

OXFORD

# THE MONTEVERDI VESPERS OF 1610

MUSIC, CONTEXT, PERFORMANCE



*Jeffrey Kurtzman*

# Monteverdi Vespers Of 1610 Music Context And Performance

**Donald Sanders**



## **Monteverdi Vespers Of 1610 Music Context And Performance:**

**The Monteverdi Vespers of 1610 : Music, Context, Performance** Jeffrey Kurtzman,2000-01-06 This is a thorough going study of Monteverdi s Vespers the single most significant and most widely known musical print from before the time of J S Bach The author examines Monteverdi s Vespers from multiple perspectives combining his own research with all that is known and thought of the Vespers by other scholars The historical origin as well as the musical and liturgical context of the Vespers are surveyed similarly the controversial historiography of the Vespers in the nineteenth and twentieth centuries is scrutinized and evaluated A series of analytical chapters attempt to clarify Monteverdi s compositional process and the relationship between music and text in the light of recent research on modal and tonal aspects of early seventeenth century music The final section is devoted to thirteen chapters investigating performance practice issues of the early seventeenth century and their application to the Vespers including general and specific recommendations for performance where appropriate The book concludes with a series of informational appendices including the psalm cursus for Vespers of all major feasts in the liturgical calendar texts and structural outlines for the Vespers compositions based on a cantus firmus an analytical discography and bibliographies of seventeenth century musical and theoretical sources **The Monteverdi**

**Vespers of 1610** Jeffrey G. Kurtzman,2023 **A ^AHistory of Western Choral Music, Volume 1** Chester L. Alwes,2015-06-24 A History of Western Choral Music explores the various genres key composers and influential works essential to the development of the western choral tradition Volume I offers a thorough exploration of the music of the Renaissance and Baroque eras and its aesthetic influence on the beginnings of the Classical and Romantic eras

**Reimagine to Revitalise** Charulatha Mani,2021-08-19 How can the classical Karnatik music of South India illuminate performers and researchers understanding of the art music of seventeenth century Italy and specifically Monteverdi s operas Both art forms attach great value to the skill of vocal ornamentation and by exploring the singer s practice moving between them this Element reveals how intercultural approaches can enable the reconsideration of the history of Western music from a global perspective Using methods from historical and comparative musicology theory and practice based research Charulatha Mani analyses vocal ornamentation and technique and arrives at an innovative approach to studying musics from the past Musical practice the author argues is an enactment of hybridity and the artistic product of plurality Specifically in early modern Europe the fluid movement of musicians from the East paved the way to a plurality of musical cultures This finding holds deep implications for diversity in and decolonisation of current music performance and education **Daniels' Orchestral Music** David Daniels,David W. Oertel,David A. Rahbee,2022-06-30 Daniels Orchestral Music is the gold standard for all orchestral professionals from conductors librarians programmers students administrators and publishers to even instructors seeking to research and plan an orchestral program whether for a single concert or a full season This sixth edition celebrating the fiftieth anniversary of the original edition has the largest increase in entries for a new edition of

Orchestral Music 65% more works roughly 14 050 total and 85% more composers 2 202 total compared to the fifth edition Composition details are gleaned from personal inspection of scores by orchestral conductors making it a reliable one stop resource for repertoire Users will find all the familiar and useful features of the fifth edition as well as significant updates and corrections Works are organized alphabetically by composer and title containing information on duration instrumentation date of composition publication movements and special accommodations if any Individual appendices make it easy to browse works with chorus solo voices or solo instruments Other appendices list orchestral works by instrumentation and duration as well as works intended for youth concerts Also included are significant anniversaries of composers composer groups for thematic programming a title index an introduction to Nieweg charts essential bibliography internet sources institutions and organizations and a directory of publishers necessary for the orchestra professional This trusted work used around the globe is a must have for orchestral professionals whether conductors or orchestra librarians administrators involved in artistic planning music students considering orchestral conducting authors of program notes publishers and music dealers and instructors of conducting

