

CHARPENTIER  
M<sup>r</sup> Antoine

musicien

né à Paris  
en 1634 m<sup>r</sup> 1702



# Marc Antoine Charpentier

**Hugh Wiley Hitchcock**



## **Marc Antoine Charpentier:**

New Perspectives on Marc-Antoine Charpentier Shirley Thompson, 2017-07-05 The tercentenary of Marc Antoine Charpentier's death in 2004 stimulated a surge of activity on the part of performers and scholars confirming the modern assessment of Charpentier 1643 1704 as one of the most important and inventive composers of the French Baroque The present book provides a snapshot of Charpentier scholarship in the early years of the new century Its 13 chapters illustrate not only the sheer variety of strands currently pursued but also the way in which these strands frequently intertwine and generate the potential for future research Between them they examine facets of the composer's compositional language and process aspects of his performance practice and notation the contexts within which he worked and the nature of his legacy The appendix contains a transcription of the inventory of Charpentier's manuscripts prepared when their sale to the Royal Library was negotiated in 1726 an invaluable research tool as numerous chapters in the book demonstrate The wide variety of topics covered here will appeal both to readers interested in Charpentier's music and to those with a broader interest in the music and culture of the French Baroque including aspects of patronage church and theatre Far from treating his output in isolation this book places it in the wider context alongside such composers as Lully Lalande Marais Fran's Couperin and Rameau it also views the composer in relation to his Italian training In the process the under examined question of influence who influenced Charpentier whom did he influence repeatedly comes to the fore The book's Foreword was written by H Wiley Hitchcock shortly before he died Hitchcock's own part in raising the profile of Charpentier and his music to the level of recognition which it now enjoys cannot be emphasized enough Appropriately the volume is dedicated to his memory

*Portraits Around Marc-Antoine Charpentier* Patricia M. Ranum, 2004 59 biographies of the ancestors relatives colleagues and patrons of French composer Marc Antoine Charpentier 1643 1704 followed by a biography of the composer based upon the author's archival research Published to commemorate the tricentennial of the composer's death Feb 24 1704 Will be of special interest to musicologists and historians French history women's history history of clientage patronage history of the family

**Marc-Antoine Charpentier** Hugh Wiley Hitchcock, 1990 The French composer Marc Antoine Charpentier is emerging from long neglect as the most important contemporary of Lully Supplemented by numerous musical illustrations this study provides a concise and fluent introduction to the composer his distinctly attractive music and his place and influence in the world of seventeenth century French music **Marc-Antoine Charpentier (1634-1704).** , As part of Heart's Ease K Gregor offers biographical information about the life and works of the French composer Marc Antoine Charpentier 1634 1704 Charpentier composed theater music operas cantatas motets oratorios sacred music and other works Gregor includes a bibliography of books about Charpentier as well as a list of his key works a timeline of events in Charpentier's life and other information An image of Charpentier is available Vocal Chamber Music [of] Marc-Antoine Charpentier Marc Antoine Charpentier, 1986 *Marc-Antoine Charpentier. [Mit Noten.] - Oxford [usw.]: Oxford Univ. Press*

1990. XI, 123 S. 8° Hugh Wiley Hitchcock, 1990 The French composer Marc Antoine Charpentier is emerging from long neglect as the most important contemporary of Lully Supplemented by numerous musical illustrations this study provides a concise and fluent introduction to the composer his distinctly attractive music and his place and influence in the world of seventeenth century French music **Marc-Antoine Charpentier, Mémoire and Index** Hugh Wiley Hitchcock, 1986\*

**The Early Works of Marc-Antoine Charpentier** John Burke, 1985 Les Oeuvres De, The Works of Marc-Antoine Charpentier Hugh Wiley Hitchcock, Marc-Antoine Charpentier, 1985 The Grands Motets of Marc-Antoine Charpentier (1634-1704). James Platte Dunn, 1974 **The early works of Marc-Antoine Charpentier** John Burke, 1985

