

PAPAL MUSIC AND MUSICIANS IN MEDIEVAL AND RENAISSANCE ROME



EDITED BY
RICHARD SHERR

Papal Music And Musicians In Medieval And Renaissance Rome

Andrew Parrott



Papal Music And Musicians In Medieval And Renaissance Rome:

Papal Music and Musicians in Late Medieval and Renaissance Rome Richard Sherr, 1998-05-21 This book collects twelve of the papers given at a conference held at the Library of Congress Washington D C on 13 April 1993 in conjunction with the exhibition Rome Reborn The Vatican Library and Renaissance Culture A group of distinguished scholars considered music in medieval and Renaissance Rome The volume presents a series of wide ranging and original treatments of music written for and performed in the papal court from the fourteenth to the sixteenth century New discoveries are offered which force a radical reevaluation of the Italian papal court as a musical centre during the Great Schism A series of motets for various popes are subject to close analysis New interpretations and information are offered concerning the repertory of the papal chapel in the fifteenth and sixteenth centuries the institutional life of the papal singers and the individual biographies of singers and composers Thought provoking even controversial evaluations of the music of composers connected with or thought to be connected with Rome and the papal court such as Ninot le Petit Josquin and Palestrina round out the volume

Music and Culture in the Middle Ages and Beyond Benjamin Brand, David J. Rothenberg, 2016-10-27 The essays in this volume offer diverse innovative approaches to medieval music and culture

Music in the Collective Experience in Sixteenth-Century Milan Christine Suzanne Getz, 2023-05-31 Renaissance music like its sister arts was most often experienced collectively While it was possible to read Renaissance polyphony silently from a music manuscript or print improvise alone or perform as a soloist the very practical nature of Renaissance music defied individualism The reading and improvisation of polyphony was most frequently achieved through close co operation and this mutual endeavour extended beyond the musicians to include the society to which it is addressed In sixteenth century Milan music an art traditionally associated with the court and cathedral came to be appropriated by the old nobility and the new aristocracy alike as a means of demonstrating social primacy and newly acquired wealth As class mobility assumed greater significance in Milan and the size of the city expanded beyond its Medieval borders music making became ever more closely associated with public life With its novel structures and diverse urban spaces sixteenth century Milan offered an unlimited variety of public performance arenas The city's political and ecclesiastical authorities staged grand processions church services entertainments and entries aimed at the propagation of both church and state Yet the private citizen utilized such displays as well creating his own miniature spectacle in a visual and an aural imitation of the ecclesiastical and political panoply of the age Using archival documents music prints manuscripts and contemporary writing Getz examines the musical culture of sixteenth century Milan via its life within the city's most influential social institutions to show how fifteenth century courtly traditions were adapted to the public arena The book considers the relationship of the primary cappella musicale including those of the Duomo the court of Milan Santa Maria della Scala and Santa Maria presso San Celso to the sixteenth century institutions that housed them In addition the book investigates the musician's role as an actor and a functionary in the

political religious and social spectacles produced by the Milanese church state and aristocracy within the city's diverse urban spaces Furthermore it establishes a context for the numerous motets madrigals and lute intabulations composed and printed in sixteenth century Milan by examining their function within the urban milieu in which they were first performed Finally it musically documents Milan's transformation from a ducal state dominated by provincial traditions into a mercantile centre of international acclaim Such an important study in Italian Renaissance music will therefore appeal to anyone interested in the culture of Renaissance Italy Citation and Authority in Medieval and Renaissance Musical Culture Suzannah

Clark, Elizabeth Eva Leach, 2005 Essays collected in honour of Margaret Bent examining how medieval and Renaissance composers responded to the tradition in which they worked through a process of citation of and commentary on earlier authors **Art and Music in the Early Modern Period** Katherine A. McIver, 2017-07-05 The relationship between music and painting in the Early Modern period is the focus of this collection of essays by an international group of distinguished art historians and musicologists Each writer takes a multidisciplinary approach as he or she explores the interface between music performance and painting or between music and art theory The essays reflect a variety and range of approaches and offer methodologies which might usefully be employed in future research in this field The volume is dedicated to the memory of Franca Trinchieri Camiz an art historian who worked extensively on topics related to art and music and who participated in some of the conference panels from which many of these essays originate Three of Professor Camiz's own essays are included in the final section of this volume together with a bibliography of her writings in this field They are preceded by two thematic groups of essays covering aspects of musical imagery in portraits issues in iconography and theory and the relationship between music and art in religious imagery **The Josquin Companion** Richard Sherr, 2000 The Josquin

