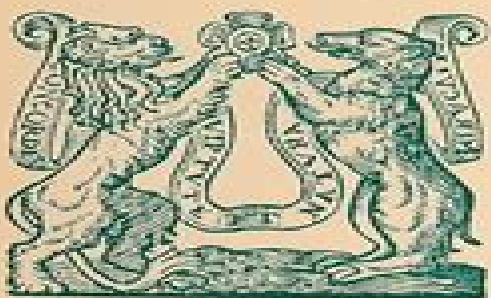


Monteverdi

AND THE END
OF THE
RENAISSANCE



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Monteverdi And The End Of The Renaissance:

Monteverdi and the End of the Renaissance Gary Tomlinson, 1990-07-09 Combining a close study of Monteverdi's secular works with recent research on late Renaissance history Gary Tomlinson places the composer's creative career in its broad cultural context and illuminates the state of Italian music poetry and ideology in the sixteenth and seventeenth centuries

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

Desire and Pleasure in Seventeenth-Century Music Susan McClary, 2012-03-06 In this book Susan McClary examines the mechanisms through which seventeenth-century musicians simulated extreme affective states desire divine rapture and ecstatic pleasure She demonstrates how every major genre of the period from opera to religious music to instrumental pieces based on dances was part of this striving for heightened passions by performers and listeners While she analyzes the social and historical reasons for the high value placed on expressive intensity in both secular and sacred music and she also links desire and pleasure to the many technical innovations of the period McClary shows how musicians whether working within the contexts of the Reformation or Counter Reformation Absolutists courts or commercial enterprises in Venice were able to manipulate known procedures to produce radically new ways of experiencing time and the Self

Opera in

Seventeenth-Century Venice Ellen Rosand, 2007-10-09 In this elegantly constructed study of the early decades of public opera the conflicts and cooperation of poets composers managers designers and singers producing the art form that was soon to sweep the world and that has been dominant ever since are revealed in their first freshness Andrew Porter This will be a standard work on the subject of the rise of Venetian opera for decades Rosand has provided a decisive contribution to the reshaping of the entire subject She offers a profoundly new view of baroque opera based on a solid documentary and historical critical foundation The treatment of the artistic self consciousness and professional activities of the librettists impresarios singers and composers is exemplary as is the examination of their reciprocal relations This work will have a positive effect not only on studies of 17th century but on the history of opera in general Lorenzo Bianconi

From Renaissance to Baroque Jonathan Wainwright, 2017-07-05 Historians of instruments and instrumental music have long recognised that there was a period of profound change in the seventeenth century when the consorts or families of instruments developed during the Renaissance were replaced by the new models of the Baroque period Yet the process is still poorly understood in part because each instrument has traditionally been considered in isolation and changes in design

have rarely been related to changes in the way instruments were used or what they played The essays in this book are by distinguished international authors that include specialists in particular instruments together with those interested in such topics as the early history of the orchestra iconography pitch and continuo practice The book will appeal to instrument makers and academics who have an interest in achieving a better understanding of the process of change in the seventeenth century but the book also raises questions that any historically aware performer ought to be asking about the performance of Baroque music What sorts of instruments should be used At what pitch In which temperament In what numbers and or combinations For this reason the book will be invaluable to performers academics instrument makers and anyone interested in the fascinating period of change from the Renaissance to the Baroque

Monteverdi's Unruly Women Bonnie Gordon,2004 Publisher Description

Inside Early Music Bernard D. Sherman,2003-10-09 The attempt to play music with the styles and instruments of its era commonly referred to as the early music movement has become immensely popular in recent years For instance Billboard s Top Classical Albums of 1993 and 1994 featured Anonymous 4 who sing medieval music and the best selling Beethoven recording of 1995 was a period instruments symphony cycle led by John Eliot Gardiner who is Deutsche Grammophon s top selling living conductor But the movement has generated as much controversy as it has best selling records not only about the merits of its results but also about the validity of its approach To what degree can we recreate long lost performing styles How important are historical period instruments for the performance of a piece Why should musicians bother with historical information Are they sacrificing art to scholarship Now in *Inside Early Music* Bernard D Sherman has invited many of the leading practitioners to speak out about their passion for early music why they are attracted to this movement and how it shapes their work Readers listen in on conversations with conductors Gardiner William Christie and Roger Norrington Peter Phillips of the Tallis Scholars vocalists Susan Hellauer of Anonymous 4 forte pianist Robert Levin cellist Anner Bylsma and many other leading artists The book is divided into musical eras Medieval Renaissance Baroque and Classic and Romantic with each interview focusing on particular composers or styles touching on heated topics such as the debate over what is authentic the value of playing on period instruments and how to interpret the composer s intentions Whether debating how to perform Monteverdi s madrigals or comparing Andrew Lawrence King s Renaissance harp playing to jazz the performers convey not only a devotion to the spirit of period performance but the joy of discovery as they struggle to bring the music most truthfully to life Spurred on by Sherman s probing questions and immense knowledge of the subject these conversations movingly document the aspirations growing pains and emerging maturity of the most exciting movement in contemporary classical performance allowing each artist s personality and love for his or her craft to shine through From medieval plainchant to Brahms orchestral works *Inside Early Music* takes readers whether enthusiasts or detractors behind the scenes to provide a masterful portrait of early music s controversies challenges and rewards

