

# SOURCE MATERIALS AND THE INTERPRETATION OF MUSIC

A. Schenker and Wilhelm von Thiersch, Editors



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# Source Materials And The Interpretation Of Music A Memorial Volume To Thurston Dart

**Alejandro Enrique Planchart**

## **Source Materials And The Interpretation Of Music A Memorial Volume To Thurston Dart:**

Source Materials and the Interpretation of Music Ian Bent,1981-01-01      Source Materials and the Interpretation of Music Thurston Dart,1981      The Birth of the Orchestra John Spitzer,Neal Zaslaw,2004-04-29 This book traces the emergence of the orchestra from 16th century string bands to the classical orchestra of Haydn Mozart Beethoven and their contemporaries Ensembles of bowed stringed instruments several players per part plus continuo and wind instruments were organized in France in the mid 17th century and then in Rome at the end of the century The prestige of these ensembles and of the music and performing styles of their leaders Jean Baptiste Lully and ArcangeloCorelli caused them to be imitated elsewhere until by the late 18th century the orchestra had become a pan European phenomenon Spitzer and Zaslaw review previous accounts of these developments then proceed to a thoroughgoing documentation and discussion of orchestral organization instrumentation and social roles in France Italy Germany England and the American colonies They also examine the emergence of orchestra musicians idiomatic music for orchestras orchestral performance practices and the awareness of the orchestra as a central institution in European life      *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      **Composing Community in Late Medieval Music** Jane D. Hatter,2019-05-02 An exploration of what self referential compositions reveal about late medieval musical networks linking choirboys to canons and performers to theorists      Devotional Music in the Iberian World, 1450-1800 Tess Knighton,2017-07-05 From the fifteenth century to the beginning of the nineteenth century devotional music played a fundamental role in the Iberian world Songs in the vernacular usually referred to by the generic name of villancico but including forms as varied as madrigals ensaladas tonos cantatas or even oratorios were regularly performed at many religious feasts in major churches royal and private chapels convents and in monasteries These compositions appear to have progressively fulfilled or supplemented the role occupied by the Latin motet in other countries and as they were often composed anew for each celebration the surviving sources vastly outnumber those of Latin compositions they can be counted in tens of thousands The close relationship with secular genres both musical literary and performative turned these compositions into a major vehicle for dissemination of vernacular styles throughout the Iberian world This model of musical

production was also cultivated in Portugal and rapidly exported to the Spanish and Portuguese colonies in America and Asia In many cases the villancico repertory represents the oldest surviving source of music produced in these regions thus affording it a primary role in the construction of national identities The sixteen essays in this volume explore the development of devotional music in the Iberian world in this period providing the first broad based survey of this important genre

Complete Sonatas, Part 2 Nicola Francesco Haym,2002-01-01    **The Cambridge History of Medieval Music** Mark Everist,Thomas Forrest Kelly,2018-08-09 Spanning a millennium of musical history this monumental volume brings together nearly forty leading authorities to survey the music of Western Europe in the Middle Ages All of the major aspects of medieval music are considered making use of the latest research and thinking to discuss everything from the earliest genres of chant through the music of the liturgy to the riches of the vernacular song of the trouvres and troubadours Alongside this account of the core repertory of monophony The Cambridge History of Medieval Music tells the story of the birth of polyphonic music and studies the genres of organum conductus motet and polyphonic song Key composers of the period are introduced such as Leoninus Perotinus Adam de la Halle Philippe de Vitry and Guillaume de Machaut and other chapters examine topics ranging from musical theory and performance to institutions culture and collections    *Essays on the History of English Music in Honour of John Caldwell* Emma Hornby,David Nicholas Maw,2010 The major themes of the essays in this collection reflect the work of the distinguished scholar John Caldwell professor of music at Oxford University and a composer in his own right There is a strong focus on early music with contributions considering the medieval carol sources for seventeenth and eighteenth century harpsichord music and the transmission of fifteenth century English music to the Continent but they range right up to the twentieth century with an examination of music in Oxford All are concerned in one way or another with themes which recur in Professor Caldwell's scholarship sources style performance and historiography Pub desc    *Poetry and Music in Medieval France* Ardis Butterfield,2002 In Poetry and Music in Medieval France first published in 2003 Ardis Butterfield examines vernacular song in medieval France She begins with the moment when French song first survives in writing in the early thirteenth century and examines a large corpus of works which combine elements of narrative and song as well as a range of genres which cross between different musical and literary categories Emphasising the cosmopolitan artistic milieu of Arras Butterfield describes the wide range of contexts in which secular songs were quoted and copied including narrative romances satires and love poems She uses manuscript evidence to shed light on medieval perceptions of how music and poetry were composed and interpreted The volume is well illustrated to demonstrate the rich visual culture of medieval French writing and music This interdisciplinary study will be of interest to both literary and musical scholars of late medieval culture    **The Viola da Gamba** Bettina Hoffmann,2018-04-19 The viola da gamba was a central instrument in European music from the late 15th century well into the late 18th In this comprehensive study Bettina Hoffmann offers both an introduction to the instrument its construction technique and history for the non specialist

interweaving this information with a wealth of original archival scholarship that experts will relish The book begins with a description of the instrument and here Hoffmann grapples with the complexity of various names applied to this and related instruments Following two chapters on the instrument s construction and ancestry the core of the book is given to a historical and geographical survey of the instrument from its origins into the classical period The book closes with a look at the revival of interest in the 19th and 20th centuries

