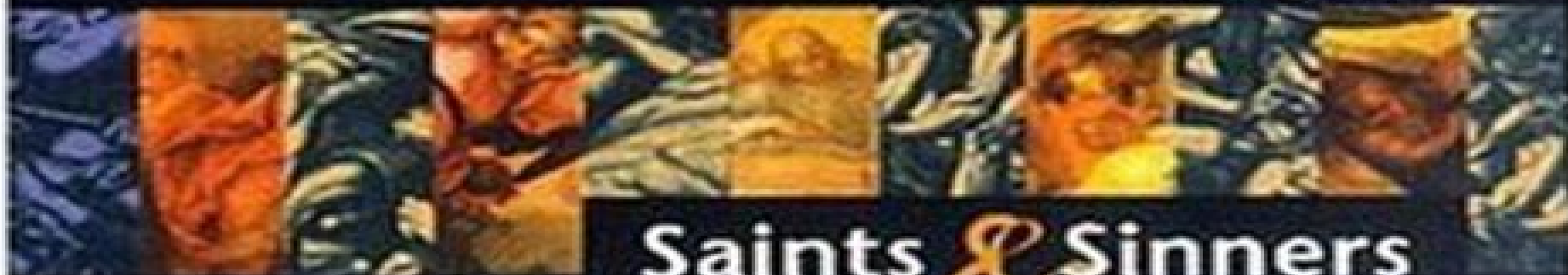




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Saints & Sinners
17th Century Musical Dialogues

Saints And Sinners The Latin Musical Dialogue In The Seventeenth Century

Jasmin Melissa Cameron



Saints And Sinners The Latin Musical Dialogue In The Seventeenth Century:

Saints and Sinners Frits Noske, 1992 Professor Noske divides his subject matter into biblical and non biblical dialogues and offers a comprehensive discussion of their musical and non musical aspects The development of the genre throughout the seventeenth century is illustrated by focusing on six dialogues on the subject of the Sacrifice of Abraham Those few dialogues written outside Italy less than 10 per cent are considered separately The text is illustrated throughout with many music examples *Music in Seventeenth-Century Naples* Dinko Fabris, 2017-07-05 The most important figure of seventeenth century Neapolitan music Francesco Provenzale 1624 1704 spent his long life in the service of a number of Neapolitan conservatories and churches culminating in his appointment as maestro of the Tesoro di S Gennaro and the Real Cappella Provenzale was successful in generating significant profit from a range of musical activities promoted by him with the participation of his pupils and trusted collaborators Dinko Fabris draws on newly discovered archival documents to reconstruct the career of a musician who became the leader of his musical world despite his relatively small musical output The book examines Provenzale s surviving works alongside those of his most important Neapolitan contemporaries Raimo Di Bartolo Sabino Salvatore and Caresana and pupils Fago Greco Veneziano and many others revealing both stylistic similarities and differences particularly in terms of new harmonic practices and the use of Neapolitan language in opera Fabris provides both a life and works study of Provenzale and a conspectus of Neapolitan musical life of the seventeenth century which so clearly laid the groundwork for Naples later status as one of the great musical capitals of Europe *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 Norton/Grove Dictionary of Women Composers** Julie Anne Sadie, Rhian Samuel, 1994 Throughout history women have been composing music but their achievements have usually gone unrecognized **The Crucifixion in Music** Jasmin Melissa Cameron, 2006 The Crucifixion in Music studies the musical representation of words and the concepts and contexts to which words refer examining the way the treatment of a literary text namely the Crucifixus coalesces into a recognizable musical tradition that individual composers follow develop modify or ignore *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

Lutheran Music and the Thirty Years War Derek L. Stauff, 2025-02-11 This book takes a new look at sacred music written in present day central Germany during the Thirty Years War 1618 48 and in doing so reveals distinct connections between religious works and the historical and political contexts in which they emerged As author Derek L Stauff asserts specific Lutheran biblical motets and sacred concertos engage with the war s events people and politics in more detailed and meaningful ways than previously imagined Composers working in Saxony like Heinrich Sch tz Johann Hermann Schein Tobias Michael and Andreas Hammerschmidt crafted these connections by deftly selecting biblical texts that specifically resonated with the war by setting their texts in ways that amplify these resonances and by performing this music in politically meaningful contexts As a result their music could take on a variety of war related meanings some pieces represent the Lutheran church and community stoking fears about Catholic political aggression and religious persecution warning Lutherans of the grave peril in which their church was foundering and comforting believers with promises of God s protection Other works celebrate contemporary political and military alignments such as the Swedish Saxon alliance 1631 35 and its victory at the Battle of Breitenfeld 1631 and close scrutiny of a few musical pieces reveals hidden or implicit critique of a controversial decree like the Edict of Restitution 1628 or of the excesses of Swedish troops Stauff investigates the scriptural texts at the root of this repertoire drawing on theological and devotional writings to show how early modern Lutherans connected these texts to the war and its political disputes He also reconstructs the political contexts in which some works were performed or published while his analyses focus chiefly on Saxony especially Leipzig they also remain relevant to other Lutheran regions of the Holy Roman Empire In a repertoire that might all too easily appear to uniformly preach peace and protest war or to float timelessly in a liturgical space undisturbed by contemporary affairs Stauff decisively shows how Lutheran composers actively reflected on and responded to the war as well as the political and religious struggles underpinning it through their sacred music