City Culture and the Madrigal at Venice Martha Feldman,2023-11-15 Martha Feldman s exploration of sixteenth

century Venetian madrigals centers on the importance to the Venetians of Ciceronian rhetorical norms which emphasized decorum through adherence to distinct stylistic levels She shows that Venice easily adapted these norms to its long standing mythologies of equilibrium justice peace and good judgment Feldman explains how Venetian literary theorists conceived variety as a device for tempering linguistic extremes and thereby maintaining moderation She further shows how the complexity of sacred polyphony was adapted by Venetian music theorists and composers to achieve similar ends At the same time Feldman unsettles the kinds of simplistic alignments between the collectivity of the state and its artistic production that have marked many historical studies of the arts Her rich social history enables a more intricate dialectics among sociopolitical formations the roles of individual printers academists merchants and others and the works of composers and poets City Culture offers a new model for situating aesthetic products in a specific time and place one that sees expressive objects not simply against a cultural backdrop but within an integrated complex of cultural forms and discursive practices Martha Feldman s exploration of sixteenth century Venetian madrigals centers on the importance to the Venetians of Ciceronian rhetorical norms which emphasized decorum through adherence to distinct stylistic levels She shows that Venice easily adapted t

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

The Legacy of Neoplatonic Philosophy Gina Zavota, 2024-11-14 Bringing together leading scholars from philosophy architecture history classics and art history this volume asks what are the key concepts in Neoplatonic aesthetics And what impact has Neoplatonic philosophy had on the arts since the 3rd century CE Organized into three parts in part I four authors examine the theory behind Neoplatonic aesthetics including in particular the philosophy of beauty ornament and the artistic imagination Based on the thought of Plato Neoplatonism incorporated influences from Aristotle Stoicism and a variety of other philosophical traditions to create a unique school of thought within the Western canon The second part explores the influence of Neoplatonic thought on the painting architecture and music of classical medieval and Renaissance Europe With chapters on Byzantine hymns the birth of the Gothic and Vasari s Saint Michael the authors bring to life the Neoplatonic influence on European culture and thinking Finally part III uncovers the impact of Neoplatonism right up to the modern day through a range of 19th and 20th century artistic case studies from Kandinsky and Malevich to

literature music and world cinema Unique in its interdisciplinary breadth historical coverage and combination of theory and application **The Legacy of Neoplatonic Philosophy** provides a fresh insight into the enduring influence of Neoplatonic thought on the arts of the Western world **The Cambridge History of Musical Performance** Colin Lawson, Robin

Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer's experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today **Monteverdi's Voices** Tim

Carter, 2024 Monteverdi's Voices provides a comprehensive account of the musical madrigals of Claudio Monteverdi Author Tim Carter sheds light on how these wonderfully witty works played a key role in music historical development offering offer key insights into the cultural social and intellectual life of Europe on the cusp of modernity and shows why they continue to be cornerstones of the repertory for performers of early music **The Heroic in Music** Beate Kutschke, Katherine Butler, 2022 Reconstructs the socio political history of the heroic in music through case studies spanning the middle ages to the twenty first century The first part of this volume reconstructs the various musical strategies that composers of medieval chant Renaissance madrigals and Baroque operas cantatas or oratorios employed when referring to heroic ideas exemplifying their personal moral and political values A second part investigating the eighteenth and nineteenth centuries expands the previous narrow focus on Beethoven's heroic middle period and the cult of the virtuoso It demonstrates the wide spectrum of heroic positions national ethnic revolutionary bourgeois and spiritual that filtered not only into classical large scale heroic symphonies and virtuoso solo concerts but also into chamber music and vernacular dance music The third part documents the forced heroization of music in twentieth century totalitarian regimes such as Nazi Germany and the Soviet Union and its consequences for heroic thinking and musical styles in the time thereafter Final chapters show how recent rock folk and avant garde musicians in North America and Europe feature new heroic models such as the everyday hero and the scientific heroine revealing new confidence in the idea of the heroic **Mediterranean Urban Culture, 1400-1700** Alexander