**Inventing the Business of Opera**

Beth Lise Glixon, Jonathan Glixon, 2007-12 Marco Faustini was among the most active and successful professionals in 17th century Venetian opera Through examination of Marco Faustini s documents Beth and Jonathan Glixon provide a comprehensive view of opera production in mid 17th century Venice

*Music in Renaissance Ferrara 1400-1505*

Lewis Lockwood, 2009-05-04 Based on extensive documentary and archival research Music in Renaissance Ferrara is a documentary history of music for one of the most important city states of the Italian Renaissance Lockwood shows how patrons and musicians created a musical center over the course of the fifteenth century tracing the growth of music and musical life in rich detail It also sheds new light on the careers of such important composers as Dufay Martini Obrecht and Josquin Desprez This paperback edition features a new preface that re introduces the book and reflects on its contribution to our modern knowledge of music in the culture of the Italian Renaissance

**Handel's Oratorios and Eighteenth-Century Thought**

Ruth Smith, 1995-05-04 In this wide ranging and challenging book Ruth Smith claims that the words to Handel s oratorios reflect the events and ideas of their time and have far greater meaning than has hitherto been realised She explores eighteenth century literature music aesthetics politics and religion to reveal Handel s texts as conduits for the thought and sensibility of their time The book thus enriches our understanding of Handel his times and the close relationship between music and its intellectual contexts

William Byrd and His Contemporaries

Philip Brett, 2007 Publisher description

**Guillaume Du Fay**

Alejandro Enrique Planchart, 2018-09-06 This volume explores the work of one of medieval music s most important figures and in so doing presents an extended panorama of musical life in Europe at the end of the middle ages Guillaume Du Fay rose from obscure beginnings to become the most significant composer of the fifteenth century a man courted by kings and popes and this study of his life and career provides a detailed examination of his entire output including a number of newly discovered works As well as offering musical analysis this volume investigates his close association with the Cathedral of Cambrai and explores how at a time when music was becoming increasingly professionalised Du Fay forged his own identity as a composer This detailed biography will be highly valuable for those interested in the history of medieval and church music as well as for scholars of Du Fay s musical legacy

*Musical Culture in the World of Adam de la Halle*

, 2019-05-20 In Musical Culture in the World of Adam de la Halle contributors from musicology literary studies history and art history provide an account of the works of 13th century composer Adam de la Halle one of the first named authors of medieval vernacular music for whom a complete works manuscript survives The essays illuminate Adam s generic transformations in polyphony drama debate

poetry and other genres while also emphasizing his place in a large community of trouv<sup>res</sup> active in the bustling urban environment of Arras Exploring issues of authorship and authority tradition and innovation the material contexts of his works and his influence on later generations this book provides the most complete and up to date picture available in English of Adam's œuvre Contributors are Alain Corbellari Mark Everist Anna Kathryn Grau John Haines Anne Ibos Aug Daniel E O Sullivan Judith A Peraino Isabelle Ragnard Jennifer Saltzstein Alison Stones Carol Symes and Eliza Zingesser

### The

**^AMotet in the Late Middle Ages** Margaret Bent,2023-11-03 A wide ranging single authored overview of late medieval motets by a leading scholar The Motet in the Late Middle Ages offers innovative approaches to the equal partnership of music and texts in motets of the fourteenth century and beyond With new analyses of text and music together new datings new attributions and new hypotheses about origins and interrelationships author Margaret Bent uncovers little explored dimensions provides a window into the craft and thought processes of medieval composers and opens up many directions for future work

**Correspondences** T. A. Shippey,Martin Arnold,2005 *Reappraising the Seicento* Andrew

Cheetham,Joseph Knowles,Jonathan Wainwright,2014-03-26 Reappraising the Seicento presents new perspectives on some relatively well researched areas of music history and adumbrates some more arcane aspects of the period offered by fledgling scholars and early career researchers in the field of musicology The scope of the title has the potential to warrant a tome on the subject but it is not the intention to provide a comprehensive survey of music in the seventeenth century Instead five essays are presented divided into two sections which represent the research activities of young scholars with an interest in the seicento In the first part of this book compositional procedure in seicento Italy is examined through two different analytical procedures Musical styles and fashions changed considerably throughout Europe in the seventeenth century at the forefront of these changes were Italian composers and performers who found fame and influence in their native countries as well as abroad In the second part of this book the dissemination of Italian music in seventeenth century England and the appropriation and assimilation of contemporary Italian compositional techniques by English composers are considered The phenomenal interest shown in Italian music by English patrons and musicians of the seventeenth century is placed into context and is revealed to be part of a larger historical trend

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