

MUSIC FOR
TREVISO CATHEDRAL
IN THE LATE
SIXTEENTH CENTURY

BONNIE J. BLACKBURN

Music For Treviso Cathedral In The Late Sixteenth Century

Tim Carter



Music For Treviso Cathedral In The Late Sixteenth Century:

Music for Treviso Cathedral in the Late Sixteenth Century Bonnie J. Blackburn, 1987 One of the most extensive repertoires of Renaissance sacred music to have come down to us was written for the Cathedral of Treviso An Allied raid over the city on 7 April 1944 resulted in the destruction of 25 manuscripts of polyphonic music written prior to 1630 In this book Bonnie Blackburn reconstructs the inventories of two of these lost manuscripts MS29 and MS30 and explains their puzzling repertory Antonio Gardano, Venetian Music Printer, 1538-1569 Mary S. Lewis, 1997-10 First published in 1998 Routledge is an imprint of Taylor Francis an informa company

Hexachords in Late-Renaissance Music Lionel Pike, 2019-05-23 First published in 1998 this broad survey includes a large number of musical illustrations and provides an indispensable guide for both students and teachers Hexachords and solmization syllables formed the foundations of musical language during the sixteenth century Yet owing to changes over time in music education and style there no longer exists widespread general knowledge of hexachords Without this awareness it is impossible to appreciate fully the music of the most important composers of the Renaissance such as Palestrina Lasso and Monteverdi This book is the first attempt to fill such a gap in our understanding of hexachords and how they were employed in late Renaissance music Lionel Pike s research covers the period from Willaert to Dowland c 1530 1600 and examines the ways in which the uses of hexachords developed in the hands of different composers The book concludes with an investigation of English examples of hexachords in vocal and instrumental music

Rosa Newmarch and Russian Music in Late Nineteenth and Early Twentieth-Century England Philip Ross Bullock, 2017-07-05 Philip Ross Bullock looks at the life and works of Rosa Newmarch 1857 1940 the leading authority on Russian music and culture in late nineteenth and early twentieth century England Although Newmarch s work and influence are often acknowledged most particularly by scholars of English poetry and of the role of women in English music the full range of her ideas and activities has yet to be studied As an inveterate traveller prolific author and polyglot friend of some of Europe s leading musicians such as Elgar Sibelius and Jank Newmarch deserves to be better appreciated On the basis of both published and archival materials the details of Newmarch s busy life are traced in an opening chapter followed by an overview of English interest in Russian culture around the turn of the century a period which saw a long standing Russophobia largely political and military challenged by a more passionate and well informed interest in the arts Three chapters then deal with the features that characterize Newmarch s engagement with Russian culture and society and more significantly perhaps which she also championed in her native England nationalism the role of the intelligentsia and feminism In each case Newmarch s interest in Russia was no mere instance of ethnographic curiosity rather her observations about and passion for Russia were translated into a commentary on the state of contemporary English cultural and social life Her interest in nationalism was based on the conviction that each country deserved an art of its own Her call for artists and intellectuals to play a vital role in the cultural and social life of the country illustrated how her Russian experiences could

map onto the liberal values of Victorian England And her feminism was linked to the idea that women could exercise roles of authority and influence in society through participation in the arts A final chapter considers how her late interest in the music of Czechoslovakia pi **Ver sacrum seu flores musici (Salzburg, 1677), Part 1** Andreas Hofer,2021-05-01

Andreas Hofer s *Ver sacrum seu flores musici* is the first printed collection of paraliturgical music for the archiepiscopal court of Salzburg published in a modern edition an important reparative to the overemphasis on the court s instrumental virtuosos Heinrich Biber and Georg Muffat The eighteen pieces of the collection are ordered liturgically with each composition assigned to a specific feast day Hofer s texts are a unique collection of centonized scripture poetry and prose which through creative manipulation of instrumentation texture and style the composer musically dramatizes for the celebration of each feast Referred to in the note to the reader as works for the offertory despite the absence of any prescribed liturgical texts these pieces demonstrate the malleable nature of the musical genre in the early modern period

