



MUSICAL PERFORMANCE AND RECEPTION

The Modern Invention of Medieval Music

Scholarship, Ideology, Performance

Daniel Leech-Wilkinson

CAMBRIDGE

Modern Invention Of Medieval Music Scholarship Ideology Performance

Helen Dell



Modern Invention Of Medieval Music Scholarship Ideology Performance:

The Modern Invention of Medieval Music Daniel Leech-Wilkinson, 2002-10-17 Medieval music has been made and remade over the past two hundred years For the nineteenth century it was vocal without instrumental accompaniment but with barbarous harmony that no one could have wished to hear For most of the twentieth century it was instrumentally accompanied increasingly colourful and increasingly enjoyed At the height of its popularity it sustained an industry of players and instrument makers all engaged in recreating an apparently medieval performance practice During the 1980s it became vocal once more exchanging colour and contrast for cleanliness and beauty But what happens to produce such radical changes of perspective And what can we learn from them about the way we interact with the past How much is really known about the way medieval music sounded Or have modern beliefs been formed and sustained less by evidence than the personalities of scholars and performers their ideologies and their musical tastes

The Cambridge Companion to Medieval Music Mark Everist, 2011-03-03 From the emergence of plainsong to the end of the fourteenth century this Companion covers all the key aspects of medieval music Divided into three main sections the book first of all discusses repertory styles and techniques the key areas of traditional music histories next taking a topographical view of the subject from Italy German speaking lands and the Iberian Peninsula and concludes with chapters on such issues as liturgy vernacular poetry and reception Rather than presenting merely a chronological view of the history of medieval music the volume instead focuses on technical and cultural aspects of the subject Over nineteen informative chapters fifteen world leading scholars give a perspective on the music of the Middle Ages that will serve as a point of orientation for the informed listener and reader and is a must have guide for anyone with an interest in listening to and understanding medieval music

The Sounds and Sights of Performance in Early Music Maureen Epp, 2017-07-05 The experience of music performance is always far more than the sum of its sounds and evidence for playing and singing techniques is not only inscribed in music notation but can also be found in many other types of primary source materials This volume of essays presents a cross section of new research on performance issues in music of the Middle Ages and Renaissance The subject is approached from a broad perspective drawing on areas such as dance history art history music iconography and performance traditions from beyond Western Europe In doing so the volume continues some of the many lines of inquiry pursued by its dedicatee Timothy J McGee over a lifetime of scholarship devoted to practical questions of playing and singing early music Expanding the bases of inquiry to include various social political historical or aesthetic backgrounds both broadens our knowledge of the issues pertinent to early music performance and informs our understanding of other cultural activities within which music played an important role The book is divided into two parts Viewing the Evidence in which visually based information is used to address particular questions of music performance and Reconsidering Contexts in which diplomatic commercial and cultural connections to specific repertoires or compositions are considered in detail This book will be of value not only to specialists

in early music but to all scholars of the Middle Ages and Renaissance whose interests intersect with the visual aural and social aspects of music performance *Interpreting the Musical Past* Katharine Ellis,2005-09-22 This study of the French early music revival gives us a vivid sense of how music s cultural meanings were contested in the nineteenth century It surveys the main patterns of revivalist activity while also providing in depth studies of repertories stretching from Adam de la Halle to Rameau **Songs, Scribes, and Society** Jane Alden,2010 Songs Scribes and Society explores the cultural and musical importance of five 15th century Chansonniers personalized portable and lavishly decorated songbooks from the Loire Valley of France Author Jane Alden treats the Chansonniers as physical artifacts to reveal their cultural context and its relationship to their commission creation and use *Playing the Middle Ages* Robert Houghton,2023-08-24 The Middle Ages have provided rich source material for physical and digital games from Dungeons and Dragons to Assassin s Creed This volume addresses the many ways in which different formats and genre of games represent the period It considers the restrictions placed on these representations by the mechanical and gameplay requirements of the medium and by audience expectations of these products and the period highlighting innovative attempts to overcome these limitations through game design and play *Playing the Middle Ages* considers a number of important and timely issues within the field including one the connection between medieval games and political nationalistic rhetoric two trends in the presentation of religion warfare and other aspects of medieval society and their connection to modern culture three the problematic representations of race and four the place of gender and sexuality within these games and the broader gaming community The book draws on the experience of a wide ranging and international group of academics across disciplines and from games designers Through this combination of expertise it provides a unique perspective on the representation of the Middle Ages in modern games and drives key discussions in the fields of history and game design **Hildegard von Bingen's Ordo Virtutum** Michael Gardiner,2018-10-03 The Ordo Virtutum Hildegard von Bingen s twelfth century music drama is one of the first known examples of a large scale composition by a named composer in the Western canon Not only does the Ordo s expansive duration set it apart from its precursors but also its complex imagery and non biblical narrative have raised various questions concerning its context and genre As a poetic meditation on the fall of a soul the Ordo deploys an array of personified virtues and musical forces over the course of its eighty seven chants In this ambitious analysis of the work Michael C Gardiner examines how classical Neoplatonic hierarchies are established in the music drama and considers how they are mediated and subverted through a series of concentric absorptions absorptions related to medieval Platonism and its various theological developments which lie at the core of the work s musical design and text This is achieved primarily through Gardiner s musical network model which implicates mode into a networked system of nodes and draws upon parallels with the medieval interpretation of Platonic ontology and Hildegard s correlative realization through sound song and voice *Bach's Feet* David Yearsley,2012-01-19 The organist seated at the king of instruments with thousands of pipes rising all around him his

