

Motetti de la Corona (2020)

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COLIN EATOCK

Selections From Motetti De La Corona

Sebastian Brünink



Selections From Motetti De La Corona:

Reading Renaissance Music Theory Cristle Collins Judd, 2000-11-30 This book examines a central group of music theory treatises that have formed the background to the study of Renaissance music Taking theorists music examples as a point of departure it explores fundamental questions about how music was read and by whom situating the reading in specific cultural contexts Numerous broader issues are addressed in the process the relationship of theory and praxis access to and use of printed musical sources stated and unstated agendas of theorists orality and literacy as it was represented via music print culture the evaluation of anonymous repertories and the analysis of repertories delineated by boundaries other than the usual ones of composer and genre In particular this study illuminates the ways in which Renaissance theorists choices have shaped later interpretation of earlier practice and reflexively the ways in which modern theory has been mapped on to that practice

Ottaviano Petrucci Stanley Boorman, 2006 The innovative work in design typography and content of music printer and publisher Ottaviano Petrucci 1446 1539 became the standard by which all following printers measured themselves He created the defining moment when Italy took the lead in book printing in the Renaissance This book is a bibliographic study of the output of the Petrucci presses laying emphasis on the professional career of Petrucci It includes a detailed study of technique and house style examining the market forces that drove Petrucci s publishing decisions and provides a detailed catalogue of editions and copies Stanley Boorman has made a study of the output of Petrucci s presses for 25 years This long awaited contribution to the field of bibliography will have an audience both in music and in rare book bibliography

Early Music History: Volume 14 Iain Fenlon, 1995-11-16 Devoted to the study of music from the early Middle Ages to the end of the seventeenth century

Music Printing in Renaissance Venice Jane A. Bernstein, 1998-10-29 Venetian music print culture of the mid sixteenth century is presented here through a study of the Scotto press one of the foremost dynastic music publishers of the Renaissance For over a century the house of Scotto played a pivotal role in the international book trade publishing in a variety of fields including philosophy medicine religion and music This book examines the mercantile activities of the firm through both a historical study which illuminates the wide world of the Venetian music printing industry and a catalog which details the music editions brought out by the firm during its most productive period A valuable reference work this book not only enhances our understanding of the socioeconomic and cultural history of Renaissance Venice it also helps to preserve our knowledge of a vast musical repertory

Printing Music in Renaissance Rome Jane A. Bernstein, 2024-02-16 In sixteenth century Italy Rome ranked second only to Venice as an important center for music book production Throughout the century printers in the Eternal City experimented more readily and more consistently with the materiality of the book than their Venetian counterparts who by standardizing their printing methods came to dominate the international marketplace The Romans ingenuity and willingness to meet individual clients needs resulted in music editions in a broader array of shapes and sizes employing a wider range of printing

techniques They became boutique printers eschewing the run of the mill in favor of tailoring production to varied market demands Accommodating the diverse requirements of their clientele they supplied customized volumes which Venetian presses either could not or would not produce In *Printing Music in Renaissance Rome* author Jane A Bernstein offers a panoramic view of the cultures of music and the book in Rome from the beginning of printing in 1476 through the early seventeenth century Emphasizing the exceptionalism of Roman music publishing she highlights the innovative printing technologies and book forms devised by Roman bookmen She also analyzes the Church's predominant influence on the book industry and in turn the Roman press's impact on such important composers as Palestrina Marenzio Victoria and Cavaliere Drawing on innovative publications Bernstein reveals a synergistic relationship between music repertoires and the materiality of the book In particular she focuses on the post Tridentine period when musical idioms both new and old challenged printers to employ alternative printing methods and modes of book presentation in the creation of their music editions Of interest to musicologists art historians and book historians alike this book builds on Bernstein's previous work as she continues to chart the course of music and the book in Renaissance Italy

