

OXFORD MONOGRAPHS ON MUSIC
**ROMAN MONODY, CANTATA, AND
OPERA FROM THE CIRCLES AROUND
CARDINAL MONTALTO**
Volume 1: Text



JOHN WALTER HILL



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Roman Monody Cantata And Opera From The Circles Around Cardinal Montalto Text Music

Colin Lawson, Robin Stowell



Roman Monody Cantata And Opera From The Circles Around Cardinal Montalto Text Music:

Roman Monody, Cantata, and Opera from the Circles Around Cardinal Montalto John Walter Hill, 1997 This book uncovers the connections between the invisible network of political and economic dependents among Italy's church and state elite and the formation of the Baroque musical style in Rome The author rediscovers music for Battista Guarini's last stage work and the first Roman opera and offers a new explanation for the rise of the Italian chamber cantata **The Cambridge**

History of Seventeenth-Century Music Tim Carter, John Butt, 2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes Written by a distinguished team of experts in the field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs **The Emotional Power of**

Music Tom Cochrane, Bernardino Fantini, Klaus R. Scherer, 2013-07-18 How can an abstract sequence of sounds so intensely express emotional states How does music elicit or arouse our emotions What happens at the physiological and neural level when we listen to music How do composers and performers practically manage the expressive powers of music How have societies sought to harness the powers of music for social or therapeutic purposes In the past ten years research into the topic of music and emotion has flourished In addition the relationship between the two has become of interest to a broad range of disciplines in both the sciences and humanities The Emotional Power of Music is a multidisciplinary volume exploring the relationship between music and emotion Bringing together contributions from psychologists neuroscientists musicologists musicians and philosophers the volume presents both theoretical perspectives and in depth explorations of particular musical works as well as first hand reports from music performers and composers In the first section of the book the authors consider the expression of emotion within music through both performance and composing The second section explores how music can stimulate the emotions considering the psychological and neurological mechanisms that underlie music listening The third section explores how different societies have sought to manage and manipulate the power of music The book is valuable for those in the fields of music psychology and music education as well as philosophy and musicology

Roman Monody, Cantata, and Opera from the Circles Around Cardinal Montalto John Walter Hill, 1997 This book uncovers the connections between the invisible network of political and economic dependents among Italy's church and state elite and the formation of the Baroque musical style in Rome The author rediscovers music for Battista Guarini's last stage work and the first Roman opera and offers a new explanation for the rise of the Italian chamber cantata **The Madrigal**

Susan Lewis Hammond, 2012-08-06 The Madrigal A Research and Information Guide is the first comprehensive annotated bibliography of scholarship on virtually all aspects of madrigal composition production and consumption It contains 1 237 entries for items in English French German and Italian Scholars students teachers librarians and performers now have access to this rich literature in a single volume *The Oratorio in Bologna 1650-1730* Victor Crowther, 1999-07-08 In the seventeenth century Bologna developed a rich and diverse musical culture through the enterprise of musicians attached to the Basilica of S Petronio and affiliated to the Accademia de Filarmonici Their achievements in the field of instrumental music sonata concerto and festive church music concerted mass are well documented but little of their output in the fields of oratorio amounting to 300 performances in the period 1659 1730 has been subjected to critical scrutiny This book relates the genesis and development of oratorio in Bologna to the city s religious political and cultural aspirations The oratorio repertory is surveyed in three historical phases under Cazzati 1657 74 Colonna 1675 95 and Perti 1696 1730 and eight oratorios by the city s leading composers are analysed in detail A chronological list of performances is given in the Appendix **Opera's Orbit**

Stefanie Tcharos, 2011-02-03 Tcharos illustrates opera s engagement in a larger musical sphere of Arcadian Rome where opera inspired debate and fuelled ideological reform *Early Music History: Volume 18* Iain Fenlon, 2001-05-10 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century Articles in Volume 18 include Music notation in Arcivio San Pietro C 105 and in the Farfa Breviary Chigi C VI 117 Rinuccini the craftsman A view of his L Arianna Ferdinand of Aragon s entry into Valladolid in 1513 The triumph of a Christian king Citation and allusion in the late Ars nova The case of Esperance and the En attendant songs The Cambridge History of Musical Performance Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer s experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today

Seventeenth-Century Opera and the Sound of the Commedia dell'Arte Emily Wilbourne, 2016-11-21 In this book Emily Wilbourne boldly traces the roots of early opera back to the sounds of the commedia dell arte Along the way she forges a new history of Italian opera from the court pieces of the early seventeenth century to the public stages of Venice more than fifty years later Wilbourne considers a series of case studies structured around the most important and widely explored operas of

the period Monteverdi's lost *L'Arianna* as well as his *Il Ritorno d'Ulisse* and *L'incoronazione di Poppea* Mazzochi and Marazzoli's *L'Egisto* ovvero *Chi soffre spera* and Cavalli's *L'Ormindo* and *L'Artemisia* As she demonstrates the sound in performance aspect of commedia dell'arte theater specifically the use of dialect and verbal play produced an audience that was accustomed to listening to sonic content rather than simply the literal meaning of spoken words This Wilbourne suggests shaped the musical vocabularies of early opera and facilitated a musicalization of Italian theater Highlighting productive ties between the two worlds from the audiences and venues to the actors and singers this work brilliantly shows how the sound of commedia performance ultimately underwrote the success of opera as a genre Secular Renaissance Music Sean