*Historical Dictionary of Baroque Music* Joseph P. Swain, 2023-05-08 Named a Library Journal Best Reference of 2023 Bravo An invaluable source for scholars and concertgoers Library Journal In the history of the Western musical tradition the Baroque period traditionally dates from the turn of the 17th century to 1750 The beginning of the period is marked by Italian experiments in composition that attempted to create a new kind of secular musical art based upon principles of Greek drama quickly leading to the invention of opera The ending is marked by the death of Johann Sebastian Bach in 1750 and the completion of George Frideric Handel's last English oratorio Jephtha the following year The Historical Dictionary of Baroque Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 500 cross referenced entries on composers instruments cities and technical terms This book is an excellent resource for students researchers and anyone wanting to know more about baroque music

*The A to Z of Sacred Music* Joseph P. Swain, 2010 Nearly all religious traditions have reserved a special place for sacred music Whether it is music accompanying a ritual or purely for devotional purposes music composed for entire congregations or for the trained soloist or music set to holy words or purely instrumental in some form or another music is present In fact in some traditions the relation between the music and the ritual is so intimate that to distinguish between them would be inaccurate The A to Z of Sacred Music covers the most important aspects of the sacred music of Buddhism Christianity Confucianism Hinduism Islam Judaism and other smaller religious groups It provides useful information on all the significant traditions of this music through the use of a chronology an introductory essay a bibliography appendixes and hundreds of cross referenced dictionary entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions

Solomone Rossi Don Harrán, 1999 Salamone Rossi c 1570

c 1628 occupies a unique place in Renaissance music culture he was the earliest outstanding Jewish composer to work in the European art music tradition In the field of instrumental music he established the trio sonata as a standard combination of voices for 17th century chamber music and developed the sonata into a vehicle of virtuoso display In his vocal works he wrote music to texts of some of the most fashionable poets of his day including Battista Guarini Gabriello Chiabrera and Ottavio Rinuccini The mannerist poet Giovan Battista Marino particularly captured his attention with 33 settings of Marino's verses among them the remarkable Canzone de baci in eight strophes Rossi stands in the vanguard of contemporary literary developments Rossi composed a book of duets and trios Madrigaletti that paved the way for similar chamber works by Agostino Steffani and others from the late 17th and early 18th centuries Last but not least Rossi carved out his own niche in the history of sacred music by composing the first and only collection of polyphonic settings of Hebrew texts his Songs of Solomon before the mid nineteenth century As a Jewish composer working for the Gonzaga dukes in Mantua yet remaining faithful to his own religious community Rossi has a biography fraught with difficult and often exciting questions of a socio cultural order How Rossi solved or appears to have solved the problem of conflicting interests is a subject worthy of inquiry not only because we want to know more about Rossi but also because Rossi can stand as a paradigm for other Jewish figures who contemporary with him moved between different cultures

The Bible in Music Robert Ignatius Letellier, 2017-06-23 This book explores the relationship between the Bible and the world of music an association that is recorded from ancient times in the Old Testament and one that has continued to characterize the cultural self expression of Western Civilization ever since The study surveys the emergence of this close relationship in the era following the end of the Roman Empire and through the Middle Ages taking particular note of the role of Gregorian chant folk music and the popularity of mystery morality and passion plays in reflection of the Sacred Scripture and its themes during those times With the emergence of polyphony and the advent of the Reformation in the sixteenth century the interaction between the Bible and music increased dramatically culminating in the evolution of opera and oratorio as specific genres during the Renaissance and the Early Baroque period Both these genres have proved essential to the interplay between sacred revelation and the various types of music that have come to determine cultural expression in the history of Europe The book initially provides an overview of how the various themes and types of Biblical literature have been explored in the story of Western music It then looks closely at the role of oratorio and opera over four centuries considering the most famous and striking examples and considering how the music has responded in different ages to the sacred text and narrative The last chapter examines how biblical theology has been used to dramatic purpose in a particular operatic genre that of French Grand Opera The academic apparatus includes an iconography a detailed bibliography and an index of biblical and musical references themes and subjects

