

Polymath OF THE *Baroque*



*Agostino Steffani
and His Music*

Colin Timms

Polymath Of The Baroque

Jorge Cañizares-Esguerra



Polymath Of The Baroque:

Polymath of the Baroque Colin Timms, 2003-10-23 This is the first book to consider all aspects of the life of Agostino Steffani 1654 1728 a composer diplomat and bishop A remarkable figure of the late 17th and early 18th century Europe Steffani began his career as a composer musician and courtier but his accomplishments brought him high level positions in the courts of Germany and the Catholic Church Throughout his diplomatic and ecclesiastical career Steffani continued to compose chamber music vocal chamber music operas and sacred music works which inspired Handel and other Baroque composers

The Advancement of Music in Enlightenment England Tim Eggington, 2014 This is a book guaranteed to make waves It skilfully weaves the story of one key musical figure into the story of one key institution which it then weaves into the general story of music in eighteenth century England Anyone reading it will come away with fresh knowledge and perceptions plus a great urge to hear Cooke s music Michael Talbot Emeritus Professor of Music at the University of Liverpool and Fellow of the British Academy Amidst the cosmopolitan fashion obsessed concert life of later eighteenth century London there existed a discrete musical counterculture centred round a club known as the Academy of Ancient Music Now largely forgotten this enlightened school of musical thinkers sought to further music by proffering an alternative vision based on a high minded intellectual curiosity Perceiving only ear tickling ostentation in the showy styles that delighted London audiences they aspired to raise the status of music as an art of profound expression informed by its past and founded on universal harmonic principles Central to this group of musical thinkers was the modest yet highly accomplished musician scholar Benjamin Cooke who both embodied and reflected this counterculture As organist of Westminster Abbey and conductor of the Academy of Ancient Music for much of the second half of the eighteenth century Cooke enjoyed prominence in his day as a composer organist teacher and theorist This book shows how through his creativity historicism and theorising Cooke was instrumental in proffering an Enlightenment inspired reassessment of musical composition and thinking at the Academy The picture portrayed counters the current tendency to dismiss eighteenth century English musicians as conservative and provincial Casting new and valuable light on English musical history and on Enlightenment culture more generally this book reveals how the agenda for musical advancement shared by Cooke and his Academy associates foreshadowed key developments that would mould European music of the nineteenth century and after It includes an extensive bibliography a detailed overview of the Cooke Collection at the Royal College of Music and a complete list of Cooke s works TIM EGGINGTON is College Librarian at Queens College Cambridge

Studies in Seventeenth-Century Opera BethL. Glixon, 2017-07-05 The past four decades have seen an explosion in research regarding seventeenth century opera In addition to investigations of extant scores and librettos scholars have dealt with the associated areas of dance and scenery as well as newer disciplines such as studies of patronage gender and semiotics While most of the essays in the volume pertain to Italian opera others concern opera production in France England Spain and the Germanic countries "The Courtly Consort

Suite in German-Speaking Europe, 1650?706 " Michael Robertson,2017-07-05 Dance music at the courts of seventeenth century Germany is a genre that is still largely unknown Dr Michael Robertson sets out to redress the balance and study the ensemble dance suites that were played at the German courts between the end of the Thirty Years War and the early years of the eighteenth century At many German courts during this time it was fashionable to emulate everything that was French As part of this process German musicians visited Paris throughout the second half of the seventeenth century and brought French courtly music back with them on their return For the last two decades of the century this meant the works of Jean Baptiste Lully and his music and its influence spread rapidly through the courts of Europe Extracts from Lully s dramatic stage works were circulated in both published editions and manuscript These extracts are considered in some detail especially in terms of their relationship to the suite The nobility also played their part in this process French musicians and German players with specialist knowledge were often hired to coach their German colleagues in the art of playing in the French manner the franz sischer Art The book examines the dissemination of dance music instrumentation and performance practice and the differences between the French and Italian styles It also studies the courtly suites before the advent of Lullism and the differences between the suites of court composers and town musicians With the possible exception of Georg Muffat s two Florilegium collections of suites much of the dance music of the German Lullists is largely unknown court composers such as Cousser Erlebach Johann Fischer and Johann Caspar Ferdinand Fischer all wrote fine collections of ensemble suites and these are examined in detail Examples from these suites some published for the first time are given throughout the book in order to demonstrate the music s quality and show that its neglect is completely unjustifi **The Cambridge History of Science: Volume 4, Eighteenth-Century Science** David C. Lindberg,Roy Porter,Ronald L. Numbers,2003-03-17 The fullest and most complete survey of the development of science in the eighteenth century