The Music and Dance of the World's Religions E. Rust, 1996-08-23 Despite the world wide association of music and dance with religion this is the first full length study of the subject from a global perspective The work consists of 3 816 references divided among 37 chapters It covers tribal regional and global religions and such subjects as shamanism liturgical dance healing and the relationship of music mathematics and mysticism The referenced materials display such diverse approaches as analysis of music and dance description of context direct experience observation and speculation The

references address topics from such disciplines as sociology anthropology history linguistics musicology ethnomusicology theology medicine semiotics and computer technology Chapter 1 consists of general references to religious music and dance The remaining 36 chapters are organized according to major geographical areas Most chapters begin with general reference works and bibliographies then continue with topics specific to the region or religion This book will be of use to anyone with an interest in music dance religion or culture *The Chromatic Fourth During Four Centuries of Music* Peter Williams,1997 Despite its rather forbidding name the Chromatic Fourth is one of the most familiar short themes in virtually all western music over the four hundred years before the middle of our century It is a sequence of six notes that can be heard in a huge variety of ways most originally effectively and beautifully in the work of the greatest composers from the madrigalists to Stravinsky from Byrd to Bart k with telling examples in the operas of Monteverdi Mozart and Wagner or in the keyboard music of Bull Bach and Schubert Although the existence of the chromatic fourth has long been recognized and occasionally mentioned by music historians this is the first thorough going attempt to trace its likely origins and its evolution over four hundred years With over 200 music examples Peter Williams demonstrates the theme s wonderful variety and shows that it was used by composers not only as a means of emotional expression but also as a structural device **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 *The Cambridge Companion to Women Composers* Matthew Head,Susan Wollenberg,2024-05-30 Moving beyond narratives of female suppression and exploring the critical potential of a diverse distinguished repertoire this Companion transforms received understanding of women composers Organised thematically and ranging beyond elite Western genres it explores the work of diverse female composers from medieval to modern times besides the familiar headline names The book s prologue traces the development of scholarship on women composers over the past five decades and the category of woman composer itself The chapters that follow reveal scenes of flourishing creativity technical innovation and often fleeting recognition challenging long held notions around invisibility and neglect and dismissing clich s about women composers and their work Leading scholars trace shifting ideas about composers and compositional processes contributing to a wider understanding of how composers have functioned in history and making this volume essential reading for all students of musical history In an epilogue three contemporary composers reflect on their careers and identities **Holy Concord Within Sacred Walls** Colleen Reardon,2002 This two tiered approach makes the book of compelling interest to scholars of women s studies and Italian culture and history as well as to musicologists BOOK JACKET **Historical Dictionary of Baroque Music** Joseph P. Swain,2013-06-06 Although it lies far back running roughly from about 1600 to 1750 the Baroque period is far from forgotten and Baroque music is played widely today as well exercising numerous musicians and attracting rather substantial audiences It experienced the emergence of a new sort of

music increasingly secular and increasingly good listening if you will and also the start of opera. Some of the Baroque composers appear among the most popular of all time such as Bach, Handel and Vivaldi. So yes, this is a book for researchers but it is also a good book for anyone who enjoys this music. The Historical Dictionary of Baroque Music certainly fills a significant space in the whole sub-series on music since it tells us much more not only about the music but also the age that generated it. This is done particularly well in an insightful introduction with the flow of events traced by the chronology. The dictionary section fills in the missing details with over 400 entries on the most important composers and musicians, some of the musical works themselves, important places and institutions and a smattering of technical terms. The bibliography directs us to further reading.

The Baroque Libretto Domenico Pietropaolo, Mary Ann Parker, 2011-01-01. The Baroque Libretto catalogues the Baroque Italian operas and oratorios in the Thomas Fisher Library at the University of Toronto and offers an analysis of how the study of libretto can inform the understanding of opera.