Companion presents both the scholarly and general reader with the most complete and concentrated discussion ever published in English on the music of Josquin des Prez c 1450 1521 the greatest composer of the late fifteenth and early sixteenth centuries Not a standard single author life and works the volume provides a basic survey of Josquin's music and of the many problems which attend it Through a collaborative effort of distinguished scholars it takes into account the most recent research on Josquin Beginning with a summary of the latest developments in the composer's constantly changing biography and a discussion of his stature as a great man then and now the Companion continues with chapters considering all the compositional genres employed by Josquin and offers wide ranging surveys as well as close studies of individual pieces Further chapters explore both traditional and untraditional analytical perspectives on Josquin's music and suggest new avenues of research A Worklist Bibliography and Annotated Discography the first since the advent of the compact disc and the concurrent explosion of early music recording end the book It is further enhanced by its own CD containing pertinent selections specifically recorded for the Companion by The Clerks Group *Ars nova* John L. Nádas, Michael Scott Cuthbert, 2017-07-05 In the early fourteenth century musicians in France and later Italy established new traditions of secular

and sacred polyphony This ars nova or new art popularized by theorists such as Philippe de Vitry and Johannes de Muris was the among the first of many later movements to establish the music of the present as a clean break from the past The rich music of this period by composers such as Guillaume de Machaut and Francesco Landini is not only beautiful but also rewards deep study and analysis Yet contradictions and gaps abound in the ars nova of the fourteenth and early fifteenth centuries how do we read this music how do we perform this music what was the cultural context of these performances These problems are well met by the ingenuity of approaches and solutions found by scholars in this volume The twenty seven articles brought together reflect the broad methodological and chronological range of scholarly inquiry on the ars nova

The Polyphonic Mass in Early Lutheran Central Europe DR. ALANNA. ROPCHOCK TIERNO,2024-09-24 Investigates the reception and performance history of the polyphonic mass in Lutheran Central Europe from ca 1540 1600 The five movement polyphonic Mass Ordinary emerged from the cultural and liturgical practices of medieval Roman Catholicism and became the pre eminent large scale musical genre of early modern Europe By the end of the sixteenth century the polyphonic mass remained a core musical genre among Catholics despite gaining widespread popularity within a new institution fundamentally opposed to the Catholic Church and best known for its cultivation of vernacular liturgical music the Lutheran church This book investigates the reception and performance history of the polyphonic mass in Lutheran Central Europe from ca 1540 1600 Through careful source analysis this study presents examples of polyphonic masses composed in both Lutheran and Catholic contexts that contradict the conventional conception of the Mass Ordinary as a fixed five movement cycle with unaltered Latin texts The book draws on sixteenth century liturgical documents such as Lutheran church orders and hundreds of primary printed and manuscript sources of polyphonic masses some of these items are well known in Renaissance musicology source studies while others have received little to no scholarly attention The book s findings invite reconsideration of how the Mass Ordinary genre is defined allow for a discussion whether the polyphonic mass should be considered a bi confessional genre and present a cohesive examination of early modern liturgical music in the Germanic and western Slavic regions It offers interesting reading to scholars and students of European Renaissance and religious music as well as Reformation studies more generally

Binchois Studies Andrew Kirkman,Dennis Slavin,2000 A man of huge reputation in his own right and as an alumnus of one of the most sophisticated courts in the history of western Europe the fifteenth century composer Binchois remains for us at the turn of the twenty first century one of the key musical figures of his age Yet in spite of the attention afforded him in the past he remains perhaps more than ever an enigma One of the chief aims of this book surprisingly the first concerned solely with the composer is to attempt to begin to unravel that enigma by viewing him from a variety of contrasting angles In so doing it will also provide a catalyst for further research which will further deepen our understanding not only of Binchois himself but also of the cultural environment of which he was part