Johann Mattheson? Pi's de clavecin and Das neu-er?ete Orchestre Margaret Seares,2017-07-05 A prolific music theorist and critic as well as an established composer Johannes Mattheson remains surprisingly understudied In this important study Margaret Seares places Mattheson s *Pi s de clavecin* 1714 in the context of his work as a public intellectual who encouraged German musicians and their musical public to eschew what he saw as the hidebound traditions of the past and instead embrace a universalism of style and expression derived from contemporary currents in music of the leading European nations Beginning with the early non musical writings by Mattheson Seares places them in the context of the cosmopolitan city state of Hamburg before moving to a detailed study of his first major musical treatise *Das neu er ffnete Orchestre* of 1713 in which he espoused his views about the musics of the past and present and in particular the characteristics of the musics of Germany Italy France and England This latter section of the treatise Part III is edited and translated into English in the book s appendix the first such translation available Seares then moves on to an evaluation of the *Pi s de clavecin* as a work in which Mattheson reflects in musical terms the themes of modernism in the sense of a mode and universalism that are such a strong part of his writings of the period and a work that represents an important precursor for the keyboard suites of Johann Sebastian Bach and Georg Frideric Handel *Mapping the Motet in the Post-Tridentine Era* Esperanza Rodríguez-García,Daniele V. Filippi,2018-09-03 *Mapping the Motet in the Post Tridentine Era* provides new dimensions to the discussion of the immense corpus of polyphonic motets produced and performed in the decades following the end of the Council of Trent in 1563 Beyond the genre s rich connections with contemporary spiritual life and religious experience the motet is understood here as having a multifaceted life in transmission performance and reception By analysing the repertoire itself but also by studying its material life in books and accounts in physical places and concrete sonic environments and by investigating the ways in which the motet was listened to and talked about by contemporaries the eleven chapters in this book redefine the cultural role of the genre The motet thanks to its own protean nature not bound to

any given textual functional or compositional constraint was able to convey cultural meanings powerfully give voice to individual and collective identities cross linguistic and confessional divides and incarnate a model of learned and highly expressive musical composition Case studies include considerations of composers Palestrina Victoria Lasso cities Seville and Granada Milan books calendrically ordered collections non liturgical music books and special portions of the repertoire motets pro defunctis instrumental intabulations *Playing on Words* David Osmond-Smith,2017-07-05 Luciano Berio's Sinfonia 1968 marked a return by the composer to orchestral writing after a gap of six years This in depth study demonstrates the central position the work occupies in Berio's output David Osmond Smith discusses the way in which Berio used the Bororo myth described in Levi Strauss's *Le cru et le cuit* as a framework for Sinfonia This is one of many influences in the work which also include Joyce's Sirens chapter from *Ulysses* Beckett's *The Unnameable* and the scherzo from Mahler's 2nd Symphony The listener who takes refuge in the score of Sinfonia argues Osmond Smith finds there a maze of allusions to things beyond the score It is some of those allusions that this book seeks to illuminate *Music, Piety, and Political Power in 17th-Century Salzburg* Kimberly Beck Hieb,2024-08-20 *Music Piety and Political Power in 17th Century Salzburg* traces the role of sacred music in the service of politics at the archbishopric of Salzburg one of many jurisdictions that made up the Holy Roman Empire in the second half of the 17th century The author reveals that the use of music to present political cultural and religious meanings was not limited to cross confessional communities the Imperial capital of Vienna or other early modern metropolitan centers such as Munich and Paris Presenting music as a powerful cultural artifact that informs our understanding of the religious and political relationships shaping the history of central Europe this study expands our understanding of the history of music absolutism and Catholicism in the 17th century and will be of interest to scholars working in those areas *The 'Ars musica' Attributed to Magister Lambertus/Aristoteles* translated by Karen Desmond,2017-07-05 The treatise on *musica plana* and *musica mensurabilis* written by Lambertus Aristoteles is our main witness to thirteenth century musical thought in the decades between the treatises of Johannes de Garlandia and Franco of Cologne Most treatises on music of this century except for Franco's treatise on musical notation survive in only a single copy Lambertus's *Ars musica* extant in five sources is thus distinguished by a more substantial and long lasting manuscript tradition Unique in its ambitions this treatise presents both the rudiments of the practice of liturgical chant and the principles of polyphonic notation in a dense and rigorous manner like few music treatises of its time a conceptual framework characteristic of Parisian university culture in the thirteenth century This new edition of Lambertus's treatise is the first since Edmond de Coussemaker's of 1864 Christian Meyer's meticulous edition is displayed on facing pages with Karen Desmond's English translation and the treatise and translation are prefaced by a substantial introduction to the text and its author by Christian Meyer translated by Barbara Haggh Huglo [Early Music History](#) Iain Fenlon,2009-03-19 *Early Music History* is devoted to the study of music from the early Middle Ages to the end of the seventeenth century It demands the

