

THE OXFORD HISTORY OF ENGLISH MUSIC

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From the Beginnings to c.1715



JOHN CALDWELL

Oxford History Of English Music Vol 1 From The Beginnings To C 1715

Thomas McGeary



Oxford History Of English Music Vol 1 From The Beginnings To C 1715:

Lawrence L. Graham, 2007-06-01 A young minister is sent to arrange a funeral The dead man died under peculiar circumstances and the dead man's young companion knows more than he's telling This unlikely pair is drawn into a web of intrigue that involves murder billions in stolen gold blackmail espionage kidnapping a global disaster and a plot to create a new Nazi world order Before it is all over a fraudulent evangelist is exposed shots ring out in a darkened churchyard a young reporter gets a chance at national fame the minister falls in love a bishop announces astonishing news and more than one person is dead The sub text of this fast paced novel raises questions about the manipulation of the faithful for financial gain links between religious bodies and politics the possible rise of fascism in America and celebrates how love is often found in the most unlikely relationships

The A to Z of Sacred Music Joseph P. Swain, 2010-04-09 Nearly all religious traditions have reserved a special place for sacred music Whether it is music accompanying a ritual or purely for devotional purposes music composed for entire congregations or for the trained soloist or music set to holy words or purely instrumental in some form or another music is present In fact in some traditions the relation between the music and the ritual is so intimate that to distinguish between them would be inaccurate The A to Z of Sacred Music covers the most important aspects of the sacred music of Buddhism Christianity Confucianism Hinduism Islam Judaism and other smaller religious groups It provides useful information on all the significant traditions of this music through the use of a chronology an introductory essay a bibliography appendixes and hundreds of cross referenced dictionary entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions

Angel Song: Medieval English Music in History Lisa Colton, 2016-12-08 Although medieval English music has been relatively neglected in comparison with repertoire from France and Italy there are few classical musicians today who have not listened to the thirteenth century song *Sumer is icumen in* or read of the achievements and fame of fifteenth century composer John Dunstaple Similarly the identification of a distinctively English musical style sometimes understood as the *contenance angloise* has been made on numerous occasions by writers exploring the extent to which English ideas influenced polyphonic composition abroad *Angel song* Medieval English music in history examines the ways in which the standard narratives of English musical history have been crafted from the Middle Ages to the present Colton challenges the way in which the concept of a canon of English music has been built around a handful of pieces composers and practices each of which offers opportunities for a reappraisal of English musical and devotional cultures between 1250 and 1460

Knowledge Building in Early Modern English Music Katie Bank, 2020-08-16 *Knowledge Building in Early Modern English Music* is a rich interdisciplinary investigation into the role of music and musical culture in the development of metaphysical thought in late sixteenth early seventeenth century England The book considers how music presented questions about the relationships between the mind body passions and the soul drawing out examples

of domestic music that explicitly address topics of human consciousness such as dreams love and sensing Early seventeenth century metaphysical thought is said to pave the way for the Enlightenment Self Yet studies of the music s role in natural philosophy has been primarily limited to symbolic functions in philosophical treatises virtually ignoring music making s substantial contribution to this watershed period Contrary to prevailing narratives the author shows why music making did not only reflect impending change in philosophical thought but contributed to its formation The book demonstrates how recreational song such as the English madrigal confronted assumptions about reality and representation and the role of dialogue in cultural production and other ideas linked to changes in how knowledge was built Focusing on music by John Dowland Martin Peerson Thomas Weelkes and William Byrd this study revises historiography by reflecting on the experience of music and how music contributed to the way early modern awareness was shaped

Routledge Revivals: Medieval England (1998) Paul E. Szarmach,M. Teresa Tavormina,Joel T. Rosenthal,2017-07-05 First published in 1998 this valuable reference work offers concise expert answers to questions on all aspects of life and culture in Medieval England including art architecture law literature kings women music commerce technology warfare and religion This wide ranging text encompasses English social cultural and political life from the Anglo Saxon invasions in the fifth century to the turn of the sixteenth century as well as its ties to the Celtic world of Wales Scotland and Ireland the French and Anglo Norman world of the Continent and the Viking and Scandinavian world of the North Sea A range of topics are discussed from Sedulius to Skelton from Wulfstan of York to Reginald Pecock from Pictish art to Gothic sculpture and from the Vikings to the Black Death A subject and name index makes it easy to locate information and bibliographies direct users to essential primary and secondary sources as well as key scholarship With more than 700 entries by over 300 international scholars this work provides a detailed portrait of the English Middle Ages and will be of great value to students and scholars studying Medieval history in England and Europe as well as non specialist readers

