

# Padre Martini's Collection of Letters

In the Civico Museo Bibliografico Musicale in Bologna

UNNOTATED REFERENCE TOOLS IN MUSIC NO. 2

# Padre Martinis Collection Of Letters In The Civico Museo C

**Eleanor Selfridge-Field**



## **Padre Martinis Collection Of Letters In The Civico Museo C:**

### **Padre Martini's Collection of Letters in the Civico Museo Bibliografico Musicale in Bologna** Anne

Schnoebelen, Civico museo bibliografico musicale, 1979      The Letters of Mozart and his Family Wolfgang Amadeus Mozart, Stanley Sadie, Fiona Smart, 2016-01-03 This study has been revised to include new finds about the composition dates of several Mozart works A new bibliography and a collation with the Neue Mozart Ausgabe edition of letters edited by O E Deutsch W A Bauer and J H Eibl Baerenreiter 1962 75 is also included      **Catalog of Pre-1900 Vocal Manuscripts in the Music Library, University of California at Berkeley** John A. Emerson, 2023-07-28 During the thirty five years from 1946 to 1981 the University of California Berkeley s Music Library amassed nearly 3 500 manuscript volumes thanks to the remarkable efforts of Professor Vincent H Duckies The Catalog of Pre 1900 Vocal Manuscripts focuses on the third major segment of the library s manuscript collection featuring over 700 vocal manuscripts with more than 3 300 separate compositions These works encompass a wide range of musical styles religious and secular vocal and instrumental serious and popular and date from the eleventh to the late nineteenth century Although the catalog does not include musical incipits it provides a valuable inventory of these manuscripts for scholars and researchers The materials were acquired through various antiquarian dealers across Europe and the United States and while some background information may have been lost during transfers the manuscripts remain a rich resource for study Emerson notes that the collection s value will ultimately be determined by the scholarly community whose research and exploration will continue to uncover the insights hidden within these historical documents This title is part of UC Press s Voices Revived program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1988      **Tonal Space in the Music of Antonio Vivaldi** Bella Brover-Lubovsky, 2008-06-25 The book combines theory and practice discussing the theoretical aspects and practical realization of the arrangement of tonal space in terms of their contemporary reception Brover Lubovsky s approach is therefore directed toward a study of the musical repertory mapped onto the canvas of contemporary musical thought including theory pedagogy reception and aesthetics Tonal Space in the Music of Antonio Vivaldi is a substantial contribution to a better understanding of Vivaldi s individual style while illuminating wider processes of stylistic development and of the diffusion of artistic ideas in the eighteenth century **BOOK JACKET**      **Marianna Martines** Irving Godt, 2010 Marianna Martines was one of the most accomplished prolific and highly honored female musicians of the 18th century This book examines her life and compositional oeuvre based largely on 18th century printed sources archival documents and letters Mozart Studies Simon P. Keefe, 2006-11-02 This volume comprises a series of essays on the life and works of Mozart Early Music History Iain Fenlon, 2009-03-19 Early Music History is devoted to the study of music from the early Middle

Agnes to the end of the seventeenth century It demands the highest standards of scholarship from its contributors all of whom are leading academics in their fields It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas The scope is exceptionally broad and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society Articles in volume ten include Machaut's motet 15 and the Roman de la Rose the literary context of Amours qui a le pouoir Faus Samblant m'a deceu Vidi Dominum Giulio de' Medici's music books Parisian nobles a Scottish princess and the woman's voice in late medieval song

**Bach Perspectives, Volume 14: Bach and Mozart** Paul Corneilson, 2022-11-22 Today the names Bach and Mozart are mostly associated with Johann Sebastian Bach and Wolfgang Amadeus Mozart But this volume of Bach Perspectives offers essays on the lesser known musical figures who share those illustrious names alongside new research on the legendary composers themselves Topics include the keyboard transcriptions of J S Bach and Johann Gottfried Walther J S Bach and W A Mozart's freelance work the sonatas of C P E Bach and Leopold Mozart the early musical training given J C Bach by his father and half brother the surprising musical similarities between J C Bach and W A Mozart and the latest documentary research on Mozart's 1789 visit to the Thomasschule in Leipzig An official publication of the American Bach Society Bach Perspectives Volume 14 draws on a variety of approaches and a broad range of subject matter in presenting a new wave of innovative classical musical scholarship Contributors Eleanor Selfridge Field Yoel Greenberg Noelle M Heber Michael Maul Stephen Roe and David Schulenberg

**On Playing the Flute** Johann Joachim Quantz, 2001-03 Originally published in 1752 this is a new paperback edition of the classic treatise on 18th century musical thought performance practice and style

**Compositional Theory in the Eighteenth Century** Joel Lester, 1992 This is the most comprehensive account ever given of the theory behind the music of Baroque and Classical composers from Bach to Beethoven While giving preeminent theorists their due in this panoramic survey of musical thought Joel Lester also examines the works of more than one hundred seventeenth and eighteenth century writers

**A New Chronology of Venetian Opera and Related Genres, 1660-1760** Eleanor Selfridge-Field, 2007 From 1637 to the middle of the eighteenth century Venice was the world center for operatic activity No exact chronology of the Venetian stage during this period has previously existed in any language This reference work the culmination of two decades of research throughout Europe provides a secure ordering of 800 operas and 650 related works from the period 1660 to 1760 Derived from thousands of manuscript news sheets and other unpublished materials the Chronology provides a wealth of new information on about 1500 works Each entry in this production based survey provides not only perfunctory reference information but also a synopsis of the text eyewitness accounts and pointers to surviving musical scores What emerges in addition to secure dates is a profusion of new information about events personalities patronage and the response of opera to changing political and social dynamics Appendixes and supplements provide basic information in Venetian history for music drama and theater scholars who are not specialists in Italian studies