**Marc-Antoine Charpentier Collection** , Collection contains misc file **The Te Deum Settings of Marc-Antoine Charpentier** Alfred E. Sturgis, 1990 During the time of the absolutist monarchy of Louis XIV 1643 1715 the musical genre of the Latin Te Deum setting held an important position in France The four extant Te Deums of Marc Antoine Charpentier represent some of the finest offerings to this genre from one of France s truly significant composers The focus of this project is on the two Te Deums which heretofore have existed only in manuscript form These have been catalogued by H Wiley Hithcock as numbers 147 and 148 In Part I a brief biographical sketch of Charpentier is provided as well as general information about the Te Deums The major portion however deals with analysis and performance practice issues Part II consists of a critical edition of two Te Deums made from a microfilm copy of the Melanges autographes Res Vm I 259 which are housed in the Bibliotheque nationale in Paris Marc-Antoine Charpentier and the Flûte David Lasocki, 2017-06-22 Marc Antoine Charpentier 1643 1702 is now recognized as the greatest French composer of the 17th century He wrote over 120 works mostly vocal in which he called for fl tes mostly in pairs as well as about 80 further works in which he might have intended the unmarked treble parts to be played on fl tes But which instruments did he have in mind Recorders and of what sizes Renaissance flutes or Baroque traversos and of what sizes Drawing on the latest research by Charpentier scholars David Lasocki has surveyed the entire corpus of the composer s works written or possibly written for fl tes looking at the characteristics of the parts as well as the ensembles and occasions for which the works were written the Guise Music the Dauphin s Music the Jesuits and the Sainte Chapelle He has therefore been able to reach more reliable and more surprising conclusions about the fl tes than earlier scholars If you love Charpentier if you play Charpentier if you want to get to know this wonderful composer s works better or if you are interested in the history of the recorder and flute this book is a must have for you The text is accompanied by no fewer than 48 musical examples most of them of playable length Judicium Salomonis Marc-Antoine Charpentier, 1964-06-01 **Les œuvres de Marc-Antoine Charpentier** Hugh Wiley Hitchcock, 1982 The Early Choral Psalm Motets of Marc-Antoine Charpentier Marc Antoine Charpentier, 1986 **A Case for Charpentier** Carla E. Williams, 2021-01-19 Who originally authored the anonymous undated French manuscript Trait d accompagnement et de composition Carla E Williams tackles this mystery while providing the first English translation of this

rare manuscript which resides in the collections of the Lilly Library at Indiana University Bloomington A Case for Charpentier presents a side by side transcription and translation of the treatise along with an introduction that offers historical context In the manuscript itself late 17th century and early 18th century writers discuss principal musical elements of composition including major and minor modes the fundamental chords of both modes dissonances and consonances meter tempo and continuo realization as well as basse continue While these writers have not been formally identified Williams argues that the handwriting of one is that of composer Marc Antoine Charpentier By providing a full physical description of the manuscript along with comparisons of Charpentier s other writings and his handwriting Williams sheds new light on both the treatise and Charpentier s theoretical writings With this translation Williams not only shares invaluable insights into the pedagogical approaches for composition and continuo realization in late 17th century France but also finally makes Trait d accompagnement et de composition available to a broader audience     *The Latin Oratorios of Marc-Antoine Charpentier* Hugh Wiley Hitchcock,1971     **A Study of Certain Liturgical Works of Marc Antoine Charpentier** John Reed Crawford,1961

## Unveiling the Power of Verbal Art: An Mental Sojourn through **Marc Antoine Charpentier**

In some sort of inundated with monitors and the cacophony of instantaneous communication, the profound power and mental resonance of verbal beauty frequently diminish in to obscurity, eclipsed by the continuous onslaught of noise and distractions. Yet, situated within the musical pages of **Marc Antoine Charpentier**, a captivating perform of fictional brilliance that pulses with natural feelings, lies an remarkable journey waiting to be embarked upon. Published by way of a virtuoso wordsmith, this magical opus courses visitors on a mental odyssey, lightly exposing the latent potential and profound impact stuck within the complex internet of language. Within the heart-wrenching expanse with this evocative examination, we can embark upon an introspective exploration of the book is main subjects, dissect its fascinating writing model, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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