Henry V and the Earliest English Carols: 1413-1440 David Fallows,2018-06-14 As a distinctive and attractive musical repertory the hundred odd English carols of the fifteenth century have always had a ready audience But some of the key viewpoints about them date back to the late 1920s when Richard L Greene first defined the poetic form and little has been published about them since the burst of activity around 1950 when a new manuscript was found and when John Stevens published his still definitive edition of all the music both giving rise to substantial publications by major scholars in both music and literature This book offers a new survey of the repertory with a firmer focus on the form and its history Fresh examination of the manuscripts and of the styles of the music they contain leads to new proposals about their dates origins and purposes Placing them in the context of the massive growth of scholarly research on other fifteenth century music over the past fifty years gives rise to several fresh angles on the music

The Cambridge History of Medieval Music Mark Everist,Thomas Forrest Kelly,2018-08-09 Spanning a millennium of musical history this monumental volume brings together nearly forty leading authorities to survey the music of Western

Europe in the Middle Ages All of the major aspects of medieval music are considered making use of the latest research and thinking to discuss everything from the earliest genres of chant through the music of the liturgy to the riches of the vernacular song of the trouvres and troubadours Alongside this account of the core repertory of monophony The Cambridge History of Medieval Music tells the story of the birth of polyphonic music and studies the genres of organum conductus motet and polyphonic song Key composers of the period are introduced such as Leoninus Perotinus Adam de la Halle Philippe de Vitry and Guillaume de Machaut and other chapters examine topics ranging from musical theory and performance to institutions culture and collections

Music Theory in Seventeenth-century England Rebecca Herissone, 2000 Thus over the course of the seventeenth century there occurred a complete transformation in almost every aspect of theory by the 1720s many of the principles being described bore close relation to those still used today Nowhere was this metamorphosis clearer than in England where because of a traditional emphasis on practicality there was much more willingness to accept and encourage new theoretical ideas than on the continent

Historical Dictionary of Choral Music Melvin P. Unger, 2023-08-14 A Library Journal Starred Review March 2024 praises the book as a remarkable resource that will please both musical professionals and amateurs along with teachers and their students and conductors and singers Throughout the ages people have wanted to sing in a communal context This desire apparently stems from a deeply rooted human instinct Consequently choral performance historically has often been related to human rituals and ceremonies especially rites of a religious nature Historical Dictionary of Choral Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1 300 cross referenced entries on composers conductors choral ensembles choral genres and choral repertoire This book is an excellent resource for students researchers and anyone wanting to know more about choral music

Musicology: The Key Concepts David Beard, Kenneth Gloag, 2016-01-22 Now in an updated 2nd edition Musicology The Key Concepts is a handy A Z reference guide to the terms and concepts associated with contemporary musicology Drawing on critical theory with a focus on new musicology this updated edition contains over 35 new entries including Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9 11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated and suggestions for further reading throughout this text is an essential resource for all students of music musicology and wider performance related humanities disciplines

Musicology David Beard, Kenneth Gloag, 2005 Musicology the Key Concepts provides a vital reference guide for students of contemporary musicology Its clear and accessible entries cover a comprehensive range of terms including aesthetics canon culture deconstruction ethnicity identity subjectivity value work Fully cross referenced and with suggestions for further reading this is an essential resource for all students of music

Opera and Politics in Queen Anne's Britain, 1705-1714 Thomas McGeary, 2022 Explores the political meanings that Italian opera its composers agents and institutions had for audiences in eighteenth century Britain The reign of Queen Anne 1702 1714 was pivotal for

both politics and opera in Britain In this study Thomas McGeary brings together a wide range of sources to show how the worlds of politics and opera were entwined The associations that Italian singing and singers acquired by the 1690s were used in partisan Whig Tory writings Rather than a foreign invasion McGeary shows how the introduction of Italian style opera was a native product that grew out of plans for a new theatre in the Haymarket A crucial event for opera was Handel s arrival in London in 1710 While the criticism of opera by Whig writers such as Richard Steele and Joseph Addison is well known McGeary uncovers how the early promotion and sponsorship of opera was in fact largely a Whig enterprise and cultural program Indeed major political figures mostly Whigs participated in the support and patronage of opera Opera and Politics in Queen Anne s Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period nage of opera Opera and Politics in Queen Anne s Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period nage of opera Opera and Politics in Queen Anne s Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period nage of opera Opera and Politics in Queen Anne s Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period

