

# *SOLO MOTETS*

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*from the Seventeenth Century*

volume IO

## *ROME III*

Anne Schnoebelen



# Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque

**Marcel A. Müller**



## **Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque:**

*Collected Editions, Historical Series & Sets & Monuments of Music* George Robert Hill, Norris L. Stephens, 1997  
Inventories over 8 000 historically important collected editions of music It seeks exhaustive coverage for numbered monumental sets and composers collected editions and gives complete listings for many musicologically significant publishers series and anthologies Jacket **Rome** Anne Schnoebelen, 2020-10-07 The appearance of the solo voice in church music in 1602 in Lodovico da Viadana s *Cento concerti ecclesiastici* initiated a development that would soon parallel secular solo song This series of Italian solo motets makes available for the first time many of these rich sources of seventeenth century sacred music The series spans the major part of the seventeenth century from 1621 to 1695 It includes works by composers from major cities and provincial towns Three composers are represented by multiple collections Maurizio Cazzati 6 Bonifazio Graziani 6 and Isabella Leonarda 5 In each case the solo motet forms a major component in that composer s oeuvre their collections provide comprehensive textbooks for the study of the genre Motetti a Una, Due, Tre, E Quattro Voci (1638) Giovanni Felice Sances, 2003-01-01 xxi 191 pp The British Catalogue of Music , 1990 **The Age of the Baroque and the European Enlightenment** Gloria K. Fiero, 1995 *Sacred Music as Public Image for Holy Roman Emperor Ferdinand III* Dr Andrew H Weaver, 2013-01-28 Ferdinand III played a crucial role both in helping to end the Thirty Years War and in re establishing Habsburg sovereignty within his hereditary lands and yet he remains one of the most neglected of all Habsburg emperors The underlying premise of *Sacred Music as Public Image for Holy Roman Emperor Ferdinand III* is that Ferdinand s accomplishments came not through diplomacy or strong leadership but primarily through a skillful manipulation of the arts through which he communicated important messages to his subjects and secured their allegiance to the Catholic Church An important locus for cultural activity at court especially as related to the Habsburgs political power was the Emperor s public image Ferdinand III offers a fascinating case study in monarchical representation for the war necessitated that he revise the image he had cultivated at the beginning of his reign that of a powerful victorious warrior Weaver argues that by focusing on the patronage of sacred music rather than the more traditional visual and theatrical means of representation Ferdinand III was able to uphold his reputation as a pious Catholic reformer and subtly revise his triumphant martial image without sacrificing his power while also achieving his Counter Reformation goal of unifying his hereditary lands under the Catholic church Drawing upon recent methodological approaches to the representation of other early modern monarchs as well as upon the theory of confessionalization this book places the sacred vocal music composed by imperial musicians into the rich cultural political and religious contexts of mid seventeenth century Central Europe The book incorporates dramatic productions such as opera oratorio and Jesuit drama as well as works in other media but the primary focus is the more numerous and more frequently performed Latin texted paraliturgical genre of the motet which has generally not been considered by scholars as a vehicle for monarchical representation By examining the

representation of this little studied emperor during a crucial time in European history this book opens a window into the unique world view of the Habsburgs allowing for a previously untold narrative of the end of the Thirty Years War as seen through the eyes of this important ruling family     Crossing Confessional Boundaries Mary E. Frandsen, 2006-04-27 This book is an examination of the uneasy alliance of two confessions Lutheran and Catholic at the prominent seventeenth century court of Dresden and the implications of this alliance for the repertoire of sacred art music cultivated there an influential repertoire that has received only scant attention from scholars     Faith, Reason, and Power in the Early Modern World Gloria K. Fiero, 1998 In Volume Four readers are exposed to the cornerstones of the early modern world from the age of the Baroque to the art music and culture of the eighteenth century As in previous volumes the author presents lively discussion accompanied by literary excerpts and examples to illuminate a variety of topics including Catholicism's global reach the birth of modern philosophy the political theories of Hobbes and Locke the Enlightenment and the music of Haydn and Mozart to name a few     Barocco padano: Atti del XII Convegno internazionale sulla musica sacra nei secoli XVII-XVIII , 2002     **A History of Baroque Music** George J. Buelow, 2004-11-23 A History of Baroque Music is a detailed treatment of the music of the Baroque era with particular focus on the seventeenth century The author's approach is a history of musical style with an emphasis on musical scores The book is divided initially by time period into early and later Baroque 1600-1700 and 1700-1750 respectively and secondarily by country and composer An introductory chapter discusses stylistic continuity with the late Renaissance and examines the etymology of the term Baroque The concluding chapter on the composer Telemann addresses the stylistic shift that led to the end of the Baroque and the transition into the Classical period Jacket     **Masses** Francesco Foggia, 2017-01-01 Francesco Foggia 1603-88 was one of the leading composers of liturgical music in seventeenth century Rome and was identified both during his own time and in later generations as a historically significant and gifted composer His almost two dozen extant masses represent the most fruitful engagement with this genre by a Roman composer between the time of Giovanni Pierluigi da Palestrina in the preceding century and Giuseppe Ottavio Pitoni in the subsequent one This edition provides representative examples of most of the types of masses that Foggia composed including a small scale mass a pastoral mass a missa brevis imitation masses concerted masses and the grand Missa Tu es Petrus a work that combines veneration for Palestrina whose motet serves as the model with the distinctive nine voice scoring cherished by Roman composers for their most distinctively Roman compositions     **Barocco padano** , 2002     *Subject Guide to Books in Print* , 1996     **The New Grove Dictionary of Music and Musicians: Monnet to Nirvana** Stanley Sadie, 2001

