

# *SOLO MOTETS*

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*from the Seventeenth Century*

volume IO

## *ROME III*

Anne Schnoebelen



# Rome Solo Motets From The Seventeenth Century Vol 1

**Anne Schnoebelen**



## **Rome Solo Motets From The Seventeenth Century Vol 1:**

**Rome** Anne Schnoebelen, 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. **Masses by Giovanni Andrea Florimi, Giovanni Francesco**

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Frandsen, 2006-04-27 This book is an examination of the uneasy alliance of two confessions, Lutheran and Catholic, at the prominent seventeenth century court of Dresden and the implications of this alliance for the repertoire of sacred art music cultivated there: an influential repertoire that has received only scant attention from scholars. **Music and Poetry in**

**Seventeenth-century Rome: Text** Robert Rau Holzer, 1990 The Monteverdi Vespers of 1610 : Music, Context,

Performance Jeffrey Kurtzman, 2000-01-06 This is a thoroughgoing 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. Books in Print, 1994 *A History of Western Choral Music, Volume*

1 Chester L. Alwes, 2015-07-15 *A History of Western Choral Music* explores the various genres, key composers and influential

works essential to the development of the western choral tradition Author Chester L Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century Volume I surveys the choral music of composers including Josquin Palestrina Purcell Handel and J S Bach while detailing the stylistic textual and extramusical considerations unique to the topics covered Consideration of Renaissance music includes both sacred and secular works specifically addressing the growth of sacred music the rise of secular music and the proliferation of sacred polyphony from Josquin to Palestrina Discussion of the Baroque era is organized by geographic location exploring the spread of Baroque style from Italy to German France and England Volume I concludes by examining the aesthetic underpinnings of the early Classical and Romantic eras Framing discussion within the political religious cultural philosophical aesthetic and technological contexts of each era A History of Western Choral Music offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music s place in Western history

**Motetti a Una, Due, Tre, E Quattro Voci (1638)** Giovanni Felice Sances,2003-01-01 xxi 191 pp [The British Catalogue of Music](#) ,1995

**Subject Guide to Books in Print** ,1996 **Music in the Seventeenth Century** Lorenzo Bianconi,1987-11-26 Examines musical life in the seventeenth century a period of profound change in the history of music

**The Sounds of Milan, 1585-1650** Robert L. Kendrick,2002 Examines the cultural contexts of music in early modern Milan This book describes the buildings that served as performance spaces in Milan analyses the power structures in the city and discusses the devotional rites of the Milanese

**Psalms Through the Centuries, Volume 1** Susan Gillingham,2012-03-28 This is the first of a two volume bible commentary covering the Psalms and examining the role of these biblical poems throughout Jewish and Christian history Provides a fascinating introduction to the literary historical and theological background of psalmody Examines the psalms through liturgy and prayer study and preaching translation and imitation and musical composition and artistic illustration Includes illustrations of significant psalms helpful maps and an extensive bibliography an expanded bibliography to accompany the book is also available at [www.wiley.com/go/gillingham](http://www.wiley.com/go/gillingham) A forthcoming second volume is planned which will take an alternative psalm by psalm approach Now available in paperback and published in the innovative reception history series Blackwell Bible Commentaries

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Wiley Blackwell Commentary series Further information about this innovative reception history series is available at [www.bbibcomm.info](http://www.bbibcomm.info)

**A History of the Oratorio** Howard E. Smither, 2012-09-01 Howard Smither has written the first definitive work on the history of the oratorio since Arnold Schering published his *Geschichte des Oratoriums* in 1911 This volume is the first of a four volume comprehensive study that offers a new synthesis of what is known to date about the oratorio Volume 1 divided into three parts opens with the examination of the medieval Renaissance and early Baroque antecedents and origins of the oratorio with emphasis on Rome and Philip Neri's Congregation of the Oratory and with special attention to the earliest works for which the term oratorio seems appropriate The second part recounts the development of the oratorio in Italy circa 1640-1720 It reviews the social contexts patrons composers poets librettos and music of the oratorio in Italy especially in Vienna and Paris The procedure adapted throughout the work is to treat first the social context particularly the circumstances of performance of the oratorio in a given area and period then to treat the libretto and finally the music For each geographic area and period the author has selected for special attention a few oratorios that appear to be particularly important or representative He has verified the information offered in the specialized literature whenever possible by reference to the music or documents In a number of areas particular seventeenth century Italy in which relatively few previous studies have been undertaken or secondary sources have proven to be inadequate the author has examined the primary sources in manuscript and printed form music librettos and documents of early oratorio history Impressive research and intelligent integration of disparate elements make this complicated diffuse subject both readable and accessible to the student of music Volume 2 *The Oratorio in the Baroque Era* Protestant Germany and England and Volume 3 *The Oratorio in the Classical Era* continue and expand the study of oratorio history Although this series was originally announced as a three volume study Smither will conclude with a fourth volume This new work the first English language study of the history of the oratorio will become the standard work on its subject and an enduring contribution to music and scholarship Originally published in 1977 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value

*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

**Motets for Two to Six Voices, Opus 1** Bonifazio Graziani, 2011-01-01 Book URL <https://www.areditions.com/rrrb/b173.html> Between 1646 and 1664 Bonifazio Graziani 1604-05-1664 held the position as maestro di cappella at the Church of the Ges the main church of the Jesuit order in Rome This edition presents his first printed collection of sacred motets written for two to six voices and basso continuo For liturgical works from this time his music is quite modern with independent sections in aria and recitative style The motets are marked by smoothly flowing melodies and by harmonic schemes often based on cadential progression patterns resulting in an unusually regular and symmetrical organization of phrases These components of Graziani's style seem to aim for a high degree of comprehensibility and accessibility which offers in turn an important explanation for the popularity of his music Graziani's works were widely disseminated and his music was to become a very important model for composers of ecclesiastical music of the next generation not the least for musicians in northern Europe

**Motets for One Voice by Franck, Gounod, and Saint-Saens** Richard Benefield, 2003-01-01

Pagination xxvii 82 pages

**Grove's Dictionary of Music and Musicians** George Grove, 1927

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