highest standards of scholarship from its contributors all of whom are leading academics in their fields It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas The scope is exceptionally broad 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 nine include Franco of Cologne on the rhythm of organum purum Music printing in late sixteenth and early seventeenth century Florence Giorgio Marescotti Cristofano Marescotti and Zanobi Pignoni The peace of 1360 1369 and Anglo French musical relations Music and musicians at the Guild of our Lady in Berge op Zoom c1470 1510 **The 'Ars musica' Attributed to Magister Lambertus/Aristoteles** Dr Karen Desmond, Dr Christian Meyer, 2015-04-28 The treatise on musica plana and musica mensurabilis written by Lambertus Aristoteles is our main witness to thirteenth century musical thought in the decades between the treatises of Johannes de Garlandia and Franco of Cologne This treatise presents both the rudiments of the practice of liturgical chant and the principles of polyphonic notation in a dense and rigorous manner like few music treatises of its time This new edition of Lambertus's treatise is the first since Edmond de Coussemaker's of 1864 Christian Meyer's meticulous edition is displayed on facing pages with Karen Desmond's English translation and the treatise and translation are prefaced by a substantial introduction

Sacred Repertories in Paris under Louis XIII Peter Bennett, 2023-04-14 The study of sacred music under Louis XIII r 1610 43 has advanced little in the past hundred years Despite some important recent contributions by the late Denise Launay and others much of our current perception of the Latin sacred music of the period is still informed by the pioneering research undertaken by Henri Quittard in the early years of the twentieth century Even with Quittard's work however the almost complete absence of surviving sources has severely limited our understanding of this era But by re-examining one of the seventeenth century treasures of the Biblioth que nationale MS Vma r s 571 *Sacred Repertories in Paris under Louis XIII* reveals that far from being a transitional period in which little music of any interest was produced the reign of Louis XIII witnessed a flowering of musical activity and the development of musical techniques normally associated with the reign of Louis XIV Based on an exhaustive and innovative manuscript study *Sacred Repertories* shows that Vma r s 571 a largely anonymous source of previously unknown provenance was copied in Paris by the composer Andr Pechon and that it preserves three previously unidentified repertories with connections to the court of Louis XIII The repertoire of the musique de la chambre until now considered a secular institution shows it to have been an equal partner of the chapelle in the provision of sacred music at court The repertoire of the royal parish church of Saint Germain l Auxerrois the only working liturgical repertory surviving from the century illustrates musical practices at this important collegiate church And the repertoire of the Royal Benedictine Abbey of Montmartre testifies to the richness of musical tradition in Parisian convents during a period when no other comparable music from France survives *Sacred Repertories* thus transforms our understanding of the musical landscape of seventeenth century France and provides a springboard for **MS Florence, Biblioteca Nazionale Centrale,**

Magl. XIX, 164-167 Anthony M. Cummings, 2017-07-05 Manuscript Florence Biblioteca Nazionale Centrale Magliabechiana XIX 164 167 FlorBN Magl 164 7 has been the subject of considerable scholarly attention The prevailing assumption had been that it was a Florentine source of the early sixteenth century More recently it has been argued that its provenance is not as easily determined as it first appears and that there are Roman connections suggested by one of its codicological features This monograph provides as full a bibliographical and codicological report on FlorBN Magl 164 7 as is currently possible Such evidence suggests that the earlier thesis is more likely to be correct the manuscript was copied in Florence c 1520 After a review of the evidence for provenance and date the repertory of the manuscript is placed in its historical and cultural context Florence of the early sixteenth century is shown to have an organized cultural life that was characterized by the activities of such institutions as the Sacred Academy of the Medici the famous group that met in the garden of the Rucellai and others FlorBN Magl 164 7 is an exceedingly interesting and important source an eclectic repository not only of compositionally advanced settings of Petrarchan verse by Rucellai group intimate Bernardo Pisano but also of sharply contrasting works popular in character It is almost a manifesto of the sensibilities of preeminent Florentine cultural figures of the sort who frequented the garden of the Rucellai and as such is a revealing document of Florentine musical taste during those crucial years that witnessed the emergence of the new secular genre we know as the Italian madrigal *Music in Late Renaissance & Early Baroque Italy* Tim Carter, 1992 This book proposes new ways of exploring vocal and instrumental music in northern and central Italy in the sixteenth and early seventeenth centuries The text focuses on the consolidation of the High Renaissance style of Josquin Desprez and his contemporaries and the subsequent transformation of this style under the pressure of new aesthetic and functional demands made upon music and of shifting social political and cultural circumstances as Italy moved into the period of the Counter Reformation and the arts moved through Mannerism into the Baroque The effects of these changing contexts upon such masters as Giovanni Pierluigi da Palestrina and Claudio Monteverdi are fully documented here but this is less a great composer book than a study of secular sacred and theatrical styles and genres both within the musical market place and in relation to music's sister arts The author also attempts to view music and indeed all the arts as essentially political phenomena conditioned by but also conditioning social and cultural constraints There are copious music examples and an extensive bibliography considerable space is also devoted to extracts from contemporary documents in translation to allow the reader first hand experience of one of the most exciting periods in music history *Music as Social and Cultural Practice* Melania Bucciarelli, Berta Joncus, 2007 The linking theme of the essays collected here is the intersection of musical work with social and cultural practice Inspired by Professor Strohm's ideas as is fitting in a volume in his honour leading scholars in the field explore diverse conceptualizations of the work within the contexts of a specific repertory over four main sections Music in Theory and Practice studies the link between treatises and musical practice and analyses how historical writings can reveal period views on the work in music before 1800 Art and

