

OXFORD MONOGRAPHS ON MUSIC
**ROMAN MONODY, CANTATA, AND
OPERA FROM THE CIRCLES AROUND
CARDINAL MONTALTO**
Volume 1: Text



JOHN WALTER HILL



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Roman Monody Cantata And Opera From The Circles Around Cardinal Montalto Text Music

Tim Carter



Roman Monody Cantata And Opera From The Circles Around Cardinal Montalto Text Music:

Roman Monody, Cantata, and Opera from the Circles Around Cardinal Montalto John Walter Hill, 1997 This book uncovers the connections between the invisible network of political and economic dependents among Italy's church and state elite and the formation of the Baroque musical style in Rome The author rediscovers music for Battista Guarini's last stage work and the first Roman opera and offers a new explanation for the rise of the Italian chamber cantata 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 Roman Monody, Cantata, and Opera from the Circles Around Cardinal Montalto John Walter Hill, 1997 This book uncovers the connections between the invisible network of political and economic dependents among Italy's church and state elite and the formation of the Baroque musical style in Rome The author rediscovers music for Battista Guarini's last stage work and the first Roman opera and offers a new explanation for the rise of the Italian chamber cantata **The Emotional Power of Music** Tom Cochrane, Bernardino Fantini, Klaus R. Scherer, 2013-07-18 How can an abstract sequence of sounds so intensely express emotional states In the past ten years research into the topic of music and emotion has flourished This book explores the relationship between music and emotion bringing together contributions from psychologists neuroscientists musicologists musicians and philosophers **The Oratorio in Bologna 1650-1730** Victor Crowther, 1999-07-08 In the seventeenth century Bologna developed a rich and diverse musical culture through the enterprise of musicians attached to the Basilica of S Petronio and affiliated to the Accademia de Filarmonici Their achievements in the field of instrumental music sonata concerto and festive church music concerted mass are well documented but little of their output in the fields of oratorio amounting to 300 performances in the period 1659 1730 has been subjected to critical scrutiny This book relates the genesis and development of oratorio in Bologna to the city's religious political and cultural aspirations The oratorio repertory is surveyed in three historical phases under Cazzati 1657 74 Colonna 1675 95 and Perti 1696 1730 and eight oratorios by the city's leading composers are analysed in detail A chronological list of performances is given in the Appendix **The Madrigal** Susan Lewis Hammond, 2012-08-06 The Madrigal A Research and Information Guide is the first comprehensive annotated bibliography of scholarship on virtually all aspects of madrigal composition production and consumption It

contains 1 237 entries for items in English French German and Italian Scholars students teachers librarians and performers now have access to this rich literature in a single volume [Early Music History: Volume 18](#) Iain Fenlon,2001-05-10 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century Articles in Volume 18 include Music notation in Arcivio San Pietro C 105 and in the Farfa Breviary Chigi C VI 117 Rinuccini the craftsman A view of his L Arianna Ferdinand of Aragon s entry into Valladolid in 1513 The triumph of a Christian king Citation and allusion in the late Ars nova The case of Esperance and the En attendant songs **The ^APolitics of Princely Entertainment** Valeria De Lucca,2020-06-03 The Politics of Princely Entertainment follows the travels of Lorenzo Onofrio Colonna and Maria Mancini two of the most active music patrons of seventeenth century Italy tracing their influence on music across a rapidly transforming Europe through the singers composers and librettists they supported

Seventeenth-Century Opera and the Sound of the Commedia dell'Arte Emily Wilbourne,2016-11-21 In this book Emily Wilbourne boldly traces the roots of early opera back to the sounds of the commedia dell arte Along the way she forges a new history of Italian opera from the court pieces of the early seventeenth century to the public stages of Venice more than fifty years later Wilbourne considers a series of case studies structured around the most important and widely explored operas of the period Monteverdi s lost L Arianna as well as his Il Ritorno d Ulisse and L incoronazione di Poppea Mazzochi and Marazzoli s L Egisto ovvero Chi soffre spera and Cavalli s L Ormindo and L Artemisia As she demonstrates the sound in performance aspect of commedia dell arte theater specifically the use of dialect and verbal play produced an audience that was accustomed to listening to sonic content rather than simply the literal meaning of spoken words This Wilbourne suggests shaped the musical vocabularies of early opera and facilitated a musicalization of Italian theater Highlighting productive ties between the two worlds from the audiences and venues to the actors and singers this work brilliantly shows how the sound of commedia performance ultimately underwrote the success of opera as a genre **Secular Renaissance Music** Sean Gallagher,2017-07-05 Secular music of the fifteenth and sixteenth centuries encompasses an extraordinarily wide range of works and practices courtly love songs music for civic festivities instrumental music entertainments provided by minstrels the unwritten traditions of solo singing and much else This collection of essays addresses many of these practices with a focus on polyphonic settings of vernacular texts examining their historical and stylistic contexts their transmission in written and printed sources questions of performance and composers approaches to text setting Essays have been selected to reflect the wide range of topics that have occupied scholars in recent decades and taken together they point to the more general significance of secular music within a broad complex of cultural practices and institutions [Early Music History: Volume 21](#) Iain Fenlon,2002-11-21 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century 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 21 include Aaron s interpretation of Isidore and

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European Music, 1520-1640 James Haar, 2014 Chronological surveys of national musical cultures in Italy France the Netherlands Germany England and Spain genre studies Mass motet madrigal chanson instrumental music opera as well as essays on intellectual and cultural developments and concepts relevant to music music theory printing the Protestant Reformation and the corresponding Catholic movement humanism the concepts of Renaissance and Baroque **Roman monody, cantata, and opera from the circles around Cardinal Montalto. 2. Music** John Walter Hill, 1997

Francesca Caccini at the Medici Court Suzanne G. Cusick, 2015-11-07 A priceless study of the life and career of the Renaissance era Italian who was the first woman to have composed an opera Gender History Extraordinary in its breadth its detail its insight and its worth to all participants in early music Its contribution is not limited to the musical world however as Cusick's remarkable command and analysis of her material has immense value for scholars engaged in cultural studies performance studies history politics or the study of difference Renaissance Quarterly A contemporary of Shakespeare and Monteverdi and a colleague of Galileo and Artemisia Gentileschi at the Medici court Francesca Caccini was a dominant musical figure there for thirty years Dazzling listeners with the transformative power of her performances and the sparkling wit of the music she composed for more than a dozen court theatricals Caccini is best remembered today as the first woman to have composed opera Francesca Caccini at the Medici Court reveals for the first time how this multitalented composer established a fully professional musical career at a time when virtually no other women were able to achieve comparable success Suzanne G. Cusick argues that Caccini's career depended on the usefulness of her talents to the political agenda of Grand Duchess Christine de Lorraine Tuscany's de facto regent from 1606 to 1636 Drawing on Classical and feminist theory Cusick shows how the music Caccini made for the Medici court sustained the culture that enabled Christine's power thereby also supporting the sexual and political aims of its women In bringing Caccini's surprising story so vividly to life Cusick ultimately illuminates how music making functioned in early modern Italy as a significant medium for the circulation of power Forthcoming Books Rose Arny, 1997

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