Music, Dance and Franco-Italian Cultural Exchange, C.1700 Don Fader,2021 This study stems from discoveries in a trove of documents belonging to Charles Henri de Lorraine prince de Vaud emont who served as governor of Milan under the Spanish crown from 1698 to 1706 These documents together with a mass of other sources letters diaries treatises libretti scores offer a vivid new picture of musical life in Paris and Milan as well as exchanges between France and Italy The book is both a patronage study and an examination of the contributions by and the difficulties facing musicians and dancers who worked across national and cultural boundaries Music Dance and Franco Italian Cultural Exchange c 1700 follows the careers of the prince and the French violinist and composer Michel Pignolet de Mont eclair In the context of a renewed fascination with Italian music in the 1690s Mont eclair made a name for himself in Paris as a pedagogue and composer who understood both national styles and blended them in a way that was successful on French terms Vaud emont hired Mont eclair to direct a French violin band and to compose dance music for a series of new operas that observers declared the best in Italy but are virtually unknown today These productions involved collaborations among a mixed company of French and

Italian musicians dancers composers and librettists modeled on the practice of Turinese court operas The book is an account of the contributions of these figures to the cultural life of Paris Milan and other northern Italian states and to the creative mixing of musical styles operatic conventions and dance technique in France and Italy through the 1720s and beyond

The Courtly Consort Suite in German-Speaking Europe, 1650-1706 Michael Robertson, 2017-07-05 Dance music at the courts of seventeenth century Germany is a genre that is still largely unknown Dr Michael Robertson sets out to redress the balance and study the ensemble dance suites that were played at the German courts between the end of the Thirty Years War and the early years of the eighteenth century At many German courts during this time it was fashionable to emulate everything that was French As part of this process German musicians visited Paris throughout the second half of the seventeenth century and brought French courtly music back with them on their return For the last two decades of the century this meant the works of Jean Baptiste Lully and his music and its influence spread rapidly through the courts of Europe Extracts from Lully's dramatic stage works were circulated in both published editions and manuscript These extracts are considered in some detail especially in terms of their relationship to the suite The nobility also played their part in this process French musicians and German players with specialist knowledge were often hired to coach their German colleagues in the art of playing in the French manner the *französischer Art* The book examines the dissemination of dance music instrumentation and performance practice and the differences between the French and Italian styles It also studies the courtly suites before the advent of Lullism and the differences between the suites of court composers and town musicians With the possible exception of Georg Muffat's two *Florilegium* collections of suites much of the dance music of the German Lullists is largely unknown court composers such as Cousser Erlebach Johann Fischer and Johann Caspar Ferdinand Fischer all wrote fine collections of ensemble suites and these are examined in detail Examples from these suites some published for the first time are given throughout the book in order to demonstrate the music's quality and show that its neglect is completely unjustifi

Power and Ceremony in European History Anna Kalinowska, Jonathan Spangler, 2021-09-09 From oaths and hand kissing to coronations and baptisms *Power and Ceremony in European History* considers the governing practices courtly rituals and expressions of power prevalent in Europe and the Ottoman Empire from the medieval age to the modern era Bringing together political and art historical approaches to the study of power this book reveals how ceremonies and rituals far from simply being ostentatious displays of wealth served as a primary means of communication between different participants in political and courtly life It explores how ceremonial culture changed over time and in different regions to provide readers with a nuanced comparative understanding of rituals and ceremonies since the middle ages showing how such performances were integral to the evolution of the state in Europe This collection of essays is of immense value to both historians and art historians interested in representations of power and the political culture of Europe from 1450 onwards

Concepts of Creativity in Seventeenth-century England Rebecca Herissone, Alan Howard, 2013 The

first genuinely interdisciplinary study of creativity in early modern England. In the seventeenth century the concept of creativity was far removed from most of the fundamental ideas about the creative act: notions of human imagination, inspiration, originality and genius that developed in the eighteenth and nineteenth centuries. Instead, in this period, students learned their crafts by copying and imitating past masters and did not consciously seek to break away from tradition. Most new material was made on the instructions of a patron and had to conform to external expectations and basic tenets that we tend to take for granted, such as the primacy and individuality of the author, were apparently considered irrelevant in some contexts. The aim of this interdisciplinary collection of essays is to explore what it meant to create buildings and works of art, music and literature in seventeenth century England and to investigate the processes by which such creations came into existence. Through a series of specific case studies, the book highlights a wide range of ideas, beliefs and approaches to creativity that existed in seventeenth century England and places them in the context of the prevailing intellectual, social and cultural trends of the period. In so doing, it draws into focus the profound changes that were emerging in the understanding of human creativity in early modern society, transformations that would eventually lead to the development of a more recognisably modern conception of the notion of creativity. The contributors work in and across the fields of literary studies, history, musicology, history of art and history of architecture, and their work collectively explores many of the most fundamental questions about creativity posed by the early modern English creative arts.

