

MONTEVERDI

CREATOR OF
MODERN MUSIC

A reissue



BY LEO SCHRABE

LEO SCHRABE is the author of "The Music of Monteverdi"

NEW YORK

Monteverdi Creator Of Modern Music

Glen Segell



Monteverdi Creator Of Modern Music:

Monteverdi Leo Schrade,1950 Attempt is made to interpret Monteverdi s music as an integral unity in which many unique and favorable cultural and psychological factors converge **Monteverdi Creator of Modern Music. Leo Schrade,...** Leo Schrade,1950 Monteverdi, Creator of Modern Music... Leo Schrade (musicologue).),1969 **Musical Humanism and Its Legacy** Nancy Kovaleff Baker,Barbara Russano Hanning,1992 Striggio-Monteverdi's L'Orfeo Glen Segell,1997 Monteverdi's Voices Tim Carter,2024-05-24 Monteverdi s Voices provides a comprehensive account of the musical madrigals of Claudio Monteverdi Author Tim Carter sheds light on how these wonderfully witty works played a key role in music historical development offering offer key insights into the cultural social and intellectual life of Europe on the cusp of modernity and shows why they continue to be cornerstones of the repertory for performers of early music *Studies in Music, Words, and Imagery in Early Modern Europe* Barbara Russano Hanning,2024-08-20 Characterized by an interdisciplinary approach these essays highlight the relationship between music and poetry in Italian secular works of the late sixteenth and early seventeenth centuries examine the role of images in shedding light on the cultural context in which these and other works came into being music iconography and explore the binaries and similarities of the arts in this period Insights about early opera are complemented by discussions of accompanied solo song or monody both genres new to Italian music at the turn of the seventeenth century Many chapters focus on specific images ranging from the figure of Apollo and his significance as the earliest operatic protagonist to an early eighteenth century representation of a salon concert and its ensemblisation of events that likely occurred serially Others include discussions and analyses of musical poetics from Tasso s influence on the Italian madrigal to Rinuccini s authorship of the earliest opera libretti Another focuses on history while narrating the circumstances under which opera came into being in late Renaissance Florence Addressed in large measure to teachers and students *Studies in Music Words and Imagery in Early Modern Europe* presents a range of subjects that broaden our perspective on the era Certain essays take a specifically pedagogical approach while others are more apt to interest music historians or those familiar with Italian versification All are presented with a view toward making more accessible essays that do not fit neatly into one subject area but cross boundary lines between music words and images

Monteverdi's Musical Theatre Lecturer in Music Royal Holloway and Bedford New College Tim Carter,Tim Carter,2002-01-01 Claudio Monteverdi 1567 1643 is well known as the composer of the earliest operas still performed today His *Orfeo* *Il Ritorno d Ulisse in Patria* and *L incoronazione di Poppea* are internationally popular nearly four centuries after their creation These seminal works represent only a part of Monteverdi s music for the stage however He also wrote numerous works that while not operas are no less theatrical in their fusion of music drama and dance This is a survey of Monteverdi s entire output of music for the theatre his surviving operas other dramatic musical compositions and lost works

Music and Historical Critique Gary Tomlinson,2017-07-05 *Music and Historical Critique* provides a definitive