Gallagher, 2017-07-05 Secular music of the fifteenth and sixteenth centuries encompasses an extraordinarily wide range of works and practices courtly love songs music for civic festivities instrumental music entertainments provided by minstrels the unwritten traditions of solo singing and much else This collection of essays addresses many of these practices with a focus on polyphonic settings of vernacular texts examining their historical and stylistic contexts their transmission in written and printed sources questions of performance and composers' approaches to text setting Essays have been selected to reflect the wide range of topics that have occupied scholars in recent decades and taken together they point to the more general significance of secular music within a broad complex of cultural practices and institutions Reader's Guide to Music

Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay/lesbian musicology **Roman Monody, Cantata, and Opera from the Circles Around Cardinal**

Montalto: Music John Walter Hill, 1997 *Early Music History: Volume 21* Iain Fenlon, 2002-11-21 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society Articles in volume 21 include Aaron's interpretation of Isidore and an illustrated copy of the *Toscanello Musica mundana* Aristotelian natural philosophy and Ptolemaic astronomy The *Triodia Sacra* as a key source for late Renaissance music in southern Germany The debate over song in the Accademia Fiorentina **The Politics of Princely**

Entertainment Valeria De Lucca, 2020-06-03 Throughout early modern Europe patronage became a means for the dominant classes to highlight their wealth intellectual finesse and cultural and political agendas particularly within the court and religious institutions Musical events like operas and carnival parades were an especially essential component of this patronage However the ways in which music patronage changed during the second half of the seventeenth century have

largely remained underexplored At the time profound social and cultural transformations influenced the production and consumption of music in radical and permanent ways not least through the influence of the Colonna family Prince Lorenzo Onofrio Colonna and his wife Maria Mancini Two of the most active patrons of seventeenth century Italy they were particularly active in the musical life of Rome Through their sponsorship of an unprecedented number of operas serenatas and oratorios they supported the careers of the most prominent composers librettists and musicians of the period A new exploration of this period of music patronage The Politics of Princely Entertainment follows Lorenzo Onofrio and Maria beyond the borders of Rome and through their far reaching personal and institutional travels to Venice Naples and the Kingdom of Aragon Author Valeria De Lucca traces the journeys of not only scores and librettos but also the singers composers and librettists whose art reached these distant corners of Europe through the Colonna family s patronage activities The Politics of Princely Entertainment is a welcome addition to scholarly understanding of music patronage beyond traditional boundaries of gender geography and institutions

Orpheus in the Marketplace Tim Carter, 2013-11-04 The Florentine musician Jacopo Peri 1561 1633 is known as the composer of the first operas they include the earliest to survive complete Euridice 1600 in which Peri sang the role of Orpheus The recent discovery of a large number of private account books belonging to him and his family allows for a greater exploration of Peri s professional and personal life Richard Goldthwaite an economic historian and Tim Carter a musicologist have done more however than write a biography their investigation exposes the value of such financial documents as a primary source for an entire period This record of Peri s wide ranging investments and activities in the marketplace enables the first detailed account of the Florentine economy in the late sixteenth and early seventeenth centuries and opens a new perspective on one of Europe s principal centers of capitalism His economic circumstances reflect continuities and transformations in Florentine society and the strategies for negotiating them under the Medici grand dukes They also allow a reevaluation of Peri the singer and composer that elucidates the cultural life of a major artistic center even in changing times providing a quite different view of what it meant to be a musician in late Renaissance Italy

Cognate Music Theories Ignacio Prats-Arolas, 2024-03-01 This volume explores the possibilities of cognate music theory a concept introduced by musicologist John Walter Hill to describe culturally and historically situated music theory Cognate music theories offer a new way of thinking about music theory music history and the relationship between insider and outsider perspectives when researchers mediate between their own historical and cultural position and that of the originators of the music they are studying With contributions from noted scholars of musicology music theory and ethnomusicology this volume develops a variety of approaches using the cognate music theory framework and shows how this concept enables more nuanced and critical analyses of music in historical context Addressing topics in music from the seventeenth to nineteenth centuries this volume will be relevant to musicologists music theorists and all researchers interested in reflecting critically on what it means to construct a theory of music Chapter 9 of this book is

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European Music, 1520-1640 James Haar, 2014 Chronological surveys of national musical cultures in Italy France the Netherlands Germany England and Spain genre studies Mass motet madrigal chanson instrumental music opera as well as essays on intellectual and cultural developments and concepts relevant to music music theory printing the Protestant Reformation and the corresponding Catholic movement humanism the concepts of Renaissance and Baroque

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2. Music John Walter Hill, 1997

Francesca Caccini at the Medici Court Suzanne G. Cusick, 2015-11-07 A priceless study of the life and career of the Renaissance era Italian who was the first woman to have composed an opera Gender History Extraordinary in its breadth its detail its insight and its worth to all participants in early music Its contribution is not limited to the musical world however as Cusick's remarkable command and analysis of her material has immense value for scholars engaged in cultural studies performance studies history politics or the study of difference Renaissance Quarterly A contemporary of Shakespeare and Monteverdi and a colleague of Galileo and Artemisia Gentileschi at the Medici court Francesca Caccini was a dominant musical figure there for thirty years Dazzling listeners with the transformative power of her performances and the sparkling wit of the music she composed for more than a dozen court theatricals Caccini is best remembered today as the first woman to have composed opera Francesca Caccini at the Medici Court reveals for the first time how this multitalented composer established a fully professional musical career at a time when virtually no other women were able to achieve comparable success Suzanne G Cusick argues that Caccini's career depended on the usefulness of her talents to the political agenda of Grand Duchess Christine de Lorraine Tuscany's de facto regent from 1606 to 1636 Drawing on Classical and feminist theory Cusick shows how the music Caccini made for the Medici court sustained the culture that enabled Christine's power thereby also supporting the sexual and political aims of its women In bringing Caccini's surprising story so vividly to life Cusick ultimately illuminates how music making functioned in early modern Italy as a significant medium for the circulation of power

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