REBECCA HERISSONE is Head of Music and Senior Lecturer in Musicology at the University of Manchester. ALAN HOWARD is Lecturer in Music at the University of East Anglia and Reviews Editor for *Eighteenth Century Music*. Contributors: Linda Phyllis Austern, Stephanie Carter, John Cunningham, Marina Daiman, Kirsten Gibson, Raphael Hallett, Rebecca Herissone, Anne Hultzsch, Freyja Cox, Jensen, Stephen Rose, Andrew R. Walkling, Amanda Eubanks Winkler, James A. Winn.

New Perspectives on Handel's Music
David Vickers, 2022. Much like a baroque drama *per musica*, this book is divided into three parts. Part I introduces the principal characters, Handel's musical works in different genres and diverse aspects of his musical style and creative practices. Part II develops complications to the plot: there is new information about the authenticity and chronology of works and analysis of musical, literary and documentary sources. Part III brings all of these scholarly strands together and leads to a set of outcomes: a fresh examination of the broader context of Handel's music in relation to his contemporaries and collaborators, sits alongside reception studies. This collection will be essential reading for baroque music admirers, performers, experts and students. David Vickers is Lecturer in Academic Studies at Royal Northern College of Music, Manchester and Council Member of the Handel Institute.

Disclosing Horizons, Nicholas Temple, 2006-11-22. This study examines the influence of perspective on architecture, highlighting how critical historical changes in the representation and perception of space continue to inform the way architects design. Since its earliest developments, perspective was conceived as an exemplary form of representation that served as an ideal model of how everyday existence could be measured and ultimately

judged Temple argues that underlying the symbolic and epistemological meanings of perspective there prevails a deeply embedded redemptive view of the world that is deemed perfectible Temple explores this idea through a genealogical investigation of the cultural and philosophical contexts of perspective throughout history highlighting how these developments influenced architectural thought This broad historical enquiry is accompanied by a series of case studies of modern or contemporary buildings each demonstrating a particular affinity with the accompanying historical model of perspective

Music for a Mixed Taste Steven David Zohn,2015 This first full length study of Telemann s concertos sonatas and suites focuses on his imaginative mixing of styles and genres Special attention is also devoted to the extra musical meanings and humor of his programmatic overture suites his unprecedented self publishing enterprise and the social resonances of his Polish style works

Exuberant Apotheoses: Italian Frescoes in the Holy Roman Empire Daniel Fulco,2016-04-01 From the late seventeenth through the mid eighteenth centuries large scale Italian frescoes soared in popularity as nobles in the German principalities of the Holy Roman Empire constructed new palaces at an unprecedented rate They competed with one another to produce lavish decorative schemes that expressed their claim to princely power and political authority Whereas previous art historians have primarily focused on iconographic and stylistic issues and generally treated these programs as individual commissions of regional courts this book places the works of art within their broad cultural and historical contexts during the Enlightenment This monograph explains how rulers gradually shifted from emphasizing military heroism to stressing their cultivation of the arts and sciences and addresses how expressing membership in a specifically European civilization emerged as an integral visual theme and a key ambition of the German nobility

Religious Drama and the Humanist Tradition: Christian Theater in Germany and in the Netherlands 1500-1680 J.A. Parente Jr.,2022-08-22

The Philosophical Baroque Erik S. Roraback,2017-04-18 In his pioneering study *The Philosophical Baroque On Autopoietic Modernities* Erik S Roraback argues that modern culture contemplated over its four century history resembles nothing so much as the pearl famously described by periodizers of old as irregular barroco Reframing modernity as a multi century baroque Roraback steeps texts by Shakespeare Henry James Joyce and Pynchon in systems theory and the ideas of philosophers of language and culture from Leibniz to such dynamic contemporaries as Luhmann Benjamin Blanchot Deleuze and Guattari Lacan and i ek The resulting brew high in intellectual caffeine will be of value to all who take an interest in cultural modernity indeed all who recognize that modernity was and remains a congeries of competing aesthetic economic historical ideological philosophical and political energies