The Music and Dance of the World's Religions E. Rust,1996-08-23

Despite the world wide association of music and dance with religion this is the first full length study of the subject from a global perspective The work consists of 3 816 references divided among 37 chapters It covers tribal regional and global religions and such subjects as shamanism liturgical dance healing and the relationship of music mathematics and mysticism The referenced materials display such diverse approaches as analysis of music and dance description of context direct experience observation and speculation The references address topics from such disciplines as sociology anthropology history linguistics musicology ethnomusicology theology medicine semiotics and computer technology Chapter 1 consists of general references to religious music and dance The remaining 36 chapters are organized according to major geographical areas Most chapters begin with general reference works and bibliographies then continue with topics specific to the region or religion This book will be of use to anyone with an interest in music dance religion or culture

The Business of

English Restoration Theatre, 1660-1700 Deborah C. Payne,2024-06-13 Deborah C Payne explores how the duopoly of 1660 impacted company practices stagecraft the box office and actors and writers *William Byrd, a Guide to Research* Richard Turbet,2006 First published in 2006 Routledge is an imprint of Taylor Francis an informa company

Essays on the History of English Music in Honour of John Caldwell Emma Hornby,David Nicholas Maw,2010 The major themes of the essays in this collection reflect the work of the distinguished scholar John Caldwell professor of music at Oxford University and a composer in his own right There is a strong focus on early music with contributions considering the

medieval carol sources for seventeenth and eighteenth century harpsichord music and the transmission of fifteenth century English music to the Continent but they range right up to the twentieth century with an examination of music in Oxford All are concerned in one way or another with themes which recur in Professor Caldwell's scholarship sources style performance and historiography Pub desc

William Byrd John Harley, 2017-07-05 This is the first comprehensive study of William Byrd's life 1540-1623 and works to appear for sixty years and fully takes into consideration recent scholarship The biographical section includes many newly discovered facts about Byrd and his family while in the chapters dealing with his music an attempt is made for the first time to outline the chronology of all his compositions The book begins with a detailed account of Byrd's life based on a completely fresh examination of original documents which are quoted extensively Several previously known documents have now been identified as being in Byrd's hand and some fresh holographs have been discovered A number of questions such as his parentage and date of birth have been conclusively settled The book continues with a survey of Byrd's music which pays particular attention to its chronological development and links it where possible to the events and background of his life A series of appendices includes additional texts of important documents and a summary catalogue of works A bibliography and index complete the book Besides musical illustrations there is a series of plates illustrating documents and places associated with Byrd

Early English Composers and the Credo Wendy J Porter, 2022-03-23 This book develops an innovative approach for understanding the relationship between music and words in the works of five major composers of the English Renaissance John Taverner Christopher Tye John Sheppard Thomas Tallis and William Byrd Focusing on these composers' settings of the Latin Credo the author shows how musical and linguistic emphasis can be used to understand the composers' theological interpretations of the text By combining markedness theory with style analysis this study demonstrates that the composers used their musical skills to not only create beautiful music but also raise certain elements of the text to the foreground of perception and relegate others to supporting roles inviting listeners to experience the familiar words of the liturgy in unique ways Providing new insights into the changing musical and religious world of the sixteenth century this book is relevant to anyone researching music or religion in early modern England while offering a flexible and widely adaptable tool for the analysis of musical textual relationships

William Byrd Richard Turbet, 2020-09-29 This book surveys the most significant published materials relating to William Byrd It presents a collection of all new original essays covering everything from feminist to postcolonial readings of his play as well as source queries and analysis of historical performances of the play

The Musical Quarterly Oscar George Sonneck, 1991

Enjoying the Beat of Phrase: An Mental Symphony within **Oxford History Of English Music Vol 1 From The Beginnings To C 1715**

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