering published his Geschichte des Oratoriums in 1911. This volume is the first of a four-volume comprehensive study that offers a new synthesis of what is known to date about the oratorio. Volume 1, divided into three parts, opens with the examination of the medieval, Renaissance, and early Baroque antecedents and origins of the oratorio, with emphasis on Rome and Philip Neri's Congregation of the Oratory and with special attention to the earliest works for which the term oratorio seems appropriate. The second part recounts the development of the oratorio in Italy, circa 1640-1720. It reviews the social contexts, patrons, composers, poets, librettos, and music of the oratorio in Italy, especially in Vienna and Paris. The procedure adapted throughout the work is to treat first the social context, particularly the circumstances of performance of the oratorio in a given area and period, then to treat the libretto, and finally the music. For each geographic area and period, the author has selected for special attention a few oratorios that appear to be particularly important or representative. He has verified the information offered in the specialized literature whenever possible by reference to the music or documents. In a number of areas, particular seventeenth-century Italy, in which relatively few previous studies have been undertaken or secondary sources have proven to be inadequate, the author has examined the primary sources in manuscript and printed form -- music, librettos, and documents of early oratorio history. Impressive research and intelligent integration of disparate elements make this complicated, diffuse subject both readable and accessible to the student of music. Volume 2, The Oratorio in the Baroque Era: Protestant Germany and England, and Volume 3, The Oratorio in the Classical Era, continue and expand the study of oratorio history. Although this series was originally announced as a three-volume study, Smither will conclude with a fourth volume. This new work--the first English-language study of the history of the oratorio will become the standard work on its subject and an enduring contribution to music and scholarship. Originally published in 1977. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.

Music in the Baroque World
Early Baroque music of Germany

Research in the 20th and 21st centuries into historical performance practice has changed not just the way performers approach music of the 17th and 18th centuries but, eventually, the way audiences listen to it. This volume, beginning with a 1915 Saint-Sa lecture on the performance of old music, sets out to capture musicological discussion that has actually changed the way Baroque music can sound. The articles deal with historical instruments, pitch, tuning, temperament, the nexus between technique and style, vibrato, the performance implications of musical scores, and some of the vexed questions relating to rhythmic alteration. It closes with a section on the musicological challenges to the ideology of the early music movement mounted (principally) in the 1990s. Leading writers on historical performance practice are represented. Recognizing that significant developments in historically-inspired performance have been led by instrument makers and performers, the volume also contains representative essays by key practitioners.

Art and Architecture in Italy, 1600 to 1750

Integrating historical and cultural context with composer biography, music analysis, and performance practice, the text surveys Baroque music while analyzing in depth more than forty works from the principal traditions of the period. A n opening chapter on late-Renaissance vocal music and a closing chapter on galant instrumental music provide bridges to earlier and later European music. Thoroughly revised and updated to reflect current scholarship, this second edition of M usic of the B anque offers expanded coverage of instrumental music, with new sections on French lute music and the Italian trumpet sinfonia, along with enhanced discussion of chamber music from Salomone Rossi to Biber and Corelli. French sacred music also receives renewed attention. Offering models for musical criticism and analysis in a variety of compositional styles, author David Schulenberg analyzes familiar works like M onteverdi’s Orfeo and a B anck cantata as well as lesser-known compositions, including works by Barbara Strozzi and Elizabeth-Claude Jacquet de La Guerre.

The Sonata in the Baroque Era

Performing Baroque Music

Early Baroque Era

A history of instrumental chamber music in the Netherlands during the early baroque era

The Companion to Baroque M usic is an illuminating survey of musical life in Europe and the New World from 1600 to 1750. With informative essays on the social, national, geographical, and cultural contexts of the music and musicians of the period by such internationally known scholars as Peter Holman, Louise Stein, Michael Talbot, Julie A nne Sadie, Stanley Sadie, and David Fuller, the Companion offers a fresh perspective on the musical styles and performance practices of the B anque era. The Companion to Baroque M usic is an illuminating survey of musical life in Europe and the New World from 1600 to 1750. With informative essays on the social, national, geographical, and cultural contexts of the music and musicians of the period by such internationally known scholars as Peter Holman, Louise Stein, Michael Talbot, Julie A nne Sadie, Stanley Sadie, and David Fuller, the Companion offers a fresh perspective on the musical styles and performance practices of the Baroque era.
Choral Techniques

Covers the development of musical life in the great centres of European music—Paris, Vienna, London and the courts of Italy and Germany. The contributions of Handel and Bach, and their lesser colleagues are set in their historical and sociological context.

Listen Again

Vanitas

How do you tell the key of a piece—without looking at a score? How do you know when a musical work ended before an audience applauds or a radio announcer returns on air? Was there, in fact, a ‘breakdown of tonality’ in the nineteenth and twentieth centuries? These questions and others are the focus of David Wulstan’s Listen Again: A New History of Music. He also shows where the nuove musiche of the early Baroque era came from and what the two critical but unlinked chords in the middle of Bach’s Brandenburg Concerto No. III signify. Previous literature in music does not properly address these questions and innumerable others. In Listen Again, Wulstan illustrates how music from Bach to Bartók was far less “revolutionary” than customarily imagined and that the “inversionist” doctrine of Rameau and kindred acoustical misconceptions, courtesy of Heinrich Schenker and other analysts, solve fewer problems than their purveyor claim. In Listen Again, Wulstan takes to task early theorists, who were mostly clerics who ignored non-ecclesiastical music, and their modern equivalents, who consider only the blinding white of the written or printed score, whilst ignoring music as heard and interpreted by the ear and brain. Instead, Wulstan enquires into the musical activities of the common folk to addressing key issues that early and modern theorists have regularly overlooked. The book will appeal anyone who has dismissed "harmony," "theory" and the like as alien, in effect, to practical music. Readers will find in Listen Again that the true history of music has far more practical relevance for performers than the aridity of music theory coursework, demonstrating by example how this work a book about music, not as in the case of so much theoretical work, a "book about books."

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