Composers' Intentions? Andrew Parrott,2015 Essays on musical performance practice by an acknowledged expert in the

field These selected essays by conductor Andrew Parrott reflect the thinking behind some four decades of his ground breaking performances and recordings Bringing together seminal writings on the performance expectations of amongst others Monteverdi Purcell and J S Bach this volume also includes the full version of a major new article calling into question the presumed historical place of the countertenor voice Focusing primarily on vocal and choral matters the time span is broad some five centuries and the essays multifarious from extensive scholarly articles to radio broadcasts Authoritative provocative and readable Parrott s writing is packed with information of value to scholars performers students and curious listeners alike ANDREW PARROTT is the founder and director of the Taverner Consort Choir and Players His book *The Essential Bach Choir* The Boydell Press 2000 has been acclaimed as a brilliant piece of research BBC Radio 3 utterly fascinating Gramophone and a document which will itself no doubt be a subject of study for years to come Times Literary Supplement

Senza Vestimenta: The Literary Tradition of Trecento Song Lauren Jennings, 2016-04-01 The metaphor of marriage often describes the relationship between poetry and music in both medieval and modern writing While the troubadours stand out for their tendency to blur the distinction between speaking and singing between poetry and song a certain degree of semantic slippage extends into the realm of Italian literature through the use of genre names like canzone sonetto and ballata Yet paradoxically scholars have traditionally identified a divorce between music and poetry as the defining feature of early Italian lyric Senza Vestimenta reintegrates poetic and musical traditions in late medieval Italy through a fresh evaluation of more than fifty literary sources transmitting Trecento song texts These manuscripts have been long noted by musicologists but until now they have been used to bolster rather than to debunk the notion that so called *poesia per musica* was relegated to the margins of poetic production Jennings revises this view by exploring how scribes and readers interacted with song as a fundamentally interdisciplinary art form within a broad range of literary settings Her study sheds light on the broader cultural world surrounding the reception of the Italian *ars nova* repertoire by uncovering new diverse readers ranging from wealthy merchants to modest artisans

The Pontificate of Clement VII Sheryl E. Reiss, 2017-03-02 The pontificate of Clement VII Giulio de' Medici is usually regarded as amongst the most disastrous in history and the pontiff characterized as timid vacillating and avaricious It was during his years as pope 1523-34 that England broke away from the Catholic Church and relations with the Holy Roman Emperor deteriorated to such a degree that in 1527 an Imperial army sacked Rome and imprisoned the pontiff Given these spectacular political and military failures it is perhaps unsurprising that Clement has often elicited the scorn of historians rather than balanced and dispassionate analysis This interdisciplinary volume the first on the subject constitutes a major step forward in our understanding of Clement VII s pontificate Looking beyond Clement s well known failures and anachronistic comparisons with more successful popes it provides a fascinating insight into one of the most pivotal periods of papal and European history Drawing on long neglected sources as rich as they are abundant the contributors address a wide variety of important aspects of Clement s pontificate re

assessing his character familial and personal relations political strategies and cultural patronage as well as exploring broader issues including the impact of the Sack of Rome and religious renewal and reform in the pre Tridentine period Taken together the essays collected here provide the most expansive and nuanced portrayal yet offered of Clement as pope patron and politician In reconsidering the politics and emphasizing the cultural vitality of the period the collection provides fresh and much needed revision to our understanding of Clement VII s pontificate and its critical impact on the history of the papacy and Renaissance Europe

The A to Z of Sacred Music Joseph P. Swain,2010 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

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

PALESTRINA FOR ALL Jonathan Boswell,2019-09-24 This new book explores the music of the great composer Giovanni Pierluigi da Palestrina 1525 1594 its surrounding history and still unfolding potential It follows the music from love poetry through changing events in the Church Year to the composer s record breaking 104 Mass settings uncovering many neglected treasures on the way Its approach is accessible and largely non technical There is a focus on relationships with text belief and ceremony the individual melodic lines and the richly interweaving voice parts cantus alto tenor bass Not least the author explores diverse ways emotional devotional imaginative of enjoying and responding to the music Here is music which excels in differentiation equality consonance and cordiality between the voice parts Much of it can be interpreted as symbolising ideal community and core

beliefs about the eternal God There is a striking avoidance of tight metricality mighty forces tumult or disjunction The music's leading values are those of clarity balance affectionate concord and graceful flowingness

WHAT SOME LEADING PEOPLE ARE SAYING ABOUT THE BOOK Historian Jonathan Boswell has brought a lifetime's fascination with the life and music of Palestrina to bear in a new book the first accessible general guide in English to appear for several decades

