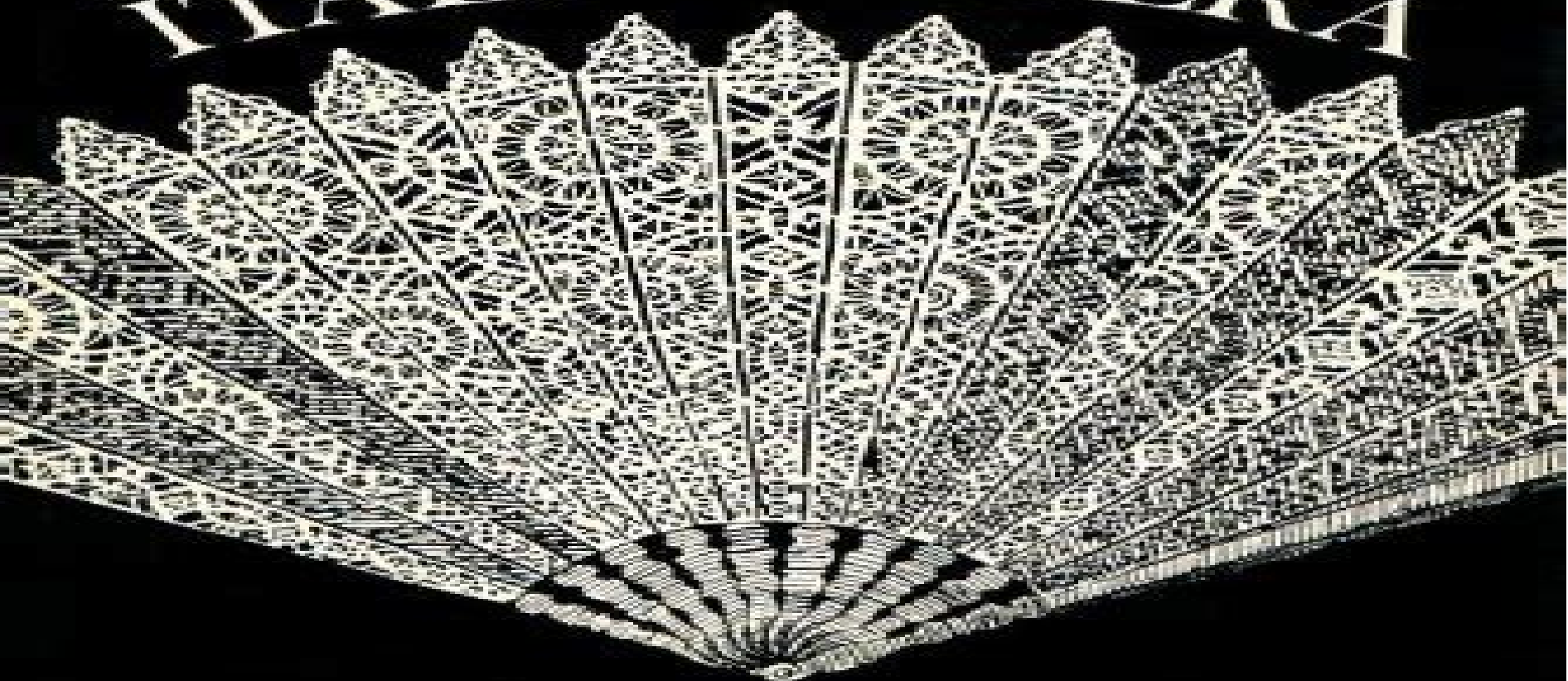


Essays in Honor of Donald J. Grout
Edited with an Introduction by William W. Austin

NEW LOOKS AT ITALIAN OPERA



New Looks At Italian Opera Essays In Honor Of Donald J Grout

Jean R. Brink, William F. Gentrup



New Looks At Italian Opera Essays In Honor Of Donald J Grout:

New Looks at Italian Opera William W. Austin, 1968 *New Looks at Italian Opera. Essays in Honor of Donald J. Grout ...*
Edited, with an Introduction by William W. Austin. [With Plates, Including a Portrait, and Musical Illustrations.]. Donald Jay Grout, 1968 **New Looks at Italian Opera** William W. Austin, 1976 **New Looks at Italian Opera** William W. Austin, 1976-05-19 A collection of papers on the origins of Italian opera and its influence in the development of western music