*The Cambridge History of Musical Performance* Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into

the performer's experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today

*Keyboard Music Before 1700* Alexander Silbiger, 2004-08-02 Keyboard Music Before 1700 begins with an overview of the development of keyboard music in Europe Then individual chapters by noted authorities in the field cover the key composers and repertory before 1700 in England France Germany and the Netherlands Italy and Spain and Portugal The book concludes with a chapter on performance practice which addresses current issues in the interpretation and revival of this music

*Music at the Gonzaga Court in Mantua* Donald Sanders, 2012-03-20 Beginning in the second half of the fifteenth century under the patronage of the Gonzaga family the northern Italian city of Mantua became a vibrant center for visual art theatre and music The performance at the Gonzaga court of Poliziano's *Fabula di Orfeo* around 1480 marked the beginning of secular music theatre The use of musical numbers within the drama anticipated the beginnings of opera at Florence a century later as well as the first masterpiece of the genre Monteverdi's *La favola d Orfeo* at Mantua in 1607 Mantua reached the zenith of its artistic distinction during the reign of Duke Vincenzo I between 1587 and 1612 During this time Wert and Gastoldi were joined at the court by the important Jewish composer Salamone Rossi and most notably by Monteverdi The premieres of his *Orfeo* and *Arisanna* made the Gonzaga court for that brief period the most important center in the development of opera In *Music at the Gonzaga Court in Mantua* Donald C Sanders discusses musical composition at the court in the context of the brilliant visual art that provided such a conducive environment Sanders also traces the history of this very colorful family and their relationships with the emperors kings and popes who shaped modern Europe Part history part musicology Sanders analysis spans the fifteenth century through the seventeenth century filling informative gaps with details essential for students in courses on Renaissance or Baroque music or in more specialized courses on madrigal opera or liturgical music *Music at the Gonzaga Court in Mantua* is also important reading for knowledgeable musical amateurs and anyone with interest in Italian history and arts

**Approaches to Monteverdi** Jeffrey Kurtzman, 2024-10-28 This volume gathers together twelve essays on the composer's music reflecting the author's interests in aesthetic and psychological issues the sacred works methods of structural analysis and the problems of making critical editions The opera *Orfeo* and two madrigals from Monteverdi's Book Eight are the subject of aesthetic and psychological investigation especially from the perspective of Michel Foucault's *The Order of Things* and the psychology of C J Jung all supported by musical

analysis Two essays analyze in detail the structural principles of the psalms Laetatus sum from the 1610 Vespers and the first Dixit Dominus from the Sevla Morale e spirituale of 1641 Two others re examine the story of Monteverdi s Mass of Thanksgiving and consider the question of what sacred music Monteverdi actually or likely wrote but is now lost The final essay critiques and compares the methodology and problems of the Malipiero and Cremona editions of Monteverdi s Opera Omnia All but one of these essays were originally published over a time span of twenty years in journals conference reports Festschriften and as book chapters The majority of them were not widely distributed or readily available until now The essay on the Malipiero and Cremona editions appears here for the first time     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     A Performer's Guide to Seventeenth-Century Music Stewart Carter, 2012-03-21 Revised and expanded A Performer s Guide to Seventeenth Century Music is a comprehensive reference guide for students and professional musicians The book contains useful material on vocal and choral music and style instrumentation performance practice ornamentation tuning temperament meter and tempo basso continuo dance theatrical production and much more The volume includes new chapters on the violin the violoncello and violone and the trombone as well as updated and expanded reference materials internet resources and other newly available material This highly accessible handbook will prove a welcome reference for any musician or singer interested in historically informed performance     **Studies in Sixteenth- and Seventeenth-Century Italian Sacred Music** Jeffrey Kurtzman, 2024-10-28 Although he is often identified as a Monteverdi scholar Approaches to Monteverdi Aesthetic Psychological Analytical and Historical Studies published in the Variorum series in 2013 the majority of Jeffrey Kurtzman s work has focused on other sixteenth and seventeenth century Italian sacred music Organized into three sections part one begins with a chapter on the Monteverdi Mass and Vespers of 1610 which spotlights the other major work in Monteverdi s first prominent sacred print the Missa in illo tempore followed by examples of Kurtzman s work on the sacred music of other composers such as Giovanni Francesco Capello and Palestrina The section concludes with a piece on polyphonic psalm structures in seventeenth century Italian Office music Part two includes pieces which explore the relationship between the standard clef set the high clef set specific Magnificat tones and sounding pitch in the Magnificats of Roman composers the