**Joseph Haydn & die "Neue Welt"** Walter Reicher, 2019-06-17 Joseph Haydn welche Werke von anderen Komponisten produktiv aufgegriffen wurden und welche vielleicht auf dem Weg über den großen Teich verloren gingen Mit Beiträgen von Christine Siegert Gernot Gruber Waldemar Zacharasiewicz Bertil van Boer Thomas Tolley Paulo M. Kahl Kathleen J. Lamkin Michael E. Ruhling Bryan Proksch Thomas Betzwieser Balázs Mikusi John A. Rice Daniel Brandenburg Josef Pratl Pierpaolo Polzonetti Mark Evan Bonds Peter Király Walter Reicher *The Manuscript Bologna, Civico Museo Bibliografico Musicale, Codex Q 18 (OLIM 143)* Susan Forscher Weiss, 1992 **Ars Cantus Mensurabilis Mensurata Per Modos Iuris C.** Matthew Balensuela, 1994-01-01 An anonymous fourteenth century treatise that borrows heavily from the *Libellus cantus mensurabilis* attributed to Johannes de Muris the *Ars cantus mensurabilis mensurata per modos iuris* differs from others *ars nova* treatises in its systematic application of scholastic philosophy and allusions to medieval law Using music as the subject of inquiry the writer addresses questions that occupied scholastic philosophers in other fields such as the natural minimum of a substance and the *potentia Dei absoluta* The writer quotes legal maxims and alludes to medieval legal issues such as the *lex regia* and the Becket controversy to justify and prove the rules of music A substantial portion of the treatise was first published as Anonymous V in Edmond de Coussemaker's *Scriptores de musica medii aevi* where it was paired with a counterpoint treatise beginning *Cum notum sit* The treatise published by Coussemaker however is not the entire work From textual and manuscript evidence the Greek and Latin Music Theory edition demonstrates that a set of three figures and an introduction are related to the mensural treatise the same evidence suggests that the counterpoint treatise *Cum notum sit* should not be considered part of the treatise The GLMT edition presents a complete critical text for the treatise together with a facing page English translation Annotations to the translation explain the numerous legal and scholastic allusions in the treatise Also presented are corrected versions of the approximately one hundred musical figures Preceding the critical text and translation an extended introduction explains the musical and intellectual sources of the work **Painting the Cannon's Roar** Thomas Tolley, 2017-07-05 From c 1750 to c 1810 the paths of music history and the history of painting converged with lasting consequences The publication of Newton's *Opticks* at the start of the eighteenth century gave a scientific basis to the analogy between sight and sound allowing music and the visual arts to be defined more closely in relation to one another This was also a period which witnessed the emergence of a larger and increasingly receptive audience for both music and the visual arts an audience which potentially included all social strata The development of this growing public and the commercial potential that it signified meant that for the first time it became possible for a contemporary artist to enjoy an international reputation Nowhere is this better illustrated than in the career of Joseph Haydn Although this phenomenon defies conventional modes of study the book shows how musical pictorialism became a major creative force in popular culture Haydn the most popular living cultural personality of the period proved to be the key figure in advancing the new relationship The connections between the composer and his audiences and leading contemporary

artists including Tiepolo Mengs Kauffman Goya David Messerschmidt Louthembourg Canova Copley Fuseli Reynolds Gillray and West are examined here for the first time By the early nineteenth century populism was beginning to be regarded with scepticism and disdain Mozart was the modern Raphael Beethoven the modern Michelangelo Haydn however had no clear parallel in the accepted canon of Renaissance art Yet his recognition that ordinary people had a desire to experience simultaneous aural and visual stimulation was not altogether lost finding future exponents in Wagner and later still in the cinematic arts

*The Keyboard Music of J.C. Bach* Stephen Roe, 1989      Thematic Catalogues in Music Barry S. Brook, Richard J. Viano, 1997 In 1997 twenty five years after its first publication *Thematic Catalogues in Music An Annotated Bibliography* Pendragon Press 1972 appeared in a completely revised and expanded Second Edition It contains almost twice as many entries as its predecessor virtually every one of the original entries has been updated and the following noteworthy features have been added

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The second edition continues the policy of listing all known thematic catalogues and indexes including those in doctoral dissertations masters essays and computer databanks as well as in progress and unpublished works plus reviews and literature about thematic cataloguing The original numbering of the 1972 entries has been retained with new items appearing in proper alphabetical chronological sequence but with the addition of decimal numbers and or letters 363 1 or 960a Lastly the original historical introduction and special appendices of the first edition have been retained with emendations where needed

The English Bach Awakening Michael Kassler, 2017-07-05 The English Bach Awakening concerns the introduction into England of J S Bach s music and information about him Hitherto this subject has been called the English Bach revival but that is a misnomer Revival implies prior life yet no reference to Bach or to his music is known to have been made in England during his lifetime 1685 1750 The book begins with a comprehensive chronology of the English Bach Awakening Eight chapters follow written by Dr Philip Olleson Dr Yo Tomita and the editor Michael Kassler which treat particular parts of the Awakening and show how they developed A focus of the book is the history of the manuscripts and the printed editions of Bach s 48 The Well tempered Clavier in England at this time and its culmination in the analysed edition that Samuel Wesley and Charles Frederick Horn published in 1810 1813 and later revised Wesley s multifaceted role in the Bach Awakening is detailed as are the several efforts that were made to translate Forkel s biography of Bach into English A chapter is devoted to A F C Kollmann s endeavour to prove the regularity of Bach s Chromatic Fantasy and the book concludes with a discussion of portraits of Bach in England before 1830

Sumários periódicos de música , 1980      *The British Library General Catalogue of Printed Books 1976 to 1982* British Library, 1983

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