Early Music Today news June 2019 Worthy of its title well chosen examples in every way a suitable introduction for music lovers of all descriptions

Tamesis Anyone interested in exploring Palestrina should start with this account I very much applaud the author

Peter Phillips The Tallis Scholars So refreshing so personal so illuminating I loved this book

Harry Christophers The Sixteen A very valuable contribution to the field and it will immensely enrich all those who engage with it

Chiara Bertoglio Professor of Musicology University of Bologna Admirably illuminates the fervent response of a great musical poet to the emotion and theology of the sacred texts and liturgy

Patrick Russill Royal College of Music and The London Oratory A much needed book it's first class

Andrew Carwood St Paul's Cathedral and The Cardinal's Musick

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Product description About the Author Jonathan Boswell is a general historian whose projects have repeatedly defied narrow specialisation Following periods in industry he became an academic working successively at The City University Business School St Antony's College Cambridge and the Von Hugel Institute St Edmund's College Cambridge He has published books on business history and social ideas Music has been a lifelong passion A lover of Palestrina's music since early manhood Jonathan later sang large quantities of it in early music choral groups He loves walking TV and chatting about books and current affairs He lives with his wife in North London For more about Jonathan and Palestrina for All visit www.jonathanboswell.co.uk

The Great Western Schism, 1378-1417 Joëlle Rollo-Koster, 2022-04-14 A new history of the Great Western Schism focusing on social drama and the performance of legitimacy and papacy

Early Musical Borrowing Honey Meconi, 2004-03-01 A timely addition to Routledge's Criticism and Analysis of Early Music series this collection of essays examines the common compositional practice of borrowing or imitation in fifteenth and sixteenth century music addressing how and why borrowing was used the significance of borrowing the techniques of borrowing and its recognizable features The book provides a broad overview of this common practice and sheds light on previously unexplored aspects of early musical borrowing It functions as both an introduction to the subject as well as a guide for further research The contributors all highly regarded in their field offer new insights that will change the way we view borrowing

Where Sight Meets Sound Emily Zazulia, 2021 Late medieval composers delighted in complicating the relationship between their music's written and sung forms often tasking singers with reading their music in unusual ways from slowing down a melodic

line to turning it backwards or upside down even omitting certain notes or rests These manipulations increasingly yielded music that was aurally all but unrecognizable as a derivative of the notated original This book uses these unorthodox applications of notation to understand how late medieval composers thought about the tool of musical notation It argues that these compositions foreground notation in ways that resonate with discourses about media and technology today

Ottaviano Petrucci Stanley Boorman, 2006 The innovative work in design typography and content of music printer and publisher Ottaviano Petrucci 1446 1539 became the standard by which all following printers measured themselves He created the defining moment when Italy took the lead in book printing in the Renaissance This book is a bibliographic study of the output of the Petrucci presses laying emphasis on the professional career of Petrucci It includes a detailed study of technique and house style examining the market forces that drove Petrucci's publishing decisions and provides a detailed catalogue of editions and copies Stanley Boorman has made a study of the output of Petrucci's presses for 25 years This long awaited contribution to the field of bibliography will have an audience both in music and in rare book bibliography

A Paradise of Priests Catherine Saucier, 2014 Embraces an all encompassing interdisciplinary methodology to uncover the symbiosis of saintly and civic ideals in music rituals and hagiographic writing celebrating the origins and identity of a major clerical center Medieval Liège was the seat of a vast diocese in northwestern Europe and a city of an exceptional number of churches clergymen and church musicians Recognized as a priestly paradise the city accommodated as many Masses each day as Rome In this volume musicologist Catherine Saucier examines the music of religious worship in Liège and reveals within the liturgy and ritual a civic function by which local clerics promoted the holy status of their city Analyzing hagiographic and historical writings religious art and sung ceremonies relevant to the city's genesis destruction and eventual rebirth Saucier uncovers richly varied ways in which Liège's clergymen fused music with text image and ritual to celebrate the city's sacred episcopal origins and saintly persona A Paradise of Priests forges new interdisciplinary connections between musicology the liturgical arts the cult of saints church history and urban studies and is an essential resource for scholars and students interested in the history of the Low Countries hagiography and its reception and ecclesiastical institutions Catherine Saucier is assistant professor of music history at Arizona State University

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