



Oratorio In Modena

Victor Crowther



Oratorio In Modena:

The Oratorio in Modena Victor Crowther, 1992 In the late seventeenth century the oratorio in Italy was in a state of flux Ostensibly religious in character it was becoming increasingly prone to operatic influence and subject to political pressure from wealth patrons One notable patron was Francesco II d Este duke of Modena from 1674 to 1694 who was a generous sponsor of the oratorio and an avid collector of musical scores This book is the first to study the oratorio genre as it pertained to Modena and to offer a critical survey of Francesco II s oratorio collection setting it within the context of the duchy s uneasy political relationships with Rome Paris and London It describes the development of the oratorio tradition in Modena under the direction of successive court maestri dealing with the range of works and singling out specific masterpieces by Ferrari Stradella de Grandis Scarlatti Colonna Gianettini Palermino Vitali Pistocchi and Vinacesi for detailed examination Since few critical editions of these works are available these discussions are amplified by many quotations from libretti and scores The book also covers general historical matters that had an effect upon the oratorio in Modena for example the renovation of the city and its institutions in the early seventeenth century the development of the Cappella Ducale the religious life of the city and court and the political alliances which were crucial to the security and prestige of the duchy

Bolognese Instrumental Music, 1660-1710 Gregory Barnett, 2017-07-05 This book the first of its kind is a study of Bolognese instrumental music during the height of the city s musical activity in the late seventeenth century The period marked by a rapid expansion of the cappella musicale of the principal city church San Petronio by the founding of the Accademia Filarmonica and by increasingly lavish patronage of musical events witnessed the proliferation of repertory for instrumental ensembles This music not only reveals crucial stages in the development of the sonata and concerto but also recalls the elaborate church rituals and the opulent public and private celebrations in which they figured prominently Moreover the late seventeenth century saw the heyday of Bolognese music publishing whose output of sonatas and related instrumental genres easily surpassed that of the once dominating Venetian presses The approach taken here departs from composer and genre centered monographs on Italian instrumental music in order to illuminate an array of topics that center on the Bolognese repertory the social condition of instrumentalist composers the acumen of music publishers in the creation of the repertory the diverse contexts of the instrumental dances the influence of liturgical traditions on sonata topoi the impact of psalmodic practice on tonal style and the innovative climate that led to experiments with scoring and form in the earliest instrumental concertos In sum this book not only illustrates the historically significant and defining features of the music but also links the surviving repertory to the flourishing musical culture in which it was created

Choral Music James Michael Floyd, Avery T. Sharp, 2012-07-26 This is an annotated bibliography to books recordings videos and websites on choral music This book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition

Choral Music Avery T. Sharp, James

Michael Floyd, 2011 This is an annotated bibliography to books recordings videos and websites on choral music This book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition **A History of the Oratorio** Howard E. Smither, 2012-09-01

Howard Smither has written the first definitive work on the history of the oratorio since Arnold Schering published his *Geschichte des Oratoriums* in 1911 This volume is the first of a four volume comprehensive study that offers a new synthesis of what is known to date about the oratorio Volume 1 divided into three parts opens with the examination of the medieval Renaissance and early Baroque antecedents and origins of the oratorio with emphasis on Rome and Philip Neri's Congregation of the Oratory and with special attention to the earliest works for which the term oratorio seems appropriate The second part recounts the development of the oratorio in Italy circa 1640 1720 It reviews the social contexts patrons composers poets librettos and music of the oratorio in Italy especially in Vienna and Paris The procedure adapted throughout the work is to treat first the social context particularly the circumstances of performance of the oratorio in a given area and period then to treat the libretto and finally the music For each geographic area and period the author has selected for special attention a few oratorios that appear to be particularly important or representative He has verified the information offered in the specialized literature whenever possible by reference to the music or documents In a number of areas particular seventeenth century Italy in which relatively few previous studies have been undertaken or secondary sources have proven to be inadequate the author has examined the primary sources in manuscript and printed form music librettos and documents of early oratorio history Impressive research and intelligent integration of disparate elements make this complicated diffuse subject both readable and accessible to the student of music Volume 2 *The Oratorio in the Baroque Era* Protestant Germany and England and Volume 3 *The Oratorio in the Classical Era* continue and expand the study of oratorio history Although this series was originally announced as a three volume study Smither will conclude with a fourth volume This new work the first English language study of the history of the oratorio will become the standard work on its subject and an enduring contribution to music and scholarship Originally published in 1977 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value *Listening to Confraternities* Tess Knighton, 2024-12-30

