

SOLO MOTETS

from the Seventeenth Century

volume IO

ROME III

Anne Schnoebelen



Rome Solo Motets From The Seventeenth Century Vol 10

M Walker



Rome Solo Motets From The Seventeenth Century Vol 10:

Rome Anne Schnobelen, 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.

Sacred Music as Public Image for Holy Roman Emperor

Ferdinand III Andrew H. Weaver, 2016-04-08 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.

Masses by Giovanni Andrea Florimi, Giovanni Francesco Mognossa, and Bonifazio

Graziani Anne Schnobelen, 2014-02-04 The purpose of this series is to provide a large repertoire of 17th century Italian sacred music in clear modern editions that are both practical and faithful to the original sources.

The Monteverdi

Vespers of 1610 : Music, Context, Performance Jeffrey Kurtzman, 2000-01-06 This is a thorough going study of Monteverdi's Vespers the single most significant and most widely known musical print from before the time of J S Bach The author examines Monteverdi's Vespers from multiple perspectives combining his own research with all that is known and thought of the Vespers by other scholars The historical origin as well as the musical and liturgical context of the Vespers are surveyed similarly the controversial historiography of the Vespers in the nineteenth and twentieth centuries is scrutinized and evaluated A series of analytical chapters attempt to clarify Monteverdi's compositional process and the relationship between music and text in the light of recent research on modal and tonal aspects of early seventeenth century music The final section is devoted to thirteen chapters investigating performance practice issues of the early seventeenth century and their application to the Vespers including general and specific recommendations for performance where appropriate The book concludes with a series of informational appendices including the psalm cursus for Vespers of all major feasts in the liturgical calendar texts and structural outlines for the Vespers compositions based on a cantus firmus an analytical discography and bibliographies of seventeenth century musical and theoretical sources

The British Catalogue of Music, 1995 Subject Guide to Books in Print, 2001 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

Motetti a Una, Due, Tre, E Quattro Voci (1638) Giovanni Felice Sances, 2003-01-01 xxi 191 pp

Forthcoming Books Rose Arny, 1989-05 *Books in Print*, 1994 **Historical Performance**, 1991 *Schwann Opus Vol. 10* Becky Barnhart, 1999-12 **Studier i Christian Geists vokalmusik** Lars Berglund, 2002 *Salomone Rossi* Don Harrán, 1999 Salomone Rossi c 1570 c 1628 occupies a unique place in Renaissance music culture he was the earliest outstanding Jewish composer to work in the European art music tradition In the field of instrumental music he established the trio sonata as a standard combination of voices for 17th century chamber music and developed the sonata into a vehicle of virtuoso display In his vocal works he wrote music to texts of some of the most fashionable poets of his day including Battista Guarini Gabriello Chiabrera and Ottavio Rinuccini The mannerist poet Giovan Battista Marino particularly captured his attention with 33 settings of Marino's verses among them the remarkable Canzone de baci in eight strophes Rossi stands in the vanguard of contemporary literary developments Rossi composed a book of duets and trios Madrigaletti that paved the

way for similar chamber works by Agostino Steffani and others from the late 17th and early 18th centuries Last but not least Rossi carved out his own niche in the history of sacred music by composing the first and only collection of polyphonic settings of Hebrew texts his Songs of Solomon before the mid nineteenth century As a Jewish composer working for the Gonzaga dukes in Mantua yet remaining faithful to his own religious community Rossi has a biography fraught with difficult and often exciting questions of a socio cultural order How Rossi solved or appears to have solved the problem of conflicting interests is a subject worthy of inquiry not only because we want to know more about Rossi but also because Rossi can stand as a paradigm for other Jewish figures who contemporary with him moved between different cultures

A Catalogue of Music and Books on Music Kenneth Mummary (Firm),1984

Motets Chiara Margarita Cozzolani,1998-01-01 enth lt Motetten aus Concerti sacri 1642 Salmi a otto voci concertati 1650 Fragment aus Scherzi di sacra melodia 1648

Music and Culture in Late Renaissance Italy Iain Fenlon,2002-12-05 Explores the role of music in the cultural religious and political upheavals of late Renaissance Italy revealing how musical activity of all kinds was instrumentalized by those in power Italian culture did not lose its vigour after 1530 but underwent a transformation

Giulio Cesare Brancaccio and Solo Bass Singing in Sixteenth-century Italy Richard Wistreich,2003

Aspects of the Secular Cantata in Late Baroque Italy Michael Talbot,2017-07-05 As shown by the ever increasing volume of recordings editions and performances of the vast repertory of secular cantatas for solo voice produced primarily in Italy in the second half of the seventeenth century and the first half of the eighteenth century this long neglected genre has at last come of age However scholarly interest is currently lagging behind musical practice incredibly there has been no general study of the Baroque cantata since Eugen Schmitz s handbook of 1914 and although many academic theses have examined microscopically the cantatas of individual composers there has been little opportunity to view these against the broader canvas of the genre as a whole The contributors in this volume choose aspects of the cantata relevant to their special interests in order to say new things about the works whether historical analytical bibliographical discographical or performance based The prime focus is on Italian born composers working between 1650 and 1750 thus not Handel but the opportunity is also taken in one chapter by Graham Sadler to compare the French cantata tradition with its Italian parent in association with a startling new claim regarding the intended instrumentation Many key figures are considered among them Tomaso Albinoni Giovanni Bononcini Giovanni Legrenzi Benedetto Marcello Alessandro Scarlatti Alessandro Stradella Leonardo Vinci and Antonio Vivaldi The poetic texts of the cantatas all too often treated as being of little intrinsic interest are given their due weight Space is also found for discussions of the history of Baroque solo cantatas on disc and of the realization of the continuo in cantata arias a topic more complex and contentious than may at first be apparent The book aims to stimulate interest in and to win converts to this genre which in its day equalled the instrumental sonata in importance and in which more than a few composers invested a major part of their creativity

Grove's Dictionary of Music and Musicians George Grove,1908

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