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# THE MONTEVERDI VESPERS OF 1610

MUSIC, CONTEXT, PERFORMANCE



*Jeffrey Kurtzman*

# Monteverdi Vespers Of 1610 Music Context And Performance

**Michael R. Dodds**



## **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 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

**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. G. 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 *Sevlla 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 interludes 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.

**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 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 **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 gleichzeitige Entstehen der Geschichte des Komponierens, Notierens und der Aufführungspraxis. Es betrifft die Integration von Akkordinstrumenten in die musikalische Produktion im weitesten Sinn. Dabei steht das Phänomen des Generalbasses im Mittelpunkt, das nicht nur zahlreiche aufführungspraktische, sondern auch diverse historiographische Fragen aufwirft. So ist der Generalbass nur eine Spielart innerhalb eines breiten Spektrums musikalischer Praktiken, die resultiert aus vielfältigen historischen Voraussetzungen und steht in Wechselwirkung mit dem Komponieren, der theoretischen Konzeption des mehrstimmigen Satzes, aber auch dem musikkulturellen Kontext des späten 16. und frühen 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 or profound. It will enhance the listening experience of students, performers, and music lovers alike. A History of Western Choral Music Chester Lee Alwes, 2015. A History of Western Choral Music explores the various genres, important composers, and influential works essential to the development of the western choral tradition. Divided across two volumes, this comprehensive investigation moves from the Medieval period through the Avant Garde. Publisher description. **A History 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. Author Chester L. Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century. Volume I surveys the choral music of composers including Josquin, Palestrina, Purcell, Handel, and J. S. Bach, while detailing the stylistic, textual, and extramusical considerations unique to the topics covered. Consideration of Renaissance music includes both sacred and secular works, specifically addressing the growth of sacred music, the rise of secular music, and the proliferation of sacred polyphony from Josquin to Palestrina. Discussion of the Baroque era is organized by geographic location, exploring the spread of Baroque style from Italy to Germany, France, and England. Volume I concludes by examining the aesthetic underpinnings of the early Classical and Romantic eras. Framing discussion within the political, religious, cultural, philosophical, aesthetic, and technological contexts of each era, A History of Western Choral Music offers readers specialized insight into major composers.

and works while providing a cohesive understanding of choral music's place in Western history     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     **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     Voices and Texts in Early Modern Italian Society Stefano Dall'Aglia, Brian Richardson, Massimo Rospoche, 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     **Echoes of**

**Women's Voices** Kelley Harness, 2006-02-15 Harness argues very convincingly that through their patronage of the figurative arts musical theater and early opera the Medici women reinforced their position and their image as powerful women and capable rulers

*Sacred Music as Public Image for Holy Roman Emperor Ferdinand III* Andrew H. Weaver, 2016-04-08

Ferdinand III played a crucial role both in helping to end the Thirty Years War and in re establishing Habsburg sovereignty within his hereditary lands and yet he remains one of the most neglected of all Habsburg emperors The underlying premise of *Sacred Music as Public Image for Holy Roman Emperor Ferdinand III* is that Ferdinand s accomplishments came not through diplomacy or strong leadership but primarily through a skillful manipulation of the arts through which he communicated important messages to his subjects and secured their allegiance to the Catholic Church An important locus for cultural activity at court especially as related to the Habsburgs political power was the Emperor s public image Ferdinand III offers a fascinating case study in monarchical representation for the war necessitated that he revise the image he had cultivated at the beginning of his reign that of a powerful victorious warrior Weaver argues that by focusing on the patronage of sacred music rather than the more traditional visual and theatrical means of representation Ferdinand III was able to uphold his reputation as a pious Catholic reformer and subtly revise his triumphant martial image without sacrificing his power while also achieving his Counter Reformation goal of unifying his hereditary lands under the Catholic church Drawing upon recent methodological approaches to the representation of other early modern monarchs as well as upon the theory of confessionalization this book places the sacred vocal music composed by imperial musicians into the rich cultural political and religious contexts of mid seventeenth century Central Europe The book incorporates dramatic productions such as opera oratorio and Jesuit drama as well as works in other media but the primary focus is the more numerous and more frequently performed Latin texted paraliturgical genre of the motet which has generally not been considered by scholars as a vehicle for monarchical representation By examining the representation of this little studied emperor during a crucial time in European history this book opens a window into the unique world view of the Habsburgs allowing for a previously untold narrative of the end of the Thirty Years War as seen through the eyes of this important ruling family



## Whispering the Techniques of Language: An Emotional Journey through **Monteverdi Vespers Of 1610 Music Context And Performance**

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