Social Process Music in Court and Urban Societies looks at the social and cultural practices informing composition from the late Renaissance until the mid eighteenth century and interrogates current notions of canon formation and the exchange between local and foreign traditions Creating an Opera Industry focuses on how genre and artistic autonomy were defined in operas from diverse eras and countries explaining the role of literature and politics in this process Finally The Crisis of Modernity treats nineteenth century music offering new models for work and context to challenge reigning theories of the meaning of these terms Publisher s website

The Politics of Verdi's Cantica Roberta Montemorra Marvin, 2017-07-05 The Politics of Verdi's Cantica treats a singular case study of the use of music to resist oppression combat evil and fight injustice Cantica better known as Inno delle nazioni Hymn of the Nations commissioned from Italy's foremost composer to represent the newly independent nation at the 1862 London International Exhibition served as a national voice of pride and of protest for Italy across two centuries and in two very different political situations The book unpacks for the first time the full history of Verdi's composition from its creation performance and publication in the 1860s through its appropriation as purposeful social and political commentary and its perception by American broadcast media as a weapon of art in the mid twentieth century Based on largely untapped primary archival and other documentary sources journalistic writings and radio and film scripts the project discusses the changing meanings of the composition over time It not only unravels the complex history of the work in the nineteenth century of greater significance it offers the first fully documented study of the performances radio broadcast and filming of the work by the renowned Italian conductor Arturo Toscanini during World War II In presenting new evidence about ways in which Verdi's music was appropriated by expatriate Italians and the US government for cross cultural propaganda in America and Italy it addresses the intertwining of Italian and American culture with regard to art politics and history and investigates the ways in which the press and broadcast media helped construct a musical weapon that traversed ethnic aesthetic and temporal boundaries to make a strong political statement

The Politics of Plainchant in fin-de-siècle France Katharine Ellis, 2017-07-28 This book tells three inter related stories that radically alter our perspective on plainchant reform at the turn of the twentieth century and highlight the value of liturgical music history to our understanding of French government anticlericalism It offers at once a new history of the rise of the Benedictines of Solesmes to official dominance over Catholic editions of plainchant worldwide a new optic on the French liturgical publishing industry during a period of international crisis for the publication of plainchant notation and an exploration of how both despite and because of official hostility French Catholics could bend Republican anticlericalism at the highest level to their own ends The narrative relates how Auguste Poulès a former French diplomat and Benedictine novice masterminded an undercover campaign to aid the Gregorian agenda of the Solesmes monks via French government intervention at the Vatican His vehicle trades unionists from within the book industry whom he mobilized into nationalist protest against Vatican attempts to enshrine a single contested and German version of the musical text as canon law Yet the political scheming

necessitated by Poul's double involvement with Solesmes and the print unions almost spun out of control as his Benedictine contacts struggled with internal division and anticlerical persecution. The results are as musicologically significant for the study of Solesmes as they are instructive for the study of Church-State relations. Early Music History: Volume 17 Iain Fenlon, 1999-03-04. Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. It demands the highest standards of scholarship from its contributors, all of whom are leading academics in their fields. It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas. The scope is exceptionally broad 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 seventeen include: Tropis semper variantibus: Compositional strategies in the offertories of Old Roman chant; Music identity and the Inquisition in fifteenth-century Spain; Musical aspects of Old Testament canticles in their biblical setting. **Skryabin, Philosophy and the Music of Desire** Kenneth M. Smith, 2017-07-05. Commentary on Skryabin has struggled to situate an understanding of the composer's music within his idiosyncratic philosophical world views. Early commentators' efforts to do so failed to establish a thorough or systematic approach. And later twentieth-century studies turned away from the composer's ideology, focusing instead on the music itself with an analytic approach that scrutinized Skryabin's harmonic language in isolation from his philosophy. This groundbreaking study revisits the questions surrounding the composer's music within his own philosophy but draws on new methodological tools, casting Skryabin's music in the light not only of his own philosophy of desire but of more refined semiotic psychoanalytical theory and modern techniques of music analysis. An interdisciplinary methodology corrects the narrow focus of Skryabin scholarship of the last century, offering insights from New Musicology and recent music theory that lead to hermeneutical, critically informed readings of selected works.

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