Counterpoint, Composition and Musica Ficta Margaret Bent, 2013-10-28 *Musica ficta* is the practice of sharpening or flattening certain notes to avoid awkward intervals in medieval and Renaissance music This collection gathers Margaret Bent's influential writings on this controversial subject from the past 30 years along with an extensive author's introduction discussing the current state of scholarship and responding to critics Also includes 25 musical examples

St Anne in Renaissance Music Michael Alan Anderson, 2014-05-12 Devotion to St Anne the apocryphal mother of the Virgin Mary reached its height in the fifteenth and early sixteenth centuries Until now Anne's reception history and political symbolism during this period have been primarily discussed through the lens of art history This is the first study to explore the music that honoured the saint and its connections to some of the most prominent court cultures of western Europe Michael Alan Anderson examines plainchant and polyphonic music for St Anne in sources both familiar and previously unstudied to illuminate not only Anne's wide ranging intercessional capabilities but also the political force of the music devoted to her Whether viewed as a fertility aide wise mother or dynastic protector she modelled a number of valuable roles that rulers reflected in the music of their devotional programmes to project their noble lineage and prestige

The Josquin Companion Richard Sherr, 2000 *The Josquin Companion* presents both the scholarly and general reader with the most complete and concentrated discussion ever published in English on the music of Josquin des Prez c 1450-1521 the greatest composer of the late fifteenth and early sixteenth centuries Not a standard single author life and works the volume provides a basic survey of Josquin's music and of the many problems which attend it Through a collaborative effort of distinguished scholars it takes into account the most recent research on Josquin Beginning with a summary of the latest developments in the composer's constantly changing biography and a discussion of his stature as a great man then and now the *Companion* continues with chapters considering

all the compositional genres employed by Josquin and offers wide ranging surveys as well as close studies of individual pieces Further chapters explore both traditional and untraditional analytical perspectives on Josquin s music and suggest new avenues of research A Worklist Bibliography and Annotated Discography the first since the advent of the compact disc and the concurrent explosion of early music recording end the book It is further enhanced by its own CD containing pertinent selections specifically recorded for the Companion by The Clerks Group

Journal of Renaissance and Baroque Music Armen Carapetyan,1996 *Composition, Printing and Performance* Bonnie J. Blackburn,2024-10-28 The first articles here focus on Johannes Tinctoris the prominent late 15th century music theorist They deal with the discovery of his lost pedagogical motet and his treatise on counterpoint this forms the basis of a wide ranging investigation of contemporary practices of improvisation and composition singing super librum and writing res facta in which the question of successive and simultaneous composition is reconsidered Tinctoris s sometimes sharp rebukes to famous composers are also investigated in the context of works by Ockeghem Ottaviano Petrucci s first publication of music the Odhecaton of 1501 is the subject of another three articles These identify the editor of the work and make new proposals on the provenance and editing of this repertory The last article presents an edition of a treatise of ca 1600 in the form of a letter from the virtuoso cornettist Luigi Zenobi to an unknown prince which offers new insights on the change in performance practice at the end of the Renaissance

The Italian Madrigal in the Early Sixteenth Century Iain Fenlon,James Haar,1988 This 1988 book examines the genesis and dissemination of the Italian madrigal in its formative stages Iain Fenlon and James Haar have analysed this vast repertoire as it is found in manuscript and print offer information concerning the date and provenance of many fundamental sources together with a view of the subject which differs radically from previous treatments Their study is divided into two parts The first covers the rise and early cultivation of the madrigal chiefly in Florence and Rome The second contains a detailed descriptive inventory of all known manuscripts and printed editions finishing with lists of contents and concordances in each case This important study will serve those with an interest in Renaissance music and the changing cultural ambience of early sixteenth century Florence and Rome

Studies in the Printing, Publishing and Performance of Music in the 16th Century Stanley Boorman,2023-07-28 The emergence of music printing and publishing in the early 16th century radically changed how music was circulated and how the musical source printed or manuscript was perceived and used in performance This series of close studies of the structure and content of 16th century and early 17th century editions and some manuscripts of music draws conclusions in a number of areas printing techniques for music the habits of different type setters and scribes and their view of performing practice publishers approaches to the musical market and its abilities and interests apparent changes of plan in preparing editions questions of authorship evidence in editions and manuscripts for interpreting different levels of notation ways in which scribes could influence performers decisions and others by which composers could exploit unusual sonorities