Listening to Confraternities offers new perspectives on the contribution of guild and devotional confraternities to the urban phonosphere based on original research and an interdisciplinary approach Historians of art architecture culture sound music and the senses consider the ways in which through their devotional practices confraternities acted as patrons of music created their identity through sound and were involved in the everyday musical experience of major cities in early modern Europe Confraternities have been studied from many different angles but only rarely as acoustic communities that

communicated through sound and whose musical activities delimited the urban spaces in which they were active
Contributors Nicholas Terpstra Emanuela Vai Ana Lopez Suero Henry Drummond Ascensi n Mazuela Anguita Ferr n Escriv
Llorca Noel O Regan Magnus Williamson Xavier Torres Sans Erika Honisch Alexander Fisher Konrad Eisenbichler Daniele
Filippi Dylan Reid Elisa Lessa Antonio Ruiz Caballero Juan Ruiz Jim nez Sergi Gonzalez Gonzalez and Tess Knighton

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 320 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

Transnational Encounters in Early Modern Drama, 1450-1750 ,2025-07-03 In this volume you will find contributions on transnational European drama of the early modern period featuring a range of innovative approaches The volume for the first time covers dramas and theatre plays in Latin English French Polish Dutch and Spanish A second innovation is its combination of literary historical research and digital humanities The topics range from court ballets to the reception of Seneca from visual evidence of commedia dell arte performances to the use of onomastics to trace connections between plays and from TEI tagging to the creation of Wikidata pages and digital networks on the role of the scheming slave in ancient and early modern Europe Contributors include Micha Bajer and Piotr Urbanski Radhika Koul Linda Simonis Nigel Smith Gabriela Villanueva Noriega Barbara Fuchs Thom Pritchard M A Katritzky Justyna ukaszewska Haberkowa Ioana Galleron Neven Jovanovi Julia Beine James A Parente Jr

Purcell Jonathan Keates,1996 Henry Purcell 1659 1695 is the greatest of all English composers and a pivotal figure in European musical history In this rich and colorful biography Jonathan Keates deftly traces Purcell's life and artistry against the backdrop of the turbulent political religious theatrical and social movements of his time Purcell's musical genius both embraced and transcended the variable moods and tensions of Restoration England and gave the period and the culture an unforgettable voice With great skill and historical understanding Keates follows Purcell through his extraordinarily prolific career from chorister at the Chapel Royal to composer for the theater and the court to writer of sacred music chamber music and the triumphant Dido and Aeneas the first British opera Keates considers Purcell's musical studies with Pelham Humfrey and John Blow as well as his adaptation of Matthew Locke's innovative and colorful style He provides a superb critical appreciation of Purcell's music in all its forms Keates also discusses the musical history of the period including the influence of French and Italian composers whose music blended with and modified native traditions

Music, Place, and Identity in Italian Urban Soundscapes circa 1550-1860 Franco Piperno,Simone Caputo,Emanuele Senici,2023-07-04 Music Place and Identity in Italian Urban Soundscapes circa 1550 1860 presents new perspectives on the role music played in the physical

cultural and civic spaces of Italian cities from the sixteenth to the nineteenth century Across thirteen chapters contributors explore the complex connections between sound and space within these urban contexts demonstrating how music and sound were intimately connected to changing social and political practices The volume offers a critical redefinition of the core concept of soundscape considering musical practices through the lenses of territory space representation and identity in five parts Soundscape Phonosphere and Urban History Urban Soundscapes across Time Urban Soundscapes and Acoustic Communities Urban Soundscapes in Literary Sources Reconstructing Urban Soundscapes in the Digital Era Music Place and Identity in Italian Urban Soundscapes circa 1550 1860 reframes our understanding of Italian music history beyond models of patronage investigating how sounds and musics have contributed to the construction of human identities and communities