hands busy at the manuals and his feet patrolling the pedalboard is a symbol of musical self sufficiency yielding musical possibilities beyond that of any other mode of solo performance In this book David Yearsley presents an interpretation of the significance of the oldest and richest of European instruments by investigating the German origins of the uniquely independent use of the feet in organ playing Delving into a range of musical literary and visual sources *Bach's Feet* demonstrates the cultural importance of this physically demanding mode of music making from the blind German organists of the fifteenth century through the central contribution of Bach's music and legacy to the newly pedaling organists of the British Empire and the sinister visions of Nazi propagandists *Engaging Bach* Matthew Dirst,2012-03-29 More than any other part of Bach's output his keyboard works conveyed the essence of his inimitable art to generations of admirers The varied responses to this repertory in scholarly and popular writing public lectures musical composition and transcription performances and editions ensured its place in the canon and broadened its creator's appeal The early reception of Bach's keyboard music also continues to affect how we understand and value it though we rarely recognize that historical continuity Here Matthew Dirst investigates how Bach's music intersects with cultural social and music history focusing on a repertory which is often overshadowed in scholarly and popular literature on Bach reception Organized around the most productive ideas generated by Bach's keyboard works from his own day to the middle of the nineteenth century this study shows how Bach's remarkable and long lasting legacy took shape amid critical changes in European musical thought and practice

Beethoven the Pianist Tilman Skowronek,2010-05-13 This book offers an insight into Beethoven's career showing in well documented detail the rise and decline of his powers as a performer **Stradivari** Stewart Pollens,2010-02-11 A highly illustrated biography and study of Stradivari the greatest violin maker including colour photographs of his most famous instruments *Histories of Heinrich Schütz* Bettina Varwig,2011-11-03 Bettina Varwig places the music of the celebrated Dresden composer Heinrich Schütz in a richly detailed tapestry of cultural political religious and intellectual contexts Four key events in Schütz's career the 1617 Reformation centenary the performance of his *Dafne* in 1627 the 1636 funeral composition *Musikalische Exequien* and the publication of his motet collection *Geistliche Chormusik* 1648 are used to explore his music's resonances with broader historical themes including the effects of the Thirty Years War contemporary meanings of classical mythology Lutheran attitudes to death and the afterlife as well as shifting conceptions of time and history in light of early modern scientific advances These original seventeenth century circumstances are treated in counterpoint with Schütz's fascinating later reinvention in nineteenth and twentieth century German musical culture providing a new kind of musicological writing that interweaves layers of historical inquiry from the seventeenth century to the present day **The Oxford Handbook of Music Revival** Caroline Bithell,Juniper Hill,2014-06-26 Revival movements aim to revitalize traditions perceived as threatened or moribund by adapting them to new temporal spatial and social contexts While many of these movements have been well documented in Western Europe and North America those occurring and recurring elsewhere in

the world have received little or no attention. Particularly under analyzed are the aftermaths of revivals, the new infrastructures, musical styles, performance practices, subcultural communities, and value systems that grow out of these movements. The Oxford Handbook of Music Revival fills this gap and helps us achieve a deeper understanding of how and why musical pasts are reimagined and transfigured in modern day postindustrial, postcolonial, and postwar contexts. The book's thirty chapters present innovative theoretical perspectives illustrated through new ethnographic case studies on diverse music and dance cultures around the world. Together, these essays reveal the potency of acts of revival, resurgence, restoration, and renewal in shaping musical landscapes and transforming social experience. The book makes a powerful argument for the untapped potential of revival as a productive analytical tool in contemporary global contexts. With its detailed treatment of authenticity, recontextualization, transmission, institutionalization, globalization, the significance of history, and other key concerns, the collection engages with critical issues far beyond the field of revival studies and is crucial for understanding contemporary manifestations of folk, traditional, and heritage music in today's postmodern, cosmopolitan societies.

The Musical Work of Nadia Boulanger Jeanice Brooks, 2013-04-25. Nadia Boulanger, composer, critic, impresario, and the most famous composition teacher of the twentieth century, was also a performer of international repute. Her concerts and recordings with her vocal ensemble introduced audiences on both sides of the Atlantic to unfamiliar historical works and new compositions. This book considers how gender shaped the possibilities that marked Boulanger's performing career, tracing her meteoric rise as a conductor in the 1930s to origins in the classroom and the salon. Brooks investigates Boulanger's promotion of structurally motivated performance styles, showing how her ideas on performance of historical repertory and new music relate to her teaching of music analysis and music history. The book explores the way in which Boulanger's musical practice relied upon her understanding of the historically transcendent masterwork, in which musical form and meaning are ideally joined, and shows how her ideas relate to broader currents in French aesthetics and culture.

