THE NEW MONTEVERDI COMPANION

EDITED BY DENIS ARNOLD AND NEGEL PORTUNE



New Monteverdi Companion

Bernard D. Sherman

New Monteverdi Companion:

The New Monteverdi Companion Denis Arnold, Nigel Fortune, 1985-01 Musical Humanism and Its Legacy Nancy Kovaleff Baker, Barbara Russano Hanning, 1992 The Monteverdi Companion Denis Arnold, Nigel Fortune, 1972 This book is not meant to be a comprehensive account of Monteverdi's life and works What it sets out to do is to study certain aspects of his music and environment which have been insufficiently stressed in most of the existing books about him and to offer fresh views about some of his more familiar works In The Man as seen through his Letters Denis Arnold and Nigel Fortune provide translations of some forty letters linked by interpretive commentary in which the composer s ideas methods and approach to composition and other musical matters are clearly revealed Two chapters on The Musical Environment discuss Monteverdi in relation to his teachers colleagues and pupils Monteverdi as thinker and musician is discussed in chapters on the Artusi Monteverdi controversy the prima prattica and the seconda prattica and the madrigal guerrieri et amorosi Two further chapters treat Monteverdi as operatic composer dealing with his first opera and the opera orchestra of his time The book has a comprehensive bibliography including a guide to the available editions of the music Monteverdi Companion. Edited by Denis Arnold and Nigel Fortune. [With Musical Illustrations, a Portrait, and a Bibliography.]. Denis ARNOLD (and FORTUNE (Nigel C.)), Claudio Zuan Antonio MONTEVERDI, Claude V. Palisca, Jerome Historical Dictionary of Opera Scott L. Balthazar, 2013-07-05 Roche, Denis Stevens, Robert Donington, Janet E. Beat, 1968 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera Feminine Endings Susan Mcclary, 2002-07-24 A groundbreaking collection of essays in feminist music

criticism this book addresses problems of gender and sexuality in repertoires ranging from the early seventeenth century to rock and performance art this is a major book McClary's achievement borders on the miraculous The Village VoiceNo one will read these essays without thinking about and hearing music in new and interesting ways Exciting reading for adventurous students and staid professionals ChoiceFeminine Endings a provocative sexual politics of Western classical or art music rocks conservative musicology at its core No review can do justice to the wealth of ideas and possibilities McClary s book presents All music lovers should read it and cheer The Women's Review of BooksMcClary writes with a racy vigorous and consistently entertaining style What she has to say specifically about the music and the text is sharp accurate and telling she hears what takes place musically with unusual sensitivity The New York Review of Books From Renaissance to Barogue Jonathan Wainwright, Peter Holman, 2017-07-05 Historians of instruments and instrumental music have long recognised that there was a period of profound change in the seventeenth century when the consorts or families of instruments developed during the Renaissance were replaced by the new models of the Baroque period Yet the process is still poorly understood in part because each instrument has traditionally been considered in isolation and changes in design have rarely been related to changes in the way instruments were used or what they played The essays in this book are by distinguished international authors that include specialists in particular instruments together with those interested in such topics as the early history of the orchestra iconography pitch and continuo practice. The book will appeal to instrument makers and academics who have an interest in achieving a better understanding of the process of change in the seventeenth century but the book also raises questions that any historically aware performer ought to be asking about the performance of Baroque music What sorts of instruments should be used At what pitch In which temperament In what numbers and or combinations For this reason the book will be invaluable to performers academics instrument makers and anyone interested in the fascinating period of change from the Renaissance to the Baroque Guarini's 'Il pastor fido' and the Madrigal Seth J. Coluzzi, 2023-01-19 Battista Guarini s pastoral tragicomedy Il pastor fido 1589 began its life as a play but soon was transformed through numerous musical settings by prominent composers of the late sixteenth and early seventeenth centuries Through the many lives of this work this book explores what happens when a lover s lament is transplanted from the theatrical stage to the courtly chamber from speech to song and from a single speaking character to an ensemble of singers shedding new light on early modern literary and musical culture From the play s beginnings in manuscripts private readings and aborted stage productions in the 1580s and 1590s through the gradual decline of Pastor fido madrigals in the 1640s this book examines how this widely read yet controversial text became the center of a lasting and prolific music tradition Using a new integrative system of musical textual analysis based on sixteenth century theory Seth Coluzzi demonstrates how composers responded not only to the sentiments imagery and form of the play s speeches but also to subtler details of Guarini s verse Viewing the musical history of Guarini s work as an integral part of the play s roles in the