New Looks at Italian Opera Donald Jay Grout, 1968 *Italian Opera* David R. B. Kimbell, 1991 David Kimbell traces the history of Italian opera from the Renaissance to the early twentieth century *The Powers of Music* Ruth Katz, 1994-01-01 In this cultural history Ruth Katz conceives of opera as a laboratory dedicated to exploration of the powers hidden in the interaction between words and music Opera combines not only music and libretto but the sensuality acting out and lyricism that characterize the popular culture of the Italians The Powers of Music is thus a contribution to cultural studies providing unique insight into the social meaning of opera in Italy According to Katz opera s origins in Renaissance Italy can be traced to numerous characteristics of life at that time Among them are the belief of the Humanists that the magical properties of music could be harnessed the transition from polyphony to monody that gave musical expression to individualism the melodramatic propensity of Italian culture reflected in its literary and theatrical arts and the salons of Florentine aristocrats scientists and artists whose agenda included the challenge to rediscover how the ancient Greeks succeeded in heightening the rhetorical power of words by allying them with music Katz discusses each of these factors in detail In her new introduction Katz reconsiders her original work by discussing three topics The first has to do with the perception that there has been a major change in the academic climate for this kind of analysis The second relates to her concern with the eighteenth century expansion of the Florentine comparison of the attributes of the arts from which music emerges as the purest of all for being freest of external reference Third she reconsiders her initial impression that opera was on the wane The Powers of Music is an intriguing study that will be of interest to sociologists cultural historians and scholars of communication and popular culture

Baronial Patronage of Music in Early Modern Rome Valerio Morucci, 2018-04-19 This is the first dedicated study of the musical patronage of Roman baronial families in the sixteenth and early seventeenth centuries Patronage the support of a person or institution and their work by a patron in Renaissance society was the basis of a complex network of familial and political relationships between clients and patrons whose ideas values and norms of behavior were shared with the collective Bringing to light new archival documentation this book examines the intricate network of patronage interrelationships in Rome Unlike other Italian cities where political control was monocentric and exercised by single rulers sources of patronage in Rome comprised a multiplicity of courts and potential patrons which included the pope high prelates nobles and foreign diplomats Morucci uses archival records and the correspondence of the Orsini and Colonna families in particular to investigate the local activity and circulation of musicians and the cultivation of

music within the broader civic network of Roman aristocratic families over the period The author also shows that the familial union of the Medici and Orsini families established a bidirectional network for artistic exchange outside of the Eternal City and that the Orsini Colonna circle represented a musical bridge between Naples Rome and Florence *Opera in Theory and Practice, Image and Myth* Lorenzo Bianconi, Giorgio Pestelli, 2003-11 The History of Italian Opera marks the first time a team of scholars has worked together to investigate the entire Italian operatic tradition rather than limiting its focus to major composers and their masterworks Including both musicologists and historians of other arts the contributors approach opera not only as a distinctive musical genre but also as a form of extravagant theater and a complex social phenomenon This sixth volume in the series centers on the sociological and critical aspects of opera in Italy considering the art in the context of an Italian literary and cultural canon rarely revealed in English and American studies In its six chapters contributors survey critics changing attitudes toward opera over several centuries trace the evolution of formal conventions among librettists explore the historical relationships between opera and Italian literature and examine opera's place in Italian popular and national culture In perhaps the volume's most striking contribution German scholar Carl Dahlhaus offers his most important statement on the dramaturgy of opera [The Reinvention of Theatre in Sixteenth-century Europe](#) T. F. Earle, 2017-07-05 The sixteenth century was an exciting period in the history of European theatre In the Iberian Peninsula Italy France Germany and England writers and actors experimented with new dramatic techniques and found new publics They prepared the way for the better known dramatists of the next century but produced much work which is valuable in its own right in Latin and in their own vernaculars The popular theatre of the Middle Ages gave endless material for reinvention by playwrights and the legacy of the ancient world became a spur to creativity in tragedy and comedy As soon as readers and audiences had taken in the new plays they were changed again taking new forms as the first experiments were themselves modified and reinvented Writers constantly adapted the texts of plays to meet new requirements These and other issues are explored by a group of international experts from a comparative perspective giving particular emphasis to one of the great European comic dramatists the Portuguese Gil Vicente Tom Earle is King John II Professor of Portuguese at Oxford Catarina Fouto is a Lecturer in Portuguese at King's College London **Playing Before the Lord** Calvin Stapert, 2014-01-30 Franz Joseph Haydn 1732-1809 has been called the father of the symphony and the string quartet A friend of Mozart and a teacher of Beethoven Haydn composed an amazing variety of music symphonies string quartets concerti masses operas oratorios keyboard works and his prolific output celebrates both the heights and depths of life In this fascinating book Calvin Stapert combines his skills as a biographer and a musicologist to recount Haydn's steady rise from humble origins to true musical greatness Unlike other biographers Stapert argues that Haydn's work was a product of his devout Catholic faith even though he worked mainly as a court musician and the bulk of his output was in popular genres In addition to telling Haydn's life story Stapert includes accessible listening guides to The Creation and portions of other well known works to help Haydn