The Oxford Handbook of Music and Medievalism Stephen C. Meyer, Kirsten Yri, 2020-03-02. The Oxford Handbook of Music and Medievalism provides a snapshot of the diverse ways in which medievalism, the retrospective immersion in the images, sounds, narratives, and ideologies of the European Middle Ages, powerfully transforms many of the varied musical traditions of the last two centuries. Thirty-three chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth-century opera to medievalism in contemporary video game music, thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography. While some chapters focus on key medievalist works such as Orff's *Carmina Burana* or Peter Jackson's *Lord of the Rings* films, others explore medievalism in the oeuvre of a single composer, e.g., Richard Wagner or Arvo Pärt, or musical group, e.g., Led Zeppelin. The topics of the individual chapters include both well-known works such as John Boorman's film *Excalibur* and also less familiar examples such as Eduard Lalo's *Le Roi d'Ys*. The authors of the chapters approach their material from a wide array of

disciplinary perspectives including historical musicology popular music studies music theory and film studies examining the intersections of medievalism with nationalism romanticism ideology nature feminism or spiritualism Taken together the contents of the Handbook develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism

Analytical and Cross-Cultural Studies in World Music Michael Tenzer, John Roeder, 2011-10-12 Analytical and Cross Cultural Studies in World Music presents intriguing explanations of extraordinary musical creations from diverse cultures across the world All the authors are experts deeply engaged in the traditions they describe They recount the contexts in which the music is created and performed and then hone in on elucidating how the music works as sound in process Accompanying the explanatory prose is a wealth of diagrams transcriptions recordings and online multimedia presentations all intended to convey the richness beauty and ingenuity of their subjects The music ranges across geography and cultures court music of Japan and medieval Europe pagode song from Brazil solos by the jazz pianist Thelonius Monk and by the sitar master Buddhadya Mukherjee form and timbre improvisations of a Boston sound collective South Korean folk drumming and the ceremonial music of indigenous cultures in North American and Australia much of which has never been so thoroughly analyzed before Thus the essays diversify and expand the scope of this book's companion volume Analytical Studies in World Music to all inhabited continents and many of its greatest musical traditions An introduction and an afterword point out common analytical approaches and present a new way to classify music according to its temporal organization Two special chapters consider the juxtaposition of music from different cultures of world music traditions and popular music genres and of Balinese music and European Art music raising provocative questions about the musical encounters and fusions of today's interconnected world For everyone listening in wonderment to the richness of world music whether listener creator or performer this book will be an invaluable resource and a fount of inspiration

The Cambridge History of Fifteenth-Century Music Anna Maria Busse Berger, Jesse Rodin, 2015-07-16 Through forty five creative and concise essays by an international team of authors this Cambridge History brings the fifteenth century to life for both specialists and general readers Combining the best qualities of survey texts and scholarly literature the book offers authoritative overviews of central composers genres and musical institutions as well as new and provocative reassessments of the work concept the boundaries between improvisation and composition the practice of listening humanism musical borrowing and other topics Multidisciplinary studies of music and architecture feasting poetry politics liturgy and religious devotion rub shoulders with studies of compositional techniques musical notation music manuscripts and reception history Generously illustrated with figures and examples this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement

Early Music: A Very Short Introduction Thomas Forrest Kelly, 2011-04-25 From Gregorian chant to Bach's Brandenburg Concerti the music of the Medieval Renaissance and Baroque periods is both

beautiful and intriguing expanding our horizons as it nourishes our souls In this Very Short Introduction Thomas Forrest Kelly provides not only a compact overview of the music itself but also a lively look at the many attempts over the last two centuries to revive it Kelly shows that the early music revival has long been grounded in the idea of spontaneity of excitement and of recapturing experiences otherwise lost to us either the rediscovery of little known repertoires or the recovery of lost performing styles with the conviction that with the right performance the music will come to life anew Blending musical and social history he shows how the Early Music movement in the 1960s took on political overtones fueled by a rebellion against received wisdom and enforced conformity Kelly also discusses ongoing debates about authenticity the desirability of period instruments and the relationship of mainstream opera companies and symphony orchestras to music that they often ignore or play in modern fashion *Fantasies of music in nostalgic medievalism* Helen Dell,2024-01-30 In the period between the Second World War and the present there has been an extraordinary rise in the production of medievalist fantasy literature and film This has been accompanied by the revival performance and invention of medieval music In this enterprise modern fantasies of the Middle Ages have exercised great influence *Fantasies of music in nostalgic medievalism* shows how music medievalism and nostalgia have been woven together in the fantasies of writers and readers musicians musicologists directors and listeners film makers and film goers This book studies the ways in which three fields of creative activity inspired by the medieval musical performance literature cinema and their reception have worked together to produce and sustain for some the fantasy of a long lost long mourned paradisaal home *The End of Early Music* Bruce Haynes,2007-07-20 Part history part explanation of early music this book also plays devil s advocate criticizing current practices and urging experimentation Haynes a veteran of the movement describes a vision of the future that involves improvisation rhetorical expression and composition

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