collection of Gary Tomlinson's influential studies on critical musicology with the watchword throughout being history. This collection gathers his most innovative essays and lectures, some of them published here for the first time, along with an introduction outlining the context of the contributions and commenting on their aims and significance. *Music and Historical Critique* provides a retrospective view of the author's achievements in bringing to the heart of musicological discourse both deep-seated experiences of the past and meditations on the historian's ways of understanding them. *The 17th and 18th Centuries* Frank N. Magill, 2013-09-13 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography. *Lives of the Great Composers 3e* Harold C. Schonberg, 1997-04 Schonberg brings the reader closer to an identification with the composers he discusses and thus closer to an understanding of their music. The book consequently places more emphasis on biographical details and less upon technical analysis of the music. **Monteverdi** Richard Wistreich, 2017-07-05 Claudio Monteverdi is now recognized as the towering figure of a critical transitional moment of Western music history: relentless innovator in every genre within chamber, church, and theatre music; self-proclaimed leader of a new dispensation between words and their musical expression; perhaps even Creator of Modern Music. During recent years, as his arrestingly attractive music has been brought back to life in performance, so too have some of the most outstanding musicologists focussed intensely on Monteverdi as they worked through the big questions in the historiography and hermeneutics of early Baroque music, including musical representation of language, compositional theory, social, institutional, cultural, and gender history, performance practices, and more. The 17 articles in this volume have been selected by Richard Wistreich to exemplify the best scholarship in English, and because each, in retrospect, turns out to have been a ground-breaking contribution to one or more significant strands in Monteverdi studies. *The Legacy of Neoplatonic Philosophy* Gina Zavota, 2024-11-14 Bringing together leading scholars from philosophy, architecture, history, classics, and art history, this volume asks what are the key concepts in Neoplatonic aesthetics, and what impact has Neoplatonic philosophy had on the arts since the 3rd century CE. Organized into three parts, in part I four authors examine the theory behind Neoplatonic aesthetics, including in particular the philosophy of beauty, ornament, and the artistic imagination. Based on the thought of Plato, Neoplatonism incorporated influences from Aristotle, Stoicism, and a variety of other philosophical traditions to create a unique school of thought within the Western canon. The second part explores the influence of Neoplatonic thought on the painting, architecture, and music of classical, medieval, and Renaissance Europe. With chapters on Byzantine hymns, the birth of the Gothic, and Vasari's Saint Michael, the authors bring to life the

Neoplatonic influence on European culture and thinking Finally part III uncovers the impact of Neoplatonism right up to the modern day through a range of 19th and 20th century artistic case studies from Kandinsky and Malevich to literature music and world cinema Unique in its interdisciplinary breadth historical coverage and combination of theory and application The Legacy of Neoplatonic Philosophy provides a fresh insight into the enduring influence of Neoplatonic thought on the arts of the Western world

Reader's Guide to Music Murray Steib,2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

Sourcebook for Research in Music Phillip Crabtree,Donald H. Foster,1993 This bibliography of bibliographies lists and describes sources from basic references to highly specialized materials Valuable as a classroom text and as a research tool for scholars librarians performers and teachers

Research Materials in Music Phillip R. Rehfeldt,1990-01-01 This text was developed for use in a standard college level introduction to graduate studies course in musicology that I taught for thirty three years at the University of Redlands

A History of Opera Burton D. Fisher,2005 A comprehensive history of opera that traces each milestone in opera history from the 16th century Camerata through the next 400 years and featured in depth analysis of all important genres the Baroque Classical and Romantic eras Bel Canto Opera Buffa German Romanticism Wagner and music drama Verismo Impressionism Expressionism Serialism and much more

Oxford History of Western Music Richard Taruskin,2009-07-27 The universally acclaimed and award winning Oxford History of Western Music by one of the most prominent and provocative musicologists of our time Richard Taruskin Now in paperback the set has been reconstructed to be available for the first time as individual books each one taking on a critical time period in the history of western music

Opera Guy A. Marco,2001 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published Provided by publisher

Nicholas Lanier Michael I. Wilson,2017-07-05 Nicholas Lanier 1588 1666 was not only the first person to hold the office of Master of the Music to King Charles I he was also a practising painter a friend of Rubens Van Dyck and many other artists of his time and one of the very first great art collectors and connoisseurs He is especially remembered for the part he played in acquiring on behalf of Charles I the famous collection of paintings belonging to the Gonzaga family of Mantua Many of these paintings still

form an important part of the Royal Collection today In this book the different strands of Lanier s colourful life are for the first time drawn together and presented in a single compelling narrative

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Monteverdi Creator Of Modern Music Introduction

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