**Companion to Baroque Music** Julie Anne Sadie, 1998 Baroque music not long ago considered the province of the specialist now occupies a central place in the interests of any music lover Not just Bach and Handel but Vivaldi and Monteverdi Couperin and Rameau Purcell and Sch tz are familiar and loved figures There is place now for a survey that offers fresh perspectives on these men and the times in which they lived That is what the Companion to Baroque Music is

designed to offer to all those who are attracted by the music of that crucial century and a half 1600 1750 which we call the Baroque era Julie Anne Sadie herself scholar performer and critic brings to this survey two novel features First it is underpinned by a keen awareness of music as sound intended to be played heard and relished by the listener as witness the group of articles contributed by well known specialists such as Nigel Rogers and David Fuller on the central issues of performance Secondly it is concerned not only with what the music is like but why it is as it is and the series of essays again by specialists such as Michael Talbot on Italy and Peter Holman on England which places each region s music in its social and cultural contexts helps to explain its character The lexicographical part of the book in which the life of every significant musician of the era is charted and his or her work outlined is subdivided geographically so as to convey with particular sharpness the special character of music making in each part of Europe and a system of cross references defines the ebb and flow of influences as composers travelled from city to city or court to court disseminating their tastes their styles their ideas A detailed chronology enables the reader to take in at a glance the sequence of musical events across the entire period The Companion to Baroque Music which contains a foreword by Christopher Hogwood offers both reliable reference material and lively enlightening reading to all those amateur and professional from the skilled practical musician to the person who has never played anything more demanding than a piece of stereo equipment who love the music of the era that culminated in the great masterworks of Bach and Handel

**The New International Encyclopædia** Frank Moore Colby,Talcott Williams,1922      *Historical Anthology of Music: Baroque, rococo, and pre-classical music* Archibald Thompson Davison,Willi Apel,1949      Britannica Concise Encyclopedia Encyclopaedia Britannica, Inc.,2008-05-01 Britannica Concise Encyclopedia is the perfect resource for information on the people places and events of yesterday and today Students teachers and librarians can find fast facts combined with the quality and accuracy that have made Britannica the brand to trust A tool for both the classroom and the library no other desk reference can compare      Motets for Two to Six Voices, Opus 1 Bonifazio Graziani,2011-01-01 Book URL <https://www.areditions.com/rrrrb173.html> Between 1646 and 1664 Bonifazio Graziani 1604 05 1664 held the position as maestro di cappella at the Church of the Ges the main church of the Jesuit order in Rome This edition presents his first printed collection of sacred motets written for two to six voices and basso continuo For liturgical works from this time his music is quite modern with independent sections in aria and recitative style The motets are marked by smoothly flowing melodies and by harmonic schemes often based on cadential progression patterns resulting in an unusually regular and symmetrical organization of phrases These components of Graziani s style seem to aim for a high degree of comprehensibility and accessibility which offers in turn an important explanation for the popularity of his music Graziani s works were widely disseminated and his music was to become a very important model for composers of ecclesiastical music of the next generation not the least for musicians in northern Europe      The New International Encyclopaedia ,1929

This book delves into Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque. Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque is a crucial topic that must be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque, encompassing both the fundamentals and more intricate discussions.

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## **Table of Contents Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque**

1. Understanding the eBook Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
  - The Rise of Digital Reading Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
  - Advantages of eBooks Over Traditional Books
2. Identifying Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
  - User-Friendly Interface
4. Exploring eBook Recommendations from Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
  - Personalized Recommendations
  - Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque User Reviews and Ratings
  - Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque and Bestseller Lists
5. Accessing Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque Free and Paid eBooks
  - Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque Public Domain eBooks
  - Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque eBook Subscription Services
  - Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque Budget-Friendly Options
6. Navigating Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque eBook Formats
  - ePub, PDF, MOBI, and More
  - Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque Compatibility with Devices

- Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque Enhanced eBook Features
7. Enhancing Your Reading Experience
    - Adjustable Fonts and Text Sizes of Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
    - Highlighting and Note-Taking Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
    - Interactive Elements Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
  8. Staying Engaged with Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
    - Joining Online Reading Communities
    - Participating in Virtual Book Clubs
    - Following Authors and Publishers Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
  9. Balancing eBooks and Physical Books Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
    - Benefits of a Digital Library
    - Creating a Diverse Reading Collection Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
  10. Overcoming Reading Challenges
    - Dealing with Digital Eye Strain
    - Minimizing Distractions
    - Managing Screen Time
  11. Cultivating a Reading Routine Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
    - Setting Reading Goals Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
    - Carving Out Dedicated Reading Time
  12. Sourcing Reliable Information of Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
    - Fact-Checking eBook Content of Rome 2 Solor Motets From The 17th Century Series Prints From The Italian Baroque
    - Distinguishing Credible Sources
  13. Promoting Lifelong Learning
    - Utilizing eBooks for Skill Development



- Exploring Educational eBooks

### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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