listeners more fully appreciate the brilliance behind his music Music, Patronage and Printing in Late Renaissance Florence Tim Carter, 2024-10-28 This collection of reprinted essays starts from the author's doctoral research on Jacopo Peri and the rise of opera and solo song in late sixteenth and early seventeenth century Florence. It extends to broader issues concerning music and patronage in the city as they affected individual composers, patrons and institutions and thence to the commerce of music printing and the book trade. It concludes with an attempt to suggest a broader view of these various issues as they impact upon musical life in the provinces in Tuscany. There is a great deal of new documentary and other information here but the aim is also to expand methodological horizons so as to prompt new ways of thinking about music in its contexts **Early Music History: Volume 13** Iain Fenlon, 1995-02-23 Concerned with the study of music from the early Middle Ages to the seventeenth century. Includes articles on French 16th century music theatre and poetry **Singing Dante: The Literary Origins of Cinquecento Monody** Elena Abramov-van Rijk, 2017-07-05 This book takes its departure from an experiment presented by Vincenzo Galilei before his colleagues in the Florentine Camerata in about 1580. This event, namely the first demonstration of the *stile recitativo*, is known from a single later source: a letter written in 1634 by Pietro dei Bardi, son of the founder of the Camerata. In the complete absence of any further information, Bardi's report has remained a curiosity in the history of music and it has seemed impossible to determine the true nature and significance of Galilei's presentation. That unfortunately still remains true for the music which is lost. Yet we know a crucial fact about this experiment: the poetic text chosen by Galilei was an excerpt from the *Divine Comedy* by Dante Alighieri, the Lament of Count Ugolino. Starting from this information, the author examines the problem from another angle. Investigation of the perception of Dante's poetry in the sixteenth century as well as a deeper enquiry into cinquecento poetic theories and especially phonetics leads to a reconstruction of Galilei's motives for choosing this text and sheds light on some of the features of his experiment Renaissance Culture in Context Jean R. Brink, William F. Gentrup, 2017-07-05 Scholarly traditions of the nineteenth and twentieth centuries have led us to assume that national traditions were defining in a way that they may not have been during the Renaissance when Latin remained an international language. This collection interrogates the historical importance of national traditions, many of which depend upon geographical boundaries that took their shape only after the emergence of the nation state in the modern period. In a seminal essay on Scottish literature, R. D. S. Jack delineates the problems of defining a national literature. Zirka Zaremba-Filipczak traces connections between Italy and The Netherlands while Jozef Ijsewijn examines the use of Italian models by neo-Latin authors and Francis M. Higman offers a preliminary study of European translations of Reformation authors. Paul W. Knoll reminds us that the division between western and eastern Europe dates from this century by demonstrating the impact of Italian humanism on Polish universities. Divisions among disciplines are also challenged by the contributors to this volume. Arthur F. Kinney brilliantly shows that literature is enriched by an understanding of historical and political texts. Jacqueline L. Glomski questions the division

between historiography and art while Howard Mayer Brown indicates the importance of literary concepts such as rhetoric and genre for the Italian madrigal and Norman K Farmer Jr of theological texts for interpreting poetry Minna Skafte Jensen traces the impact of a major reformer on some Danish poets Conceptual forms of internationality are explored in essays by Bart Westerweel on time Bruce P Lenman on geography and Karen Skovgaard Petersena and Karin Tilmans on historiography Taken together the essays in this volume offer a compelling and persuasive justification for an interdisciplinary and international approach to the study of Renaissance culture

