

# **Music And Culture In Late Renaissance Italy**

**Virginia Cox, Lisa Sampson** 

#### **Music And Culture In Late Renaissance Italy:**

Music and Culture in Late Renaissance Italy Iain Fenlon, 2002-12-05 Explores the role of music in the cultural religious and political upheavals of late Renaissance Italy revealing how musical activity of all kinds was instrumentalized by those in power Italian culture did not lose its vigour after 1530 but underwent a transformation Drama, Poetry and Music in Late-Renaissance Italy Virginia Cox, Lisa Sampson, 2023-06-08 Leonora Bernardi 1559 1616 a gentlewoman of Lucca was a highly regarded poet dramatist and singer She was active in the brilliant courts of Ferrara and Florence at a time when creative women enjoyed exceptional visibility in Italy Like many such figures she has since suffered historical neglect Drama Poetry and Music in Late Renaissance Italy presents the first ever study of Bernardi's life and modern edition of her recently discovered literary corpus which mostly exists in manuscript Her writings appear in the original Italian with new English translations scholarly notes critical essays and contributions by Eric Nicholson Eugenio Refini and Davide Daolmi Based on new archival research the substantial opening section reconstructs Bernardi s unusually colourful life Bernardi s works reveal her connections with some of the most pioneering poets dramatists and musicians of the day including her mentor Angelo Grillo and the first opera librettist Ottavio Rinuccini The second major section presents her pastoral tragicomedy Clorilli one of the earliest secular dramatic works by a woman It was apparently performed in the early 1590s at a Medici villa near Florence before Grandduke Ferdinando I de Medici and his consort Christine of Lorraine but now exists in an enigmatic Venetian manuscript The third section presents Bernardi's secular and religious verse which engaged with new trends in lyric and poetry for music and was set by various key composers across Italy **Early Printed Music and** Material Culture in Central and Western Europe Andrea Lindmayr-Brandl, Grantley McDonald, 2021-05-04 This book presents a varied and nuanced analysis of the dynamics of the printing publication and trade of music in the sixteenth and early seventeenth centuries across Western and Northern Europe Chapters consider dimensions of music printing in Britain the Holy Roman Empire the Netherlands France Spain and Italy showing how this area of inquiry can engage a wide range of cultural historical and theoretical issues From the economic consequences of the international book trade to the history of women music printers the contributors explore the nuances of the interrelation between the materiality of print music and cultural aesthetic religious legal gender and economic history Engaging with the theoretical turns in the humanities towards material culture mobility studies and digital research this book offers a wealth of new insights that will be relevant to researchers of early modern music and early print culture alike A Companion to Music in Sixteenth-Century Venice ,2017-12-18 This book offers an overview of all facets of musical life in sixteenth century Venice It addresses the city s institutions churches confraternities and academies against the background of public and private occasions of music making Supported by a generous collection of archival literary and iconographical sources it treats both ceremonial life in the Serenissima and private forms of patronage The Companion also addresses the dense web of musical activity from chapel

masters and singers to instrumentalists and instrument makers to music printers and theorists and the rich variety of styles and musical genres the frottola the madrigal motets and masses instrumental music polychoral music Venetian language polyphony broadening the geographical perspective beyond the Veneto to Istria and Dalmatia Contributors are Rodolfo Baroncini Sherri Bishop Bonnie J Blackburn David Bryant Ivano Cavallini Paolo Da Col Daniel Donnelly Rebecca Edwards Iain Fenlon Jonathan Glixon Don Harr n Jeffrey Kurtzman Giulio M Ongaro Francesco Passadore Elena Quaranta Katelijne Schiltz Eleanor Selfridge Field and Giovanni Zanovello Music and Jewish Culture in Early Modern Italy Lynette Bowring, Rebecca Cypess, Liza Malamut, 2022-03 Musical culture in Jewish communities in early modern Italy was much more diverse than researchers originally thought An interdisciplinary reassessment Music and Jewish Culture in Early Modern Italy evaluates the social cultural political economic and religious circumstances that shaped this community especially in light of the need to recognize individual experiences within minority populations Contributors draw from rich materials topics and approaches as they explore the inherently diverse understandings of music in daily life the many ways that Jewish communities conceived of music and the reception of and responses to Jewish musical culture Highlighting the multifaceted experience of music within Jewish communities Music and Jewish Culture in Early Modern Italy sheds new light on the place of music in complex previously misunderstood environments The Oxford History of Western Music Richard Taruskin, Christopher Howard Gibbs, 2019 Takes students beyond the who what and when exploring the how and why behind the story of Western MusicNow in its second edition this text immerses students in the engaging story of the Western musical tradition By emphasizing the connections among works both within cultural eras and across time and place the text goes beyond a basic retelling of the music's history to build students ability to listen critically to key works The Oxford History of Western Music College Edition is a complete program for building students understanding and appreciation of the classical canon