Historical Dictionary of Baroque Music Joseph P. Swain, 2013-06-06 Although it lies far back running roughly from about 1600 to 1750 the Baroque period is far from forgotten and Baroque music is played widely today as well exercising numerous musicians and attracting rather substantial audiences It experienced the emergence of a new sort of music increasingly secular and increasingly good listening if you will and also the start of opera Some of the Baroque composers appear among the most popular of all time such as Bach Handel and Vivaldi So yes this is a book for researchers but it is also a good book for anyone who enjoys this music The Historical Dictionary of Baroque Music certainly fills a significant space in the whole sub series on music since it tells us much more not only about the music but also the age that generated it This is done particularly well in an insightful introduction with the flow of events traced by the chronology The dictionary section fills in the missing details with over 400 entries on the most important composers and musicians some of the musical works themselves important places and institutions and a smattering of technical terms The bibliography directs us to further reading

The Cambridge History of Seventeenth-Century Music Tim Carter, John Butt, 2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes Written by a distinguished team of experts in the field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs

The Eighteenth Century American Society for Eighteenth-Century Studies, 2004 In their hundreds of entries and reviews the editorial staff have expanded both the quantity and depth of the work but also re evaluated the subject headings to better reflect the needs of users be they professionals or students General categories include printing and bibliographical studies historical social and economic studies philosophy

L'oratorio musicale italiano e i suoi contesti (secc.

XVII-XVIII) Paola Besutti, 2002 Bericht Über Den ... Internationalen Musikwissenschaftlichen Kongress International Musicological Society. Congress, 1993 Venetian Music in the Age of Vivaldi Michael Talbot, 2024-12-06 This book contains sixteen essays on Venetian music in its last great period stretching from the second half of the 17th century to the fall of the Republic in 1797 Two essays deal with musical institutions academies and conservatories nine with the life and works of Antonio Vivaldi and five with contemporaries of Vivaldi active in Venice Albinoni Marcello Vinaccesi A substantial supplementary chapter updates and where necessary revises the facts and arguments of the original essays which collectively date from the years 1973 1995 All the essays are written in English but many originally appeared in Italian journals and conference proceedings that are hard for English speaking readers to obtain The volume is carefully indexed enabling the reader easily to make connections between the essays *Felsina pittrice* Malvasia, conte Carlo Cesare Malvasia, 1841 *I libretti italiani a stampa dalle origini al 1800. Catalogo analitico con 16 indici* Claudio Sartori, 2024-11-12 Con il catalogo I libretti italiani a stampa dalle origini al 1800 pubblicata dal 1990 al 1994 da Bertola Locatelli a Cuneo Claudio Sartori ha donato alla ricerca sulla storia dell'opera e dell'oratorio una base completamente nuova Rispondendo alle richieste degli studiosi di rendere nuovamente disponibile questo opus magnum Don Juan Archiv Wien e Hollitzer Verlag pubblicano una ristampa e un'edizione e-book con un ritratto dell'autore e della sua opera realizzato da Federica Riva With his catalogue I libretti italiani a stampa dalle origini al 1800 published by Bertola Locatelli in Cuneo between 1990 and 1994 Claudio Sartori laid a completely new foundation for the research of the history of operas and oratorios Responding to the requests of scholars to make this opus magnum available again Don Juan Archiv Wien and Hollitzer Verlag publish a reprint and an e-book edition including a portrait of the author and his work by Federica Riva **l'Arte del Francobollo n. 30 - Novembre 2013** UNIFICATO, 2013-11-04 Il numero di Novembre 2013 della rivista filatelica e numismatica dell'UNIFICATO

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

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