domains of theater literature and criticism this book brings a new perspective to the late Italian madrigal the play and early modern patronage and readership across a diverse geographical and temporal frame Nero in Opera Gesine Manuwald, 2013-05-28 This book considers the story of Nero and Octavia as told in the pseudo Senecan Octavia and the works of ancient historiographers and its reception in early modern opera and some related examples of other performative genres In total the study assembles more than 30 performative texts including 22 librettos ranging chronologically from L incoronazione di Poppea in 1642 43 until the early 20th century and provides detailed information on all of them In a close examination of the libretto and dramatic texts the study shows the impact and development of this fascinating story from the beginnings of historical opera onwards The volume demonstrates the various transformations of the characters of Nero and his wives and of the depiction of their relationship over the centuries and it looks at the tension between historical elements and genre conventions. The book is therefore of relevance to literary scholars as well as to readers interested in the evolution of Nero s image in present day media Festa Musicologica George J. Buelow, 1995 George J Buelow's distinguished career as author translator editor and officer of numerous musical associations is celebrated in this collection of essays The volume planned by his colleagues in honor of his sixty fifth birthday concentrates on three of his active interests Handel studies vocal music and singers and the history of music theory The work concludes with an autobiographical sketch of the dedicatee s early life in Chicago and his formation as a musicologist **Music in the Mirror** Andreas Giger, Thomas J. Mathiesen, 2002-01-01 In Music in the Mirror thirteen distinguished scholars explore the concept of music music theory and music literature as mirror images of one another whether real or distorted Encompassing the history of music and music theory and literature from the Middle Ages to the present these essays in their reconsideration of the relationships among music theory and literature offer new approaches and articulate compelling visions for future research 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 Divining the Oracle Massimo Ossi, 2003-07-15 Claudio Monteverdi s historical position in music has been compared to that of Shakespeare in literature almost exact contemporaries each worked from traditional beginnings to transform nearly every genre he attempted In this book Massimo Ossi delves into the most significant aspect of Monteverdi's career the development during the first years of the seventeenth century of a new compositional style he called the seconda prattica or second manner Challenged in print for the unconventional aspects of his music Monteverdi found himself at the center of a debate between defenders of

Renaissance principles and the newest musical currents of the time The principles of the seconda prattica Ossi argues in this sophisticated analysis of Monteverdi's writings music and approaches to text setting were in fact much more significant to the course of Monteverdi's career than previously thought by modern scholars not only did Monteverdi continue to pursue their aesthetic and theoretical implications for the rest of his life but they also affected his dramatic compositions as well as his chamber vocal music and sacred works Ossi divines the oracle of Monteverdi's ambiguous theoretical concepts in a clear way and in terms of pure music his book will enhance our understanding of Monteverdi as one of the most significant figures in western music history Music/ideology Jean-François Lyotard, 1998 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company Orpheus in the Academy Joel Schwindt, 2021-08-09 This book introduces a new perspective on Claudio Monteverdi s Orfeo 1607 a work widely regarded as the first great opera by exploring the influence of the Mantuan Accademia deglia Invaghiti the group which hosted the opera's performance and to which the libretto author Alessandro Striggio the Younger belonged Arquing that the Invaghiti played a key role in shaping the development of Orfeo the author explores the philosophical underpinnings of the Invaghiti and Italian academies of the era Drawing on new primary sources he shows how the Invaghiti s ideas about literature dramaturgy music gender and aesthetics were engaged and contested in the creation and staging of Orfeo Relevant to researchers of music history performance and Renaissance and Baroque Italy this study sheds new light on Monteverdi's opera as an intellectual and philosophical work Madrigal Susan Lewis Hammond, 2012-08-06 The Madrigal A Research and Information Guide is the first comprehensive annotated bibliography of scholarship on virtually all aspects of madrigal composition production and consumption It contains 1 237 entries for items in English French German and Italian Scholars students teachers librarians and performers now have access to this rich literature in a single volume 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 Jacket War Literature And The Arts In Sixteenth-Century Europe Margaret Shewring, JR Mulryne, 2016-07-05 <u>Inside Early Music</u> Bernard D. Sherman, 2003-10-09 The attempt to play music with the styles and instruments of its era commonly referred to as the early music movement has become immensely popular in recent years For instance Billboard's Top Classical Albums of 1993 and 1994 featured Anonymous 4 who sing medieval music and the best selling Beethoven recording of 1995 was a period instruments symphony cycle led by John Eliot Gardiner who is Deutsche Grammophon s top selling living conductor But the movement has generated as much controversy as it has best

selling records not only about the merits of its results but also about the validity of its approach To what degree can we recreate long lost performing styles How important are historical period instruments for the performance of a piece Why should musicians bother with historical information Are they sacrificing art to scholarship Now in Inside Early Music Bernard D Sherman has invited many of the leading practitioners to speak out about their passion for early music why they are attracted to this movement and how it shapes their work Readers listen in on conversations with conductors Gardiner William Christie and Roger Norrington Peter Phillips of the Tallis Scholars vocalists Susan Hellauer of Anonymous 4 forte pianist Robert Levin cellist Anner Bylsma and many other leading artists The book is divided into musical eras Medieval Renaissance Baroque and Classic and Romantic with each interview focusing on particular composers or styles touching on heated topics such as the debate over what is authentic the value of playing on period instruments and how to interpret the composer's intentions Whether debating how to perform Monteverdi's madrigals or comparing Andrew Lawrence King's Renaissance harp playing to jazz the performers convey not only a devotion to the spirit of period performance but the joy of discovery as they struggle to bring the music most truthfully to life Spurred on by Sherman's probing questions and immense knowledge of the subject these conversations movingly document the aspirations growing pains and emerging maturity of the most exciting movement in contemporary classical performance allowing each artist s personality and love for his or her craft to shine through From medieval plainchant to Brahms orchestral works Inside Early Music takes readers whether enthusiasts or detractors behind the scenes to provide a masterful portrait of early music s controversies challenges and rewards

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

New Monteverdi Companion Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has be much more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**New Monteverdi Companion**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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