Printing Music in Renaissance Rome Jane A. Bernstein, 2024-02-16 Jane A Bernstein presents the first broad study of the cultures of music and the book in Rome during the Renaissance and Post Tridentine periods Emphasizing the exceptionalism of Roman music publishing she highlights innovative technologies milestone publications and the close connection between musical repertories and the materiality of the book She also analyzes the Church's predominant influence on the industry and in turn the impact of the Roman press on such important composers as Palestrina Marenzio Victoria and Cavalieri

Echoes of an Invisible World Jacomien Prins, 2014-11-27 In Echoes of an Invisible World Jacomien Prins offers an account of the transformation of the notion of Pythagorean world harmony during the Renaissance and the role of the Italian philosophers Marsilio Ficino 1433 1499 and Francesco Patrizi 1529 1597 in redefining the relationship between cosmic order and music theory By concentrating on Ficino's and Patrizi's work the book chronicles the emergence of a new musical reality between the fifteenth and sixteenth centuries a reality in which beauty and the complementary idea of celestial harmony were gradually replaced by concepts of expressivity and emotion that is to say by a form of idealism that

was ontologically more subjective than the original Pythagorean and Platonic metaphysics The Cambridge History of Sixteenth-Century Music Iain Fenlon, Richard Wistreich, 2019-01-24 Part of the seminal Cambridge History of Music series this volume departs from standard histories of early modern Western music in two important ways First it considers music as something primarily experienced by people in their daily lives whether as musicians or listeners and as something that happened in particular locations and different intellectual and ideological contexts rather than as a story of genres individual counties and composers and their works Second by constraining discussion within the limits of a 100 year timespan the music culture of the sixteenth century is freed from its conventional and tenuous absorption within the abstraction of the Renaissance and is understood in terms of recent developments in the broader narrative of this turbulent period of European history Both an original take on a well known period in early music and a key work of reference for scholars this volume makes an important contribution to the history of music The Cambridge Companion to Monteverdi John Whenham, Richard Wistreich, 2007-12-13 Claudio Monteverdi is one of the most important figures of early music a composer whose music speaks powerfully and directly to modern audiences. This book first published in 2007 provides an authoritative treatment of Monteverdi and his music complementing Paolo Fabbri's standard biography of the composer Written by leading specialists in the field it is aimed at students performers and music lovers in general and adds significantly to our understanding of Monteverdi's music his life and the contexts in which he worked Chapters offering overviews of his output of sacred secular and dramatic music are complemented by intermedi in which contributors examine individual works or sections of works in detail The book draws extensively on Monteverdi's letters and includes a select discography videography and a complete list of Monteverdi s works together with an index of first lines and titles From Modes to Keys in Early Modern Music Theory Michael R. Dodds, 2024 From Modes to Keys in Early Modern Music Theory addresses one of the broadest and most elusive open topics in music history the transition from the Renaissance modes to the major and minor keys of the high Baroque Through deep engagement with the corpus of Western music theory author Michael R Dodds presents a model to clarify the factors of this complex shift Baronial Patronage of Music in Early Modern Rome Valerio Morucci, 2018-04-19 This is the first dedicated study of the musical patronage of Roman baronial families in the sixteenth and early seventeenth centuries Patronage the support of a person or institution and their work by a patron in Renaissance society was the basis of a complex network of familial and political relationships between clients and patrons whose ideas values and norms of behavior were shared with the collective Bringing to light new archival documentation this book examines the intricate network of patronage interrelationships in Rome Unlike other Italian cities where political control was monocentric and exercised by single rulers sources of patronage in Rome comprised a multiplicity of courts and potential patrons which included the pope high prelates nobles and foreign diplomats Morucci uses archival records and the correspondence of the Orsini and Colonna families in particular to investigate the local activity and circulation of musicians