Nature, Empire, and Nation Jorge Cañizares-Esguerra,2006 This collection of essays explores two traditions of interpreting and manipulating nature in the early modern and nineteenth century Iberian world one instrumental and imperial the other patriotic and national Imperial representations laid the ground for the epistemological transformations of the so called Scientific Revolutions The patriotic narratives lie at the core of the first modern representations of the racialized body Humboldtian theories of

biodistribution and views of the landscape as a historical text representing different layers of historical memory *Sacred Habitat* Ran Segev, 2023-08-29 Known as a time of revolutions in science the early modern era in Europe was characterized by the emergence of new disciplines and ways of thinking Taking this conceit a step further *Sacred Habitat* shows how Spanish friars and missionaries used new scholarly approaches methods and empirical data from their studies of ecology to promote Catholic goals and incorporate American nature into centuries old church traditions Ran Segev examines the interrelated connections between Catholicism and geography cosmography and natural history fields of study that gained particular prominence during the sixteenth and seventeenth centuries and shows how these new bodies of knowledge provided innovative ways of conceptualizing and transmitting religious ideologies in the post Reformation era Weaving together historical narratives on Spain and its colonies with scholarship on the Catholic Reformation Atlantic science and environmental history Segev contends that knowledge about American nature allowed pious Catholics to reconnect with their religious traditions and enabled them to apply their beliefs to a foreign land *Sacred Habitat* presents a fresh perspective on Catholic renewal Scholars of religion and historians of Spain colonial Latin America and early modern science will welcome this provocative intervention in the history of empire science knowledge and early modern Catholicism **Lexikon of the Hispanic Baroque** Evonne Levy, Kenneth Mills, 2013-12-01 Over the course of some two centuries following the conquests and consolidations of Spanish rule in the Americas during the late fifteenth and early sixteenth centuries the period designated as the Baroque new cultural forms sprang from the cross fertilization of Spanish Amerindian and African traditions This dynamism of motion relocation and mutation changed things not only in Spanish America but also in Spain creating a transatlantic Hispanic world with new understandings of personhood place foodstuffs music animals ownership money and objects of value beauty human nature divinity and the sacred cultural proclivities a whole lexikon of things in motion variation and relation to one another Featuring the most creative thinking by the foremost scholars across a number of disciplines the *Lexikon of the Hispanic Baroque* is a uniquely wide ranging and sustained exploration of the profound cultural transfers and transformations that define the transatlantic Spanish world in the Baroque era Pairs of authors one treating the peninsular Spanish kingdoms the other those of the Americas provocatively investigate over forty key concepts ranging from material objects to metaphysical notions Illuminating difference as much as complementarity departure as much as continuity the book captures a dynamic universe of meanings in the various midst of its own re creations The *Lexikon of the Hispanic Baroque* joins leading work in a number of intersecting fields and will fire new research it is the indispensable starting point for all serious scholars of the early modern Spanish world [The Lives of George Frideric Handel](#) David Hunter, 2015 This book aims not only to re examine the life of the great composer Handel but also to explore the very concepts of biography With an introduction bibliography and index Figures Tables *Libretti vom 'Mittelalter'* Christian Seebald, 2009-09-04 Die vorliegende Studie fragt nach der Relevanz mittelalterlicher Sujets in der Oper der fr hen

Neuzeit und versucht mithin den Beitrag des Genres das sich mit Blick auf seine humanistisch renaissancezeitlichen Wurzeln gemeinhin eher als Sachwalter und Vermittler antiker Stoff Traditionen darstellt für eine Rezeption des Mittelalters als einer historischen Periode an der Wende vom 17 zum 18 Jahrhundert zu bestimmen Ihren Ausgangspunkt nimmt die interdisziplinär angelegte Untersuchung von einer ausgreifenden heuristischen Erschließung entsprechender Stoffe und Werke an 15 bedeutenden Opernzentren im Reich in Italien Frankreich und England Ein signifikantes Resultat dieser Bestandsaufnahme ist der speziell für das norddeutsche Musiktheater um 1700 charakteristische Typus der dynastischen Mittelalteroper der sich für die Fragestellung und Perspektive der Arbeit als berauscht fruchtbar erweist und dem sich die detaillierten Analysen des Hauptteils in ihrer jeweiligen Zusammenschau von konkretem Libretto Haupt und Paratexte Partitur zeitgenössischer Inszenierungspraxis und kulturgeschichtlichen Kontexten eingehend widmen Dabei werden nicht nur die Verschiebungen aufgezeigt die zwischen habsburger Braunschweig Hannover und sächsischer bzw stadtrepublikanischer Hamburg Repräsentations und Memorialkultur zu Tage treten sondern auch Spielräume des Drama per musica das im Anschluss an den aktuellen historisch wissenschaftlichen Diskurs der Zeit auf das Mittelalter als Ursprungs oder Frühraum der je eigenen Geschichte rekuriert zwischen politisch motivierter Funktionsoper einerseits und genuiner Historienoper andererseits offengelegt

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