New Perspectives on Marc-Antoine Charpentier Shirley Thompson, 2017-07-05. The tercentenary of Marc-Antoine Charpentier's death in 2004 stimulated a surge of activity on the part of performers and scholars confirming the modern assessment of Charpentier (1643-1704) as one of the most important and inventive composers of the French Baroque. The present book provides a snapshot of Charpentier scholarship in the early years of the new century. Its 13 chapters illustrate not only the sheer variety of strands currently pursued but also the way in which these strands frequently intertwine and generate the potential for future research. Between them they examine facets of the composer's compositional language and process, aspects of his performance practice and notation, the contexts within which he worked and the nature of his legacy. The appendix contains a transcription of the inventory of Charpentier's manuscripts prepared when their sale to the Royal Library was negotiated in 1726, an invaluable research tool as numerous chapters in the book demonstrate. The wide variety of topics covered here will appeal both to readers interested in Charpentier's music and to those with a broader interest in the music and culture of the French Baroque, including aspects of patronage, church and theatre. Far from treating his output in isolation, this book places it in the wider context alongside such composers as Lully, Lalande, Marais, Franois Couperin and Rameau; it also views the composer in relation to his Italian training. In the process, the under-examined question of influence—who influenced Charpentier, whom did he influence—repeatedly comes to the fore. The book's Foreword was written by H. Wiley Hitchcock shortly before he died. Hitchcock's own part in raising the profile of Charpentier and his music to the level of recognition which it now enjoys cannot be emphasized enough. Appropriately, the volume is dedicated to his memory.

William Lawes (1602-1645) Andrew Ashbee, 2019-05-20. First published in 1998, this volume comprises papers given at a conference on Lawes and his music held at Oxford in September 1995 to commemorate the 350th anniversary of his death. They examine not only Lawes's music but the milieu in which he worked. Part One examines the musical life of the English Court in Lawes's day, noting his activities there and his involvement with companies of players. Manuscript studies and a detailed account of the fatal battle are also

included Part Two comprises seven essays exploring the wide range of his instrumental and vocal music William Lawes is acknowledged as the most exciting and innovative composer working in England during the reign of Charles I His tragic early death at the Siege of Chester in 1645 only served to heighten his reputation among his contemporaries lending him also the cloak of martyrdom in the service of his king

Psalms in the Early Modern World Assoc Prof Linda Phyllis Austern, Mr David L Orvis, Ms Kari Boyd McBride, 2013-05-28 Psalms in the Early Modern World is the first book to explore the use interpretation development translation and influence of the Psalms in the Atlantic world 1400 1800 In the age of Reformation when religious concerns drove political social cultural economic and scientific discourse the Bible was the supreme document and the Psalms were arguably its most important book The Psalms played a central role in arbitrating the salient debates of the day including but scarcely limited to the nature of power and the legitimacy of rule the proper role and purpose of nations the justification for holy war and the godliness of peace and the relationship of individual and community to God Contributors to the collection follow these debates around the Atlantic world to pre and post Hispanic translators in Latin America colonists in New England mystics in Spain the French court during the religious wars and both Protestants and Catholics in England Psalms in the Early Modern World showcases essays by scholars from literature history music and religious studies all of whom have expertise in the use and influence of Psalms in the early modern world The collection reaches beyond national and confessional boundaries and to look at the ways in which Psalms touched nearly every person living in early modern Europe and any place in the world that Europeans took their cultural practices

Power And Religion in Baroque Rome P. J. A. N. Rietbergen, 2006 This study analyzes the ways in which a variety of cultural manifestations were the necessary preconditions for religious policy and power in the Rome of Urban VIII 1623 1644 Precisely their interaction created what we now call Baroque Culture

Biblical Families in Music Robert L. Kendrick, 2025-04-02 Examines how stories of biblical families were reconfigured and projected in the genre of the oratorio a form of sacred opera in the seventeenth and eighteenth centuries Based to a great extent on the Old Testament the largely Catholic musical dramatic genre was popular in Italy Austria and southern Germany in the seventeenth and eighteenth centuries Biblical Families in Music reveals how difficult stories of fratricide child sacrifice death and forbidden love performed a didactic function in oratorios teaching early modern audiences about piety and the rules of proper family life In the century after 1670 the heavily adapted tales of Abraham and Isaac Cain and Abel and the Egyptian slave Hagar and her son Ishmael were set to music by figures such as Alessandro Scarlatti and Antonio Sacchini and performed during Lent in churches and other sacred spaces for an audience of court nobility clergy and the urban patriciate By examining the resonance of Catholic oratorios within predominantly upper class social realities the book broadens our cultural understanding of the early modern European family and underscores the centrality of family and familial relation to social position devotional taste and identity

Masses by Maurizio Cazzati, Giovanni Antonio Grossi, Giovanni Legrenzi Anne

Schnoebelen,2014-01-21 The purpose of this series is to provide a large repertory 17th century Italian sacred music in clear modern editions that are both practical and faithful to the original sources

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