and the cultivation of music within the broader civic network of Roman aristocratic families over the period The author also shows that the familial union of the Medici and Orsini families established a bidirectional network for artistic exchange outside of the Eternal City and that the Orsini Colonna circle represented a musical bridge between Naples Rome and A History of Baroque Music George J. Buelow, 2004-11-23 A History of Baroque Music is a detailed treatment of the music of the Baroque era with particular focus on the seventeenth century. The author's approach is a history of musical style with an emphasis on musical scores The book is divided initially by time period into early and later Baroque 1600 1700 and 1700 1750 respectively and secondarily by country and composer An introductory chapter discusses stylistic continuity with the late Renaissance and examines the etymology of the term Baroque The concluding chapter on the composer Telemann addresses the stylistic shift that led to the end of the Baroque and the transition into the Classical period The Cambridge Companion to Jewish Music Joshua S. Walden, 2015-11-19 A global history of Jewish music from the biblical era to the present day with chapters by leading international scholars Early Music Printing and Publishing in the Iberian World Iain Fenlon, Tess Knighton, 2006 Voices and Texts in Early Modern Italian Society Stefano Dall'Aglio, Brian Richardson, Massimo Rospocher, 2016-11-25 This book studies the uses of orality in Italian society across all classes from the fifteenth to the seventeenth century with an emphasis on the interrelationships between oral communication and the written word The Introduction provides an overview of the topic as a whole and links the chapters together Part 1 concerns public life in the states of northern central and southern Italy The chapters examine a range of performances that used the spoken word or song concerted shouts that expressed the feelings of the lower classes and were then recorded in writing the proclamation of state policy by town criers songs that gave news of executions the exercise of power relations in society as recorded in trial records and diplomatic orations and interactions Part 2 centres on private entertainments It considers the practices of the performance of poetry sung in social gatherings and on stage with and without improvisation the extent to which lyric poets anticipated the singing of their verse and collaborated with composers performances of comedies given as dinner entertainments for the governing body of republican Florence and a reading of a prose work in a house in Venice subsequently made famous through a printed account Part 3 concerns collective religious practices Its chapters study sermons in their own right and in relation to written texts the battle to control spaces for public performance by civic and religious authorities and singing texts in sacred spaces **Ceremonial Entries in Early Modern Europe** J.R. Mulryne, Maria Ines Aliverti, Anna Maria Testaverde, 2016-03-03 The fourteen essays that comprise this volume concentrate on festival iconography the visual and written languages including ephemeral and permanent structures costume dramatic performance inscriptions and published festival books that voiced the social political and cultural messages incorporated in processional entries in the countries of early modern Europe The volume also includes a transcript of the newly discovered Register of Lionardo di Zanobi Bartholini a Florentine merchant which sets out in detail the expenses for each worker for the

possesso or Entry of Pope Leo X to Rome in April 1513 The Routledge Companion to Music and Visual Culture Tim Shephard, Anne Leonard, 2013-07-31 As a coherent field of research the field of music and visual culture has seen rapid growth in recent years The Routledge Companion to Music and Visual Culture serves as the first comprehensive reference on the intersection between these two areas of study an ideal introduction for those coming to the field for the first time as well as a useful source of information for seasoned researchers This collection of over forty entries from musicologists and art historians from the US and UK delineate the key concepts in the field in five parts Starting Points Methodologies Reciprocation the musical in visual culture and the visual in musical culture Convergence in metaphor in conception and in practice Hybrid Arts This reference work speaks to the important questions concerning this burgeoning field of research what are the established approaches to studying musical and visual cultures side by side What have been the major points of contact between these two areas and what kind of questions can this interdisciplinary research address moving forward The Routledge Companion to Music and Visual Culture is an indispensable guide for anyone interested in the field of music and visual culture **European Music, 1520-1640** James Haar, 2014 An authoritative survey of music and its context in the Renaissance The Music Room in Early Modern France and Italy Deborah Howard, Laura Moretti, 2012-06-14 This interdisciplinary book investigates spaces for music making in Early Modern France and Italy Spaces specifically designed for music began to appear in private dwellings While elite music making became more specialised through the employment of paid musicians music printing allowed new compositions to be diffused down the social scale

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