Grove's Dictionary of Music and Musicians George Grove,John Alexander

Fuller-Maitland,1907 Making Publics in Early Modern Europe Bronwen Wilson,Paul Yachnin,2011-07-21 The book looks at how people things and new forms of knowledge created publics in early modern Europe and how publics changed the shape of early modern society The focus is on what the authors call making publics the active creation of new forms of association that allowed people to connect with others in ways not rooted in family rank or vocation but rather founded in voluntary groupings built on the shared interests tastes commitments and desires of individuals By creating new forms of association cultural producers and consumers challenged dominant ideas about just who could be a public person greatly expanded the resources of public life for ordinary people in their own time and developed ideas and practices that have helped create the political culture of modernity Coming from a number of disciplines including literary and cultural studies art history history of religion history of science and musicology the contributors develop analyses of a range of cases of early modern public making that together demonstrate the rich inventiveness and formative social power of artistic and intellectual publication in this period Subject Guide to Books in Print ,1996 **Music History During the Renaissance Period, 1520-1550** Blanche M. Gangwere,2004-10-30 This annotated chronology of western music is the third in a series of outlines on the history of music in western civilization It contains a 120 page annotated bibliography followed by a detailed documented outline that is divided into ten chapters Each chapter is written in chronological order with every line being documented by means of abbreviations that refer to the annotated bibliography There are short biographies of the theorists and detailed discussions of their works The information on music is organized by classes of music rather than by composer Also included are lists of manuscripts with descriptions of their contents and notations as to where they may be found The material for the outline has been taken from primary and secondary sources along with articles from periodicals Like the other two volumes in this series Music History from the Late Roman through the Gothic Periods 313 1425 and Music History During the Renaissance Period 1425 1520 this volume will be an important research tool for anyone interested in music history *The Musical Times* ,1908 **French Music in the Early Sixteenth Century** Peter Woetmann Christoffersen,1994 A description reconstruction and discussion of the repertory of an exceptional musical source the French manuscript made at Lyons c 1520 1525 as the private collection of a music copyist The book contains 280 compositions sacred and secular from the period 1450 1524 with Loyset Comp re Alexander Agricola Antoine de F vin Claudin de Sermisy and Cl ment Janequin as the prominent composers Besides discussing the many faceted repertory the book studies the circulation of music in the early sixteenth century and the relationships between popular songs and courtly chansons and between provincial music and the music of the musical centres The manuscript has been in the Royal Library of Copenhagen since 1921 This is the first comprehensive study of it **Music and Ceremony at the Court of Charles V** Mary Tiffany Ferer,2012 Music and Ceremony reconstructs musical life at the court of Charles V examining the compositions which emanated from the court the ordinances which prescribed ritual and ceremony and the Emperor s prestigious chapel which

reflected his power and influence **The canzone villanesca alla napolitana** Donna G. Cardamone, 2023-05-31 The printed debut of the canzone villanesca alla napolitana occurred on 24 October 1537 in Naples Fifteen anonymous rustic songs were published by Johannes de Colonia in a pocket sized anthology with a cover featuring three women with hoes tilling the soil The adjective villanesca from villano or peasant in the strict sense of the word means rustic or crude but in this new context it also intimates that Neapolitan poet musicians had been affected by the instinctive lyrical traditions of everyday people The articles in this volume trace the Neapolitan origins of this song form and its subsequent development as it spread quickly throughout Italy in a succession of editions published in Venice and Rome providing a diverse repertory of lively songs to amuse the privileged that held and attended academies Several studies focus on key figures in this process notably Ferrante Sanseverino Prince of Salerno and Orlando di Lasso At the same time the author relates these developments to the contemporary political context notably the rivalry of Spain and France for control of the Kingdom of Naples

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