issue of polyphonic psalm antiphons and the question of vocal and instrumental substitutes for plainchant antiphons in the Vespers service and the use of instruments in the performance of sacred music demonstrating that the concertato style of the seventeenth century had its origins in the practice of substituting instruments for voices and doubling voices with instruments thereby introducing multifaceted possibilities for varying sonorities through the course of a composition Part 3 contains two articles the first surveying various styles in the Office repertoire of the seventeenth century based on the approximately 1500 prints of Italian Office music in Kurtzman's and Anne Schnoebelen's catalogue of Mass Office and Holy Week Music Printed in Italy 1516-1770 The second article published for the first time in this volume assesses the impact on Italian liturgical music of the Catholic reform of the second half of the sixteenth century *A Musical Offering* Martin Bernstein, 1977 In the great tradition of the German Festschrift this book brings together articles by Professor Bernstein's colleagues, friends and students to honor him on his 70th birthday Ranging in subject from the trouv e song through esoteric aspects of Renaissance studies and authenticity in 18th century musical sources to a lively and irreverent attack on performance practices today the twenty essays by many of America's most distinguished scholars reflect the breadth and variety of Martin Bernstein's far reaching interests and demonstrates the vitality and relevance of what is best in musicology today **Roman Monody, Cantata, and Opera from the Circles Around Cardinal Montalto** John Walter Hill, 1997 This book uncovers the connections between the invisible network of political and economic dependents among Italy's church and state elite and the formation of the Baroque musical style in Rome The author rediscovers music for Battista Guarini's last stage work and the first Roman opera and offers a new explanation for the rise of the Italian chamber cantata

ANKLAENGE 2020/2021 Augusta Campagne, Markus Grassl, 2022-02-16 Dieser Band behandelt ein zentrales Moment der Entwicklung in der italienischen Musik um 1600 das gleicherma en Geschichte des Komponierens, Notierens und der Auff hrungspraxis betrifft die Integration von Akkordinstrumenten in die musikalische Produktion im weitesten Sinn Dabei steht das Ph nomen des Generalbasses im Mittelpunkt das nicht nur zahlreiche auff hrungspraktische sondern auch diverse historiographische Fragen aufwirft So ist der Generalbass nur eine Spielart innerhalb eines breiten Spektrums musikalischer Praktiken er resultiert aus vielf ltigen historischen Voraussetzungen und steht in Wechselwirkung mit dem Komponieren der theoretischen Konzeption des mehrstimmigen Satzes aber auch dem musikkulturellen Kontext des sp ten 16. und fr hen 17. Jahrhunderts *Renaissance Polyphony* Fabrice Fitch, 2020-08-27 This engaging study introduces Renaissance polyphony to a modern audience It helps readers of all ages and levels of experience make sense of what they are hearing How does Renaissance music work How is a piece typical of its style and type or if it is exceptional what makes it so The makers of polyphony were keenly aware of the specialized nature of their craft How is this reflected in the music they wrote and how were they regarded by their patrons and audiences Through a combination of detailed nuanced appreciation of musical style and a lucid overview of current debates this book offers a glimpse of meanings behind and beyond the notes be they playful



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