Cowan, 2000 Was there a distinctive Mediterranean urban culture in the early modern period This collection demonstrates both the range of collective urban experience in the Mediterranean and the complexity of the nature of urban culture at that time **Edinburgh Companion to Literature and Music** Delia da Sousa Correa, 2020-06-18 Provides a pioneering

interdisciplinary overview of the literature and music of nine centuries Offers research essays by literary specialists and musicologists that provides access to the best current interdisciplinary scholarship on connections between literature and music Includes five historical sections from the Middle Ages to the present with editorial introductions to enhance understanding of relationships between literature and music in each period Charts and extends work in this expanding interdisciplinary field to provide an essential resource for researchers with an interest in literature and other media Bringing together seventy one newly commissioned original chapters by literary specialists and musicologists this book presents the most recent interdisciplinary research into literature and music In five parts the chapters cover the Middle Ages to the present The volume introduction and methodology chapters define key concepts for investigating the interdependence of these two art forms and a concluding chapter looks to the future of this interdisciplinary field An editorial introduction to each historical part explains the main features of the relationships between literature and music in the period and outlines recent developments in scholarship Contributions represent a multiplicity of approaches theoretical contextual and close reading Case studies reach beyond literature and music to engage with related fields including philosophy history of science theatre broadcast media and popular culture This trailblazing companion charts and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media

Monteverdi's Last Operas: A Venetian Trilogy Ellen Rosand, 2007-12-03 Claudio Monteverdi 1567 1643 was the first important composer of opera This innovative study by one of the foremost experts on Monteverdi and seventeenth century opera examines the composer's celebrated final works *Il ritorno d'Ulisse* 1640 and *L'incoronazione di Poppea* 1642 from a new perspective Ellen Rosand considers these works as not merely a pair but constituents of a trio a Venetian trilogy that Rosand argues properly includes a third opera *Le nozze d'Enea* 1641 Although its music has not survived its chronological placement between the other two operas opens new prospects for better understanding all three both in their specifically Venetian context and as the creations of an old master A thorough review of manuscript and printed sources of *Ritorno* and *Poppea* in conjunction with those of their erstwhile silent companion offers new possibilities for resolving the questions of authenticity that have swirled around Monteverdi's last operas since their discovery in the late nineteenth century *Le nozze d'Enea* also helps to explain the striking differences between the other two casting new light on their contrasting moral ethos the conflict between a world of emotional propriety and restraint and one of hedonistic abandon

Mystical Love in the German Baroque Isabella van Elferen, 2009 *Mystical Love in the German Baroque* Theology Poetry Music identifies the cultural and devotional conventions underlying expressions of mystical love in poetry and music of the German baroque It sheds new light on the seemingly erotic overtones in settings of the Song of Songs and dialogues between Christ and the faithful soul in late 17th and early 18th century cantatas by Heinrich Schütz Dieterich Buxtehude and Johann Sebastian Bach While these compositions have been interpreted solely as a secularizing tendency within devotional music of the baroque

period Isabella van Elferen demonstrates that they need to be viewed instead as intensifications of the sacred Based on a wide selection of previously unedited or translated 17th and 18th century sources van Elferen describes the history and development of baroque poetic and musical love discourses from Sch tz s early works through Buxtehude s cantatas and Bach s cantatas and Passions This long and multilayered discursive history of these compositions considers the love poetry of Petrarch European reception of petrarchan imagery and traditions its effect on the madrigal in Germany and the role of Catholic medieval mystics in baroque Lutheranism Van Elferen shows that Bach s compositional technique based on the emotional characteristics of text and music rather than on the depiction of single words allows the musical expression of mystical love to correspond closely to contemporary literary and theological conceptions of this affect Emblems of Eloquence Wendy Heller,2004-01-12 Opera developed during a time when the position of women their rights and freedoms their virtues and vices and even the most basic substance of their sexuality was constantly debated Many of these controversies manifested themselves in the representation of the historical and mythological women whose voices were heard on the Venetian operatic stage Drawing upon a complex web of early modern sources and ancient texts this engaging study is the first comprehensive treatment of women gender and sexuality in seventeenth century opera Wendy Heller explores the operatic manifestations of female chastity power transvestism androgyny and desire showing how the emerging genre was shaped by and infused with the Republic s taste for the erotic and its ambivalent attitudes toward women and sexuality Heller begins by examining contemporary Venetian writings about gender and sexuality that influenced the development of female vocality in opera The Venetian reception and transformation of ancient texts by Ovid Virgil Tacitus and Diodorus Siculus form the background for her penetrating analyses of the musical and dramatic representation of five extraordinary women as presented in operas by Claudio Monteverdi Francesco Cavalli and their successors in Venice Dido queen of Carthage Cavalli Octavia wife of Nero Monteverdi the nymph Callisto Cavalli Queen Semiramis of Assyria Pietro Andrea Ziani and Messalina wife of Claudius Carlo Pallavicino 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 speri 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 Music and Historical Critique Gary Tomlinson, 2017-07-05 Music and Historical Critique provides a definitive collection of Gary Tomlinson's influential studies on critical musicology with the watchword throughout being history This collection gathers his most innovative essays and lectures some of them published here for the first time along with an introduction outlining the context of the contributions and commenting on their aims and significance Music and Historical Critique provides a retrospective view of the author's achievements in bringing to the heart of musicological discourse both deep seated experiences of the past and meditations on the historian's ways of understanding them

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