The Sounds and Sights of Performance in Early Music Brian E. Power, 2017-07-05 The experience of music performance is always far more than the sum of its sounds and evidence for playing and singing techniques is not only inscribed in music notation but can also be found in many other types of primary source materials This volume of essays presents a cross section of new research on performance issues in music of the Middle Ages and Renaissance The subject is approached from a broad perspective drawing on areas such as dance history art history music iconography and performance traditions from beyond Western Europe In doing so the volume continues some of the many lines of inquiry pursued by its dedicatee Timothy J McGee over a lifetime of scholarship devoted to practical questions of playing and singing early music Expanding the bases of inquiry to include various social political historical or aesthetic backgrounds both broadens our knowledge of the issues pertinent to early music performance and informs our understanding of other cultural activities within which music played an important role The book is divided into two parts Viewing the Evidence in which visually based information is used to address particular questions of music performance and Reconsidering Contexts in which diplomatic commercial and cultural connections to specific repertoires or compositions are considered in detail This book will be of value not only to specialists in early music but to all scholars of the Middle Ages and Renaissance whose interests intersect with the visual aural and social aspects of music performance

Re-creating Cavalli's Operas for the Stage Ellen Rosand, 2017-07-05 After more than three centuries of silence the voice of Francesco Cavalli is being heard loud and clear on the operatic stages of the world The coincidence of productions at La Scala Milan and Covent Garden London in the same month September 2008 of two different operas signals a new stage in the recovery of these extraordinary works confined until now to special venues committed to early music opera festivals conservatory and university productions The works of the composer who is credited with having invented the genre of opera as we know it are finally enjoying a renaissance A new edition of Cavalli's twenty eight operas is in preparation and the composer and his works are at the center of a great deal of new scholarship ranging from the study of sources and production issues to the cultural context of opera of this period In the face of such burgeoning interest this collection of essays considers the Cavalli revival from various points of view In particular it explores the multiple issues involved in the transformation of an operatic manuscript into a performance Although focused on the works of Cavalli much of this material can transfer easily to other operatic repertoires Following an introductory part reflecting back on four decades of Cavalli

performances by some of the conductors responsible for the revival of interest in the composer the collection is divided into four further parts The Manuscript Scores Giasone Production and Interpretation Making Librettos and Cavalli Beyond Venice

Number to Sound P. Gozza, 2013-03-09 Number 10 Sound The Musical Way 10 the Scientific Revolution is a collection of twelve essays by writers from the fields of musicology and the history of science The essays show the idea of music held by Euro th pean intellectuals who lived from the second half of the 15 century to the th early 17 physicians e g Marsilio Ficino scholars of musical theory e g Gioseffo Zarlino Vincenzo Galilei natural philosophers e g Fran cis Bacon Isaac Beeckman Marin Mersenne astronomers and mathema ticians e g Johannes Kepler Galileo Galilei Together with other people of the time whom the Reader will meet in the course of the book these intellectuals share an idea of music that is far removed from the way it is commonly conceived nowadays it is the idea of music as a science whose object musical sound can be quantified and demonstrated or enquired into experimentally with the methods and instruments of modem scientific enquiry In this conception music to be heard is a complex variable structure based on few simple elements e g musical intervals com bined according to rules and criteria which vary along with the different ages However the varieties of music created by men would not exist if they were not based on certain musical models e g the consonances which exist in the mind of God or are hidden in the womb of Nature which man discovers and demonstrates and finally translates into the lan guage of sounds Music and the Renaissance Philippe Vendrix, 2017-07-05 This volume unites a collection of articles which illustrate brilliantly the complexity of European cultural history in the Renaissance On the one hand scholars of this period were inspired by classical narratives on the sublime effects of music and on the other hand were affected by the profound religious upheavals which destroyed the unity of Western Christianity and in so doing opened up new avenues in the world of music These articles offer as broad a vision as possible of the ways of thinking about music which developed in the fifteenth and sixteenth centuries

Absolute Music and the Construction of Meaning Daniel Chua, 1999-11-25 This book is born out of two contradictions first it explores the making of meaning in a musical form that was made to lose its meaning at the turn of the nineteenth century secondly it is a history of a music that claims to have no history absolute music The book therefore writes against that notion of absolute music which tends to be the paradigm for most musicological and analytical studies It is concerned not so much with what music is but with why and how meaning is constructed in instrumental music and what structures of knowledge need to be in place for such meaning to exist From the thought of Vincenzo Galilei to that of Theodore Adorno Daniel Chua suggests that instrumental music has always been a critical and negative force in modernity even with